POP MUSIC

EDUCATION IN THE UK 1960-2020

NORTON YORK

'Essential reading for all who care about diversity and inclusivity in music education.'

DEREK SCOTT

Pop Music Education in the UK 1960–2020

This is for Elaine, Oscar, Ben and Emma
in thanks for sustaining me through Covid lockdowns
while I was writing this book.

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by

Norton York

RSL Awarding the Contemporary Arts

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RSL Awarding the Contemporary Arts

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Introduction: Is Our Music Education Working?

For the past six decades music education has been uncertain about its role, status and identity. This is due to an increasing and damaging mismatch between the music that is taught and the music people enjoy. This fracture is institutionalised in the curricula of university and school music departments, the training given to school music teachers and the genres of music accorded academic respect. This has come to resemble a medical syndrome in which the public pursue their own musical interests while remaining largely deaf to the endless attempts by music educators either to preserve outworn traditions or re-invent failed strategies to modernise. Much of the problem is rooted in traditional music education's orthodoxy which is based on assumptions of cultural entitlement, bias and privilege that are out of tune with today's culture. In so many ways, our music education is not working.

The good news is that we do not have to remain on this path. There is a positive and proven way forward which presents solutions to many aspects of this problem. There are already amazing organisations and institutions pointing the way ahead, largely unrecognised by the education mainstream. Most of these were founded in a 20-year period from 1982, mirroring a similar period of development from 1872 when many of their Classical music predecessors emerged. A range of these solutions exist within what I call the Formal Pop Music education sector as well as in a host of community-based music initiatives. Taken together, these give me the belief and hope that the future can see this mismatch removed from our musical life so that this continued syndrome of failure is solved and a new positive path can be forged which is inclusive of tradition, respectful of diversity and nurtures creativity. This is what I aim to describe and encourage, and so the purpose of this book is to inform and engage policy makers in a debate about the reform of music education. In addition, I hope it will go some way to explain to students, pupils and staff why music education is the way it is today.

As a music educator my experience and research has been rooted in the UK, and mainly in England. I recognise there are many international variations to this story, but it is also important to remember that our UK music education is unusual in its global influence. UK school qualifications are used in many Commonwealth countries and beyond and, due to the enterprise of London's music conservatories over decades, the UK system of graded examinations is the most recognised international standard for measuring learners' progress in performing on an instrument or singing. So, while this story of music education

in the UK is local, it resonates around the world. It also shares with all other subjects a legacy in colonial history which traditional music education has been slow both to recognise and to act on with real reform, although there are now some signs of change emerging.

Explaining the traditionalist orthodoxy and the emergence of Formal Pop Music education

In Part 1 of this book, I aim to describe the history and values of the traditionalist orthodoxy in music education, especially in our schools. Its roots lie in the 1960s and a well-meaning but ill-conceived project based on a culture of elitism, entitlement and privilege. I also trace the efforts of a few pioneers of pop music education who swam with this traditionalist tide yet tried to plot their own course, thereby initiating the more substantive changes we are witnessing today. By including and re-contextualising the work of these pioneers, I provide a revisionist view of the standard version of music education history. As I describe the underlying problem with the conventional approach to music education, I explain the negative impact of three myths that have underpinned the assumptions on which traditional pedagogy is based. The myths have allowed traditional music educators to marginalise and control pop music in education by undermining and dismissing its true relevance and value. The myths define pop music as simple, 'other' (foreign and ethnic), and novel simply because it is informal. These myths embody the values of the negative syndrome in which music education has been caught for so long. It is these mythic assumptions about music that need to change so that a new start can be made for the future.

In Part 2, I aim to present a picture of an alternative landscape for music education. This is a place where young people, keen to develop their creativity and abilities, can recognise how the music teaching and learning they do is designed to support and enhance their lives. Here we find hope, growth in demand, and achievement. To explain this, I have interviewed a range of innovators that have led the way in such initiatives and who have experimented and pioneered alternatives to the traditions of music education. These individuals would not have needed to do this work if the traditionalists in charge of the UK's music education had understood and reacted properly to the change in our musical culture that began in the 1960s. Like many innovators, these pioneers of Formal Pop Music education and community music present as a variety of buccaneering characters with differing motivations, yet they are united in their passion to change what has been historically on offer for young musicians. The music industry has played a key role in this story, from the record and publishing industry's involvement in education to the emergence of professional training for artist managers and for the audio hardware business, to the role of the Musicians' Union and others in inspiring and leading elements of change. I

document this through my conversations with leading and globally successful music industry figures. Some of them led this industry involvement while others, now in their 40s, were early beneficiaries of this new approach first as school pupils and then as students. My aim is to demonstrate how a different way of music learning has produced artists and industry leaders who now shape the music industry. Highlighting their achievements may inspire an even wider thirst and demand for this alternative approach to music education, especially from the vast majority of young people who would not otherwise study the subject for longer than it is compulsory at school.

This alternative to the formal music education tradition often took its first faltering steps at a local level but now it represents a significant portion of the music education on offer in the UK and beyond. It has not been government inspired in the main but led by innovators sometimes in the private sector, or working as social entrepreneurs in the public and community spheres. This alternative has generally been ignored or marginalised in public discussions of what we should provide for our young people's music making, lost in the regular cacophony of the old guard asserting entitled values to government ministers or in negative headlines in the media. Now it is time for those of us who represent this positive alternative to start a more public explanation of our different approach, how it works, what it achieves and why it is the better path – artistically, socially and economically. This is my contribution to that effort.

I believe we should educate young people so they can appreciate and engage with the full range of music made in our country. There should be opportunities for all to express their cultural identity within music education and, if desired, to pursue at a professional level the ambition of making a cultural and commercial impact on the UK and around the world. We can redefine the essentials of what school music has become to focus on the skills and creative impulses shared by so many of our young people, which for so long have been unheard. This should mean that our music educators learn how to encourage and develop young music performers and producers in the live and digital spheres. They should show our young people how to reach out both to the music audiences that already exist and to those which are still emerging in the UK and beyond, alongside nurturing the knowledge, creativity and entrepreneurial skills of our next generation of music business professionals. By doing this, we can help forge a wider community who understand and appreciate how and why all kinds of music are made as part of a general social and aesthetic education.

Having explained how we reached this situation in Part 1, and what has been developed to solve our predicament in Part 2, in Part 3 I list a sample of the alumni from the pop music courses in the UK and their achievements in the music and entertainment industries. Here we can celebrate and appreciate that this new tradition of music making and learning is no longer a dream or an

ambition, but an achievement ready to be built upon with a host of trailblazers who act as role models and from whom all can learn. I also offer thoughts on a prospectus for change in music as a subject – pointing towards reform which could bring it more in line with other cultural subjects, such as Art, and proposing a clearer delineation between musical study rooted in history as opposed to contemporary practice.

I must acknowledge the influence on my work and ideas of my family and colleagues. I have benefitted from them as I have developed new ideas, and this has often been informed by the life and experience of the four generations of musicians and music educators who preceded me in my family, the musicians with whom I have played in bands or studios, and the educators who have taught with me in schools, colleges and universities. Occasionally, I will make reference to some of them as examples of their times, and to illustrate the issues they faced. Their experiences have been a catalyst to my desire to improve music education and how I have set about turning my ideas into living projects. All their ideas and work have contributed to my strong conviction that music education can only benefit from being informed closely by the real practice of the art, not as a theoretical or academic ideal but as the professional, pragmatic and everyday experience of musicians and, crucially, their many and varied audiences. I should also put on record my strong belief that the individuals involved in the traditional music education sector, who I criticise in this book for their influence on policy, have acted with honour and best intent for young people's music making as they saw it. There are always limits to how far individuals can recognise and act on the need for change at any moment of history and within the institutions they work for at the time. The desire and capacity to envisage and enact change is not something that comes easily to most people. Therefore it is important we recognise that as a partial explanation for their collective failure to adapt Music as a subject to the more open and accessible culture in which it exists today.

Qualifications as a benchmark of the success of music education since the 1960s

My starting point takes the form of two fundamental questions – 'Is what we are doing as music educators working?' and 'How can we measure that as success or failure?' I contend the most objective longitudinal evidence to explore both of these questions can be found in the number of candidates studying and taking relevant school music qualifications. By analysing the historic trends in the number of pupils making an active choice to study music, and to opt for this subject beyond the time it is mandatory in school education, I can demonstrate the scale of failure that I believe a classically-determined, privileged and entitled

music education has produced in the UK. GCSE Music examinations taken at 16 years of age are a particularly useful touchstone for this enquiry. These exams are taken after pupils make a choice as to whether they continue mandatory school music education. In effect, this choice is a measure of the success of all the years of music education leading up to this decision. I aim to demonstrate that where an inclusive approach is taken, the numbers opting to study music increases, unlike with GCSEs. This is particularly the case in schools with formal popular music qualifications, such as those offered by BTEC, RSL Awards and UAL, and this evidence is amplified when set alongside the data showing the huge growth in pop music degree student numbers in higher education since the early 1990s. In contrast, the traditional music establishment has been largely blind to all this innovation and continues to exhort ministers regularly and predictably to take action and spend more money by creating panic and dismay around the falling numbers of pupils taking GCSE and A-level examinations. I aim to remove their blinkers and provide evidence which strongly suggests this traditionalist handwringing presents a false picture. It omits to recognise the huge increase in pupils who study music in the alternative, more inclusive and formal popular music approach. This offers pupils, the government and policy makers a different vision for the subject and a more positive choice which has the proven potential to produce a future more culturally inclusive and capable of inspiring the next generations of artists, fans and entrepreneurs.

As we emerge from the Covid 19 crisis and re-evaluate how we work, my belief is that there is a real opportunity. The old style of music education has waned demonstrably and seems increasingly out of touch and entitled. For me and many others, it has simply failed. Concurrently, the alternatives are now sufficiently numerous and comprehensive to redefine what we offer so we can create a new mainstream model for music education that is fit for the Twenty-first century and beyond. By mapping what has happened to get us to this situation, my hope is that students, teachers and policy makers can use this book as a jumping-off point for discussion about what they value in music education and how it can change positively, so that all young people can benefit from a culturally inclusive, technologically and commercially informed, and socially relevant musical education in the future.

An Analysis of Music Qualifications in the UK

Pop Music qualifications foster an increase in school and college Music uptake

The practice of Formal Pop Music education has developed as an alternative to the culture of decline in traditional music education over the past 30 years. It has a vibrant history in which the diversity of British identities and pop culture are celebrated and explored. It is by no means perfect, but it has done something the traditional music education orthodoxy was supposed to achieve and has demonstrably failed to do – to grow more pupils' interest in studying music.

A simple way to illustrate this is by taking a look at the country's full qualification statistics – see Table 1 opposite. This is something to which the mainstream of music education researchers and commentators are largely blind, having told only half the story. In addition to GCSE Music, there have been suites of Formal Pop Music qualifications developed since the 1990s. The first of these were the BTEC qualifications from Edexcel/Pearson launched in 1992 as well as the Access to Music qualifications (also launched the same year in the earliest form) which later became our RSL Awards Vocational Qualifications. These qualifications have encouraged and legitimised an increasing desire for and adoption of a different approach to music education, running in contrary motion to the decline of GCSE and A-level Music candidature, along with more recently launched qualifications offered by University of the Arts London (UAL) and NCFE (formerly the Northern Council for Further Education).

This may be uncomfortable for the campaigners on behalf of the old-fashioned music education orthodoxy as these pop music students are mainly following qualifications which differ in philosophy and character to their own traditional view of the subject. They are often in new or recently invigorated music departments in colleges of further education and schools, and have attracted a broader socio-economic group of pupils than those traditionally taking GCSE Music. These pop music qualifications' certification statistics (for Levels 1–3 inclusive) for the main awarding bodies, Edexcel, RSL Awards, UAL and NCFE demonstrate that there is in fact an enthusiastic expansion in music education, not a decline.

Table 1: 25- and 26-year trend changes in school and college (including training providers) Music Qualifications in England 1994–2020 (by academic year)[1]

Qualification	2020 pupil certifications	2019 pupil certifications	1999 pupil certifications	1994 pupil certifications
GCSE (Music)	34,645	34,425	43,002	37,003
A-level (Music, including Music technology)	5,245	5,550	6,875	5,800
Pearson (BTEC)	15,920	15,300	2,795	83
RSL	8,025	8,020	2,000*	n/a
UAL	4,275	3,455	n/a	n/a
NCFE	1,915	2,585	n/a	n/a
Total no. of general music qualifications	39,710	39,975	49,877	42,803
Total no. of vocational music qualifications	30,135	29,360	4,795	83
% of general music qualifications of all school music qualifications	56.9	57.7	91	99.8
% of vocational music qualifications of all school music qualifications	43.1	42.3	9	0.2
Total no. of general and vocational music qualifications	**69,845**	**69,335**	**54,672**	**42,886**

Notes:

1 *General Music Qualifications (lighter shaded rows in the table) include Music GCSE and A-levels in England – source Ofqual (2021)*[2]

2 *Formal Pop Music qualifications include BTECs and equivalent music qualifications offered by the other examination boards listed – source Ofqual (2021) below. These numbers are based on RSL Awards' analysis of the current scope and range of vocational music qualifications currently recorded as being taken by pupils in England on courses with high levels of music-specific content. See list of music awards included on pages 400–4*

3 *Precursor to RSL Vocational Qualifications created by Access to Music under RSL in1999*

4 *1994 chosen as first year of any significant amount BTEC popular music qualifications, 1999 shows initial growth for these plus the early Access to Music qualifications, while the figures for 2020 confirm the 2019 position showing the current rising status of candidate numbers across the qualifications and illustrating the long term trend is well established*

[1] See list of music awards included in these totals on pages 400–4 along with details of the numbers of pupils on relevant qualifications. This is an updated version of the initial publication of this data made by N York on 17 Sept 2021 at *www.rslawards.com/statement-rsl-awards-chairman-norton-york-full-picture-music-qualifications-uk/*

[2] Ofqual (2021) Dataset 2012 to present – England Ofqual accessed on 19 July 2021 on *www.gov.uk/government/statistics/annual-qualifications-market-report-academic-year-2019-to-2020* and *www.gov.uk/government/statistical-data-sets/vocational-qualifications-dataset*

The full picture of school and college music qualifications in England – five key facts

1. **More people than ever are studying music qualifications in schools and colleges** ⟶ The total number of school and college level music qualifications (including GCSE, A-level and music vocational qualifications from BTEC, RSL, UAL and NCFFE) has **INCREASED by 62.9%** from 42,886 (1994) to 69,845 (2020) in the last 26 years.
2. **This increase is due to Formal Pop Music courses and qualifications** ⟶ This is overwhelmingly due to the introduction and spread in popularity of formal pop music courses and qualifications where their combined total candidature has grown from 83 in 1994 to 30,135 in 2020.
3. **The decline in GCSE and A-level Music is not as large as it seems over 26 years** ⟶ Traditional music qualifications, GCSE and A-level, have declined over the same 26 years, but by 7.8% only, from 42,803 (1994) to 39,710 (2020).
4. **There is emerging evidence that Formal Pop Music qualifications serve a wider and more inclusive social profile of pupils** ⟶ Formal Pop Music qualifications serve a far wider and less economically and educationally advantaged cohort of students than Music A-level according to UK Government POLAR and Multiple Deprivation data (see below).
5. **Formal Pop Music qualifications and their associated courses have been running successfully for 25 years or more in the UK** ⟶ This is not an aspiration, it is **an achievement**.

Inferences from the data

- **Formal Pop Music qualifications now represent 43.1% (2020) of the total of music qualifications taken in England** compared with 0.2% (1994), as Table 1 shows, and this percentage is rising. These are taken in schools as well as colleges and training providers. As of 2021, over 70% of the institutions registered to deliver RSL Awards' qualifications of this type are schools.[3]
- If current trends continue, it is likely that **Formal Pop Music qualifications may overtake GCSE and A-level Music** in popularity within 10 years. In 2015 the total number of Pop Music qualifications taken was 28,010 which has risen to 30,135 in 2020. This increase of 2,125 within five years suggests the difference between GCSE and A-level candidature over Pop Music

[3] RSL Awards' internal data analysis of registered institutions delivering our Vocational Qualifications in music in academic year 2020–21

qualifications, that stands in 2020 at 9,575, may be closed or overtaken within a decade if pop and rock qualifications continue the same upward trend and if A-level and GCSE candidature continues to decline gradually.

- **Formal Pop Music qualifications offer the opportunity to grow music education** in schools and colleges for all pupils through inclusive and exciting curricula. Over the last 25 years this has been led by some of the institutions within UK Music's Academic Partnership (MAP)[4] and others such as RSL Awards.

What does this mean?

The much-trumpeted decline in Music GCSE and A-level entry from its highest peak in the early 2000s has been more than offset by the rise in music students taking pop and rock qualifications. What actually has happened is that school and college music education has changed despite the traditionalists' best efforts, even with the advantages of government policy in their favour, secure funding and historic privilege. Innovation has happened, providing learning and teaching that responds to the musical interests and passions of pupils and students directly, encouraging enterprise and social awareness, and respecting and fostering creativity as a result of a diverse pool of staff and students or pupils. This innovation has been imperfect in its conception, delivery and realisation, but it has happened largely due to the enthusiastic interest from pupils and students, and from the teachers and musicians who have been keen and realistic enough to participate energetically and imaginatively in what has often been an experiment.

Despite this innovation, the rhetoric about music education being in decline has worryingly become ingrained in our current national understanding of the state of the subject as a whole. For example, in 2019 the All-Party Parliamentary Group for Music Education co-published its 'State of the Nation' report, alongside the Incorporated Society of Musicians and the University of Sussex, as an attempt to provide the basis for the government to act in the face of 'the crisis facing music education.'[5] The report cites the decline in GCSE and A-level Music candidature as a key part of its evidence for this predicament within a section of the report titled 'Music education: what crisis?'. Of real concern is that the report is silent on the number of students taking Formal Pop Music qualifications. There is no information of any kind about Pop Music qualifications in the report's discussion of music education for 16 and 18 year olds, despite this partially being included in the Daubney and Mackrill research which the report draws

[4] See *www.ukmusic.org/education-skills/music-academic-partnership-map/*

[5] Daubney et al (2019) p.2

on.[6] It is as if these students do not exist. This is an academic and methodological inaccuracy at best, and for the people who commissioned the report this appears to be more like a deliberate failure of representation.

This incomplete set of data has recently been used again to inform Ofsted's 2021 *Research Review Series: music.*[7] Here the belief that music is declining at GCSE and A-level is widened to include the pop and rock music sphere by using BTEC Pop Music candidate statistic in isolation. This distorts the full picture of Pop Music qualifications and seems to be an attempt to argue that the problems with music education are not addressed, at least in large part, by an adoption of the more flexible approach to repertoire, inspiration from professional practice and incorporation of pupil autonomy that Pop Music qualifications, not just BTEC but also RSL Awards and others, embody. Ofsted's review cites the original 2017 Daubney and Mackrill research and states that 'the decline in the number of pupils taking music at Key Stage 4 applies to both BTEC and GCSE.'[8] However, a close review of Ofqual's data reveals quite a different picture. This challenges both the data used by Ofsted and the conclusions they draw based on this information in the report. It also indicates that Ofsted seems unaware of the broadening of school and college preferences in pop and rock music qualifications which has happened in the past few years. This broadening is due to the RSL Awards, NCFE and UAL music qualifications which have been embraced by a host of schools and colleges, including leading institutions such as the BRIT School. Daubney and Mackrill's research is correct in quantifying that BTEC's numbers have declined since 2015. However, their conclusion that this is a decline in the popularity of pop music education is open to question. A more likely interpretation is this BTEC reduction shows a change in market preference towards RSL Awards and UAL away from BTEC. Ofqual's data shows that from 2015 to 2020 BTEC music qualifications declined from 24,535 to 15,920 candidates. Over the same period, RSL Awards increased from 3,475 to 8,025 candidates and UAL increased from zero to 4,275 candidates. In addition, NCFE entered this field and in 2020 their qualifications attracted 1,915 candidates. Altogether, the true picture of Pop Music qualifications' candidature is the cumulative total of the BTEC, RSL Awards, UAL and NCFE candidature.

[6] Daubney and Mackrill (2017) list BTEC candidate numbers as well as GCSE and A-levels but the 'State of the Nation' report does not include any information on BTEC's or other vocational music qualifications. See *www.ism.org/images/files/Changes-in-Secondary-Music-Curriculum-Provision-2012-16_Summary-final.pdf* on 16 July 2021 – the first bullet point in the section titled 'Impact of the EBacc' accessed on 16 July 2021

[7] Ofsted (2021)

[8] Ofsted (2021) p.2

In 2020 this is 30,135, up from 28,010 in 2015.[9] While this is only a 7.6% increase over the past five years, it is certainly not a decline. Most significantly, it signals a long term change of direction for the range of music qualifications being chosen in schools and colleges. These Pop Music qualifications were almost non-existent 25 years ago, so the longitudinal trend is a significant increase. It is important that Ofsted and other government bodies recognise that BTEC are not the only Pop Music qualifications being taken in schools and colleges, and that these types of music qualifications are generally at least maintaining their popularity and that in the long term they have increased considerably, unlike GCSE and A-level Music candidature. This recognition should inform policy decisions in the future about the range of qualifications supported by the government and offered in schools and colleges, and perhaps it would be advisable for those writing policy documents to liaise with relevant awarding bodies and specialist colleges like the BRIT School, BIMM and LIPA, RSL Awards and UAL, who have chosen and created music qualifications other than GCSE, A-level and BTEC's for their highly talented and successful students.

The music industry has also perhaps too readily and unquestioningly accepted the data and analysis from organisations and researchers such as the Cultural Learning Alliance (CLA) and the University of Sussex. This lack in awareness of the reality of almost half of our music education is even present at UK Music, the music industry's collective lobbying organisation. In August 2020 its acting CEO, Tom Kiehl, released a statement of concern about the decline in GCSE and A-level Music candidates after the year's results were published, asking the UK government to renew its efforts towards a new national plan for music as follows:

> Over the past six years, the number of people studying A-level Music has declined by a deeply worrying 32 per cent. We need to work together to put in place a new plan to invest in our future.[10]

His comments are not unreasonable as they reflect how the traditional music education establishment has up to now only provided the music industry with figures about the qualifications that represent their interests. UK Music has taken this stance as they have been given the false impression that the number of pupils studying music is continually falling. While this is the case for those taking the traditionalist GCSE and A-levels, the table above shows it does not account for the 30,000 or so students who have taken Pop Music exams annually in the last few years, and whose numbers are rising every year.

[9] All data sourced by the RSL Awards team based on Ofqual figures derived from an analysis of information in Ofqual (2021)

[10] Kiehl (2020)

Accurate information from the music education community often struggles to reach other sections of the music industry and education community as well. For example, Barnard and Savage's report (for the Musicians' Union, Music for All, the Music Industries Association and UK Music in 2019) highlighted the problem that 'a young person's access to comprehensive and coherent music education depends entirely on the whim of their Head teacher, the priorities of their music hub, and their post code'.[11] Barnard and Savage repeat the conventional traditionalist story of decline by citing almost exclusively data from the CLA and the University of Sussex reports discussed above, omitting data on BTEC and other Pop Music qualifications. By comparison, in 2015, Savage was arguably the first person to explain the contrasting fortunes of GCSE, A-level Music and BTEC candidature correctly in an academic publication. Savage did this as an illustrative comment within an article in a sizeable academic tome concerned with social justice and music education. There Savage observed correctly that while

> the decline in students taking GCSE and A-level examinations in music has been marked, during the same period of time the total number of students taking vocational qualifications such as BTEC courses has increased by around 22 percent from 2012 to 2013. What are perceived as academic qualifications, on the one hand, have diminished, while those relating more closely to technological skills, popular music styles, and perceived employability, on the other, have prospered….the change in fortunes is stark.[12]

Savage's observation has not been subsequently quoted or investigated by researchers looking at the changing patterns in music qualifications, which is an oversight. Savage may have been well aware of Pop Music qualifications given his work with Barnard who led the Roland UK Academies programme which used RSL Awards as their awarding organisation. It is disappointing that Savage's correct observation about music qualifications has not been taken up by the music industry more generally. Perhaps this is because the music industry did not feel qualified or able to question the assumptions underlying the CLA or Sussex University's conclusions about music education's decline with the same rigour as they may bring to their commercial activities. With the data presented in this book, I hope to give the music industry confidence to make that challenge.

What is plainly apparent over the last 30 years is that when pupils, students and parents believe in and appreciate the music education that is on offer, they want it. This has been demonstrated by the obvious demand for a different type

[11] Barnard and Savage (2019) p.9

[12] Savage (2015) p.490

of music education as evidenced by the plethora of pop and rock education initiatives, institutions and qualifications that now exist. Hopefully with the data presented here the music industry can see the value of Formal Pop Music education for artists and music business professionals and the need for music industry representative bodies to ensure the UK government supports and funds Formal Pop Music education at least as much as its Classical counterpart. The pop music education sector has demonstrated that more people want to learn music than is generally thought, and that it is the traditional forms of music education which are declining partly as a consequence. I believe this is simply an historic re-alignment of music education so that it reflects more closely the musical preferences of the public rather than professors of music education. Below, I set out a summary of the history and data which supports these assertions and ideas.

1960s to 1990s – the attempt to reform music education in schools to attract more pupils to the subject

In England, Wales and Northern Ireland, pupils decide on whether Music is a subject they value when they determine the GCSE subjects they aim to pursue. This is the first moment pupils and parents are free in our education system to make a positive choice about learning music. The uptake of GCSE therefore represents a significant means of measuring success or failure of school music lessons that pupils have participated in up to this point. It is also a statistical guide to the level of benefit that pupils, parents and teachers ascribe to learning music for longer than the government insists upon by continuing to a GCSE level. This typically happens when pupils are 13 to 14 years old in their third year within a secondary school, i.e. after several years of music lessons at primary school plus a further three years at senior school. At this point of decision, music is an option and no longer compulsory. It is during this stage in school life when the traditional approach to the subject has been consistently rejected by an overwhelming majority of pupils. In fact, this majority has remained at or around 93% of all pupils for much of the past 60 years.

The traditional music education model for school music lessons in the UK is based on the idea known as 'Creative Music' which was formulated in the 1960s and which largely informed the first and subsequent iterations of the National Curriculum for Music in England. This approach was in many ways a fusion of the ideas developed by two professors of music education, John Paynter and Keith Swanwick. Although they worked separately, their shared ambition was to make music a more involving and active subject. This was meant to encourage higher numbers of pupils to continue to study and enjoy it, especially into the GCSE years (previously the O-level and CSE stage). Figures for how many pupils chose to take the O-level and CSE exams, or now the GCSE,

therefore provide a consistent and long-term measure of the success of Swanwick, Paynter and their supporters' traditionalist approach to the subject.

Creative music has been the established orthodoxy for class music education since the 1970s. Its architects led the country's leading teacher training and research institutions for secondary school music teachers. Specifically, Paynter led government projects to redefine the school music curriculum which are still used as a touchstone of good practice today. The first National Curriculum for Music effectively institutionalised the ideas of the creative music agenda as government policy. This defined music education's aims as developing 'a sensitive response to sound in general and in particular to those organised patterns of sound called 'music".[13] This description of music as organised sound,[14] and its translation for the purpose of education as a need to learn about the so-called 'elements of music', have become the pillars of this official music curriculum. By the 1990s, the National Curriculum had been fully and expensively implemented by the government's Qualifications and Curriculum Authority with its published teaching plans for the subject, known as 'schemes of work', which related closely to the content and approach to music examinations offered at GCSE and A-level. These schemes of work set out the key approach for learning based on Swanwick and Paynter's principles:

> At all Key Stages, music teaching should:
>
> - Develop each of the inter related skills of performing, composing and appraising in all activities;
> - Extend these skills by applying listening skills and knowledge and understanding of music… so that children should be helped to understand… how sounds are made, changed and organised… through the use of the musical elements and structures.[15]

By 1996 the University of London's Institute of Education Press publication 'Music Education: Trends and Issues' confirmed the status of these ideas when Swanwick's colleague Charles Plummeridge celebrated that 'with the introduction of the National Curriculum… in terms of content and activities what 'counts' as music education is now firmly determined by the government….' or in his more absolutist rhetoric, 'There is now an 'official' view of music education.'[16]

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[13] Department of Education and Science 1985 p.3

[14] This phrase is most likely to have originated in John Blacking's *How Musical is Man* (1973)

[15] QCA *Music at Key Stages 1 and 2*

[16] Plummeridge 1996 pp.30–31

Examination data and 1960s–1990s reforms

The first available government analysis of the early effects of this government-endorsed Paynter-Swanwick-based Music curriculum is the Waddell report of 1978, 'School Examinations'. In this, the summer of 1976 examinations statistics are analysed. As this was only a few years after Paynter and Swanwick's approach had been launched, it provides a fair starting point to measure the early impact of their reforms as well as acting as a statistical benchmark to assess progress over time.

According to Waddell, of the 2,360,267 GCE O-levels taken by 16 year olds in Summer 1976 across all subjects, a mere 18,034 O-levels were in Music. Compared with almost all other subjects this was low. It was less than 10 percent of the number of Geography O-levels (188,765 candidates); 96,000 fewer candidates than the equivalent Art qualification (112,422 candidates); and only just over half the total of Latin O-levels (32,035 candidates). The only subject with a smaller candidature was Home Economics at 5,030 candidates, although this was clearly due to this subject's huge popularity as a less theoretical CSE examination with 102,474 students taking it. This is compared with Music CSE's paltry 13,304 candidates. (Again, this was the second smallest candidature of all subjects, this time only exceeding the 4,203 Latin CSE numbers.)[17] In percentage terms, Music candidature at O-level represented 0.75% of all O-levels exams taken, while for the CSE it was even smaller at 0.6%. Given this extremely low level of take up for either O-level or CSE Music exam, almost any future rise may be regarded as positive.

By contrast, music in everyday life enjoyed huge enthusiasm amongst the young before, during and after the 1970s. That suggests the potential for growth and interest in the right sort of music education was massive. One indicator of the scale of this popularity are the 13 pop singles, from 1973 to the end of the decade, that in the UK alone were classified as platinum sellers exceeding 1 million copies sold. There was clearly no lack of musical interest for the educators to draw on and in my view this should have been able to generate more pupils interested in music to exceed the 1% of all qualifications taken at 16 years of age. This mismatch between school music education and people's general interest in music had been noted ten years previously in Ministry of Education reports led by Newsom[18] and Plowden[19] as well as various Schools Council investigations

[17] Waddell 1978 p.81

[18] Ministry of Education 1963

[19] Ministry of Education 1968

specifically on the disjuncture between young people's music culture and school curriculum music.[20]

This relatively low level of take-up for O-level and CSE Music is documented and confirmed by Bell.[21] He uses the percentage of pupils taking examinations rather than the percentage of all examinations taken in a subject as his measure. This still shows Music's lack of popularity. This is a method which has continued to be used by others and presents a significant methodological weakness. By focusing on numbers and percentages of pupils rather than examinations, Bell's approach partially distorts the fair calculation of a subject's popularity. This is because it does not account for the changing patterns in the average number of examinations taken by individual pupils which alters over time. This means it is not an entirely neutral measure of a subject's overall standing logitudinally when compared with the other possible subjects that could be taken.

This methodological weakness can be seen in Bell's 2001 analysis of the statistics on music examinations. He usefully documents that in 1984, eight years after the Waddell Report, a mere 2% of pupils took Music at O-level or CSE. This is higher than my calculated figure of 0.6% for CSE and 0.7% for O-level based on Waddell's 1976 figures reported above. Bell goes on to compare this favourably with an increase in the percentage of pupils taking the new GCSE Music, with 7% of pupils sitting the qualification by 1997. This 1997 percentage figure has become a steady benchmark for the claim of success for GCSE Music ever since in government and academic reports. But it is open to question due to the methodological concerns I raise above. Bell recognises the potential for this. He reports that 1979 to 1997 saw an increase in the average number of examinations in all subjects sat by pupils. In 1997 this was an average of 8.25 per boy and 8.66 GCSEs per girl; this is compared to an average of 8.0 and 6.4 for grammar school and comprehensive school pupils respectively in 1979. This increase throws some doubt onto the traditionalists' claim that it was the Paynter-Swanwick curriculum in the Music GCSE that increased the subject's popularity over its O-level and CSE iteration. Indeed, it suggests that at least partly this increase in the percentage of pupils taking Music at GCSE may have been due to a general rise in the number of GCSEs being sat by each pupil. Further statistical research would be required to establish the full extent of this. This also confirms strongly the benefit of assessing a subject's popularity as a percentage of all exams taken, rather than as a percentage of pupils taking each exam, as the preferential and more consistent measure of the subject's relative popularity over time because it is not affected in the same way by changing patterns of the number of GCSEs each pupil attempts.

[20] Schools Council 1968 and 1971

[21] Bell 2001 pp.214–15

Table 2: Patterns of 16 plus Music Examination candidature 1976–2019[22]

O-level Music as % of all candidates

1976	*1993*	*1995*	*1999*	*2000*	*2001*	*2002*	*2003*	*2004*	*2005*	*2006*	*2007*
0.75	–	–	–	–	–	–	–	–	–	–	–

CSE Music as % of all candidates

1976	*1993*	*1995*	*1999*	*2000*	*2001*	*2002*	*2003*	*2004*	*2005*	*2006*	*2007*
0.6	–	–	–	–	–	–	–	–	–	–	–

GCSE Music as % of all candidates

1976	*1993*	*1995*	*1999*	*2000*	*2001*	*2002*	*2003*	*2004*	*2005*	*2006*	*2007*
–	0.7	0.7	0.8	0.8	0.8	0.9	0.9	1.0	1.0	1.1	1.0
2008	*2009*	*2010*	*2011*	*2012*	*2013*	*2014*	*2015*	*2016*	*2017*	*2018*	*2019*
1.1	1.0	1.0	0.9	0.9	0.8	0.9	0.9	0.9	0.8	0.7	0.7

GCSE Music candidate numbers

1976	*1993*	*1995*	*1999*	*2000*	*2001*	*2002*	*2003*	*2004*	*2005*	*2006*	*2007*
–	34,756	38,310	43,002	45,797	45,891	48,192	51,639	56,742	58,481	60,668	61,249
2008	*2009*	*2010*	*2011*	*2012*	*2013*	*2014*	*2015*	*2016*	*2017*	*2018*	*2019*
59,824	53,568	51,272	48,099	46,368	46,231	47,125	48,184	45,990	42,507	39,358	38,511

[22] O-level and CSE candidature percentages calculated based on figures in Waddell (1978) report cited above; for GCSE figures, candidate numbers are based on Joint Council for General Qualifications (JCQ) figures as cited on *www.bstubbs.co.uk/gcse.htm* and re-calculated by me as percentages of the total GCSE entries for all subjects per year – totals for GCSE candidate numbers will be different to Table 1 as they include here candidates outside of England, but within the UK. For long-term comparison purposes this table also shows the long-term average percentage of Music GCSE exams taken for the 20 years from 2000 to 2019 inclusive is 0.9%

Table 2 on the previous page presents the longitudinal pattern of candidates taking GCE O-level, CSE and GCSE Music as a percentage of total exam candidature per annum. It demonstrates a different picture to the rise from 2% to 7% cited by Bell. Indeed, it shows only a little change from the 1976 to 2000 in the percentage of music examinations taken by 16 year olds within the total number sat each year. Even by the turn of the millennium, more than a quarter of a century after the Swanwick and Paynter reforms were initiated, the percentage of Music GCSE qualifications sat were still only 0.8% of all GCSE examinations. This is scarcely different to the figures cited by Waddell for O-level and CSE in the 1970s, confirming it is unlikely that any significant positive impact on candidate numbers for Music was caused by the Paynter-Swanwick-led changes to the syllabus. This runs contrary to the rhetoric of progress promoted by the music education establishment whose claims may be less easy to justify in the future in the light of these alternative statistics.

Bell also notes how much higher candidature is in other arts and humanities subjects compared with music. Art O-level and CSE were sat by 37% of pupils in 1984, and by 35% in 1997 for GCSE. Music is even outperformed by Religious Education throughout this period with a candidature of 8% of O-level and CSE pupils in 1984, and 20% for the GCSE in 1997.[23] This demonstrates a consistency in Music's relative unpopularity amongst all subjects spanning the O-level and early GCSE years, further strengthening the credibility of the argument that the subject's popularity did not increase due to the Creative Music approach championed by Swanwick and Paynter.

Nearly a decade later in 1985, according to the QCA's 'Review of Standards in A-level and GCSE Music 1985–2005', there is still little progress with Music O-level and CSE candidate numbers. This is possibly justifiable as the examination syllabus being studied at O-level had not yet been fully matched to the new Paynter-Swanwick style of classroom music lessons of that time. This led the QCA to recognise that the 1985 'candidature for O-level Music was small and specialised and the examination in all awarding bodies reflected this. There was a fundamentally academic emphasis on the Western Classical music tradition and the study of set works.'[24] QCA quoted a list of composers for these set works across all examination boards back then and whilst they spanned many styles and periods of Classical music, they still omitted any Pop, Jazz or Folk music, let alone any film or international music works. Despite changes to classroom teaching, partly enabled by Paynter and Swanwick, in accepting a broader diversity of music in the classroom, there does not appear to be evidence

[23] Bell 2001 p.213

[24] QCA 2007 pp.8–9

in the statistics that this produced a discernible positive change in the experience of most pupils taking public examinations in music.

By 1995 the mismatch between the Paynter-Swanwick classroom approach and the content of examinations (the new GCSE and revised A-levels) had been largely removed. QCA reported that the exam syllabuses had been 'revised to meet changes to the national criteria, made to bring them fully into line with the national curriculum at Key Stages 1–3.'[25] This meant the creative music approach was not only embedded in the curriculum, but also in the examinations pupils took. QCA could now assert that in the new GCSE Music examination there was 'greater breadth and balance…. in the range of musical genres and traditions to be studied by candidates, including those of Jazz, popular and world music'.[26] While this was superficial progress, the fact that Classical music was the only idiom which remained mandatory for study in these qualifications prompted Plummeridge, Swanwick's colleague, to recognise that despite all these changes 'the traditionalist' music teacher 'could still persist…with teaching pupils… melody writing, formal harmony and strict counterpoint.'[27] Despite the curriculum being fully aligned with the Paynter-Swanwick reforms, there was still no major rise in Music's candidature percentage during the 1990s. It remained steady at 0.7–0.8% of all GCSE entries, consistent with the 1970s levels. All this is seen in Table 2 on page 23.

While there has been little academic analysis about the static position of Music GCSE's candidature during the 1990s, Bray provided some statistical context in terms of exam candidature in 2000 analysing Music's performance against that of Drama and Art in the middle five years of the 1990s – see Table 3 below. Here Bray repeats the traditionalists' questionable assertion that GCSE Music had improved the position for music education compared with the O-level and CSE era and confirms it 'is generally thought of as a success'.[28] Significantly though, he sounds a note of caution with his 'suggestion… that GCSE Music is not as successful or attractive to students as is commonly thought.'[29] He demonstrates this using pupil participation percentages from Ofsted for Music GCSE candidature which show a stable pattern of entries from 1994 to 1998 at or around 7% of pupils. This static position is consistent with the subject's exam percentage for this period which also remained stable at 0.7–0.8% in Table 2, confirming the subject's relative weak numbers and the

[25] Ibid p.9

[26] Ibid p.9

[27] Plummeridge 1996 p.30

[28] Bray 2000 p.79

[29] Ibid p.79

lack of significant change over time. Bray's data also shows that Music continued to be roughly half the size of GCSE Art and to have only a fifth of GCSE Drama's candidate numbers, remaining broadly consistent with the picture from the 1970s and 1980s:

Table 3: Percentage of pupils taking GCSE Music, Art & Drama 1994–1998

	1994	*1995*	*1996*	*1997*	*1998*
Music	6.6	6.3	6.9	7.3	7.1
Drama	13.3	13.1	14.7	15.4	15.1
Art	39	36	38.1	37.1	35

Bray raised a challenging question for the traditionalist music educators: 'what is the point in including the subject [Music] if 93 per cent do not want to carry on with it?'[30] This echoed concern outside the establishment view voiced in the mid-1990s most notably by Malcolm Ross. He had co-authored earlier reports for the Schools Council which identified low levels of interest and take up for Music in secondary schools.[31] These had prompted the research to formulate the Creative Music approach in the early 1970s. Two decades on from his original work, Ross cited evidence which repeated his 1970s methodology to argue that progress was very limited and changes were needed in the conception of Music as a subject.[32]

By 2000 the position had still not changed despite a generation of teachers adopting Paynter and Swanwick's methods and their ideas defining the basis of GCSE and A-level Music curricula. Figures from the Joint Council for General Qualifications (JCQ) showed as a typical example that of the 5.6 million GCSE examinations taken in June 2001 only 45,891 were in Music, or 0.8%. This was the same percentage as 2000 (45,797 Music GCSEs from 5.48 million). As a subject this still left Music as unpopular as Home Economics, with half the candidature of Drama's GCSE and less than a quarter of the size of Art GCSE in both years. This picture was only slightly better from 2004–2010 when Music GCSE rose to attract 1.0% and at most 1.1% of all GCSEs taken in these years with record numbers of candidates at 60,668 in 2006 and then 61,249 in 2007. What this showed was that progress in numbers of pupils studying Music at GCSE was at most 0.3 or 0.4% higher than in previous decades of GCSE examinations or the O-level and CSE figures from the Waddell report in 1976. While this is progress,

[30] Ibid p.88

[31] Schools Council 1968 & 1971

[32] Ross (1995) and (1998)

surely no one could claim a three to four tenths of 1 percent rise in candidate entries over the 30 or so years as any form of significant change or achievement?[33]

A further cultural failure of the Paynter-Swanwick's approach from the 1970s to 2000 was the lack of ethnic diversity encouraged amongst the new generation of trainee teachers of music. This reflected a broader, probably ex-colonial blindness to music syllabus content. This was reported by Youth Music in 2000 as part of its 'Creating a Land with Music' which raised concern over

> the low proportion of young people from minority ethnic backgrounds opting to become teachers and more particularly music teachers. For example, statistics from the GTTR [The Graduate Teacher Training Registry] show that while the proportion of minority ethnic students entering a postgraduate course is 5% (4.8% for Primary courses), the proportion of those training to become Secondary Music teachers is only 1.7%. Put another way, in the four years 1997–2000, just 32 minority ethnic students began a PGCE course specialising in Music.[34]

This echoes findings in my 2001 report based on a survey of England and Wales' Secondary heads of Music showing the paucity of Black Secondary music teachers working in schools with 98.4% of the 750 teachers responding to the national survey undertaken for this report self-identifying as White. As I reported, the profile of the country's music teachers reflected the musical values of the professors who influenced their education directly:

> Overall, the typical picture of a Secondary school Music teacher in England and Wales is of a classically-trained musician who has entered teaching straight from a traditional Music degree, probably able to perform on piano or vocals as a main instrument, with a PGCE or B.Ed, aged between 30–49 with up to 15 years of class teaching, almost certainly White.[35]

Graded Music exams contribute to the changing face of music education

The treatment of Rock and Pop graded examinations is also presented by the ISM and Sussex University report with a seeming classical bias. The report cites an 18.6% decline from 2012 to 2017 in Classical Associated Board of the Royal Schools of Music (ABRSM) graded music exams and then uses Rock and Pop graded exam figures from the same period to assert that 'Rock and Pop exams

[33] All these figures derived from Stubbs (2021) as in the table 'Patterns of 16 plus Music Examination Candidature 1976-2019' above accessed on *www.bstubbs.co.uk/gcse.htm* on 3 May 2021

[34] Youth Music 2000 p.20

[35] York 2001 paras 2.1–2.7

are not growing in popularity'.[36] However more recent figures suggest a different picture. Graph 1 opposite and Table 4 on page 30 present Ofqual data for all graded music examination boards operating under Ofqual regulation from 2013 to 2020. The 2020 data is Covid 19 affected so the figures up to 2019 are of most relevance. This shows candidate numbers for Classical and the few Jazz graded music exams (ABRSM, TCL Classical and Jazz, half of UWL, and MTB), and for Rock and Pop (RSL Awards, half of UWL and Trinity Rock and Pop). Taken together, the total number of Classical graded music exams declined from 2013 to 2019 with totals in those years respectively of 260,727 (2013) and 240,532 (2019), so a loss of 20,195 candidates. Conversely, the total increased for Rock and Pop exams from 29,637 in 2013 to 39,252 in 2019, a gain of 9615 candidates. This means the percentage of all candidates taking Rock and Pop exams increased over this period from 10% to 14%, quantifying this as an area of increasing popularity in these most recent figures:[37]

The long-term trend in graded music exams is also more complex than most commentators may fully understand. This is due to Classical music exams being a mature offering while Rock and Pop exams are newer, usually created by smaller and less-established exam bodies, and as yet more fluid in take-up from year to year and within periods of five years as quoted in the ISM report. The true picture of Rock and Pop graded music examinations should be understood from their initial launch. Our RSL Awards pioneering examinations of 1991 were soon followed by the Registry of Guitar Tutors (RGT) in association with the London College of Music. Two decades later, Trinity College London adapted and developed aspects of the established RSL model to enter this field. The real trend, then, is not the variable numbers of Rock and Pop candidates from 2013–19, but the emergence of this new community of music students since 1990. These exams were slow to grow in the first decade of their existence as teachers discovered them, and then came to understand and accept them. Since then, they have begun to gain some momentum within the instrumental life of schools and private individuals in the UK. They are increasing and developing their range and scope of influence amongst teachers. As a result, Ofqual's figures in 2019 show nearly 40,000 candidates taking Rock and Pop examinations which is almost double the ABRSM's total decline of 20,195 candidates from 2013–19. While this new market for graded music examinations does not outweigh the fall in overall Classical music exams from 1990 to today[38], the rise in their

[36] Daubney et al (2019) p.18

[37] RSL Awards data based on Ofqual statistics 2013–2019 available on request in writing to RSL Awards

[38] As one measure the ABRSM 2003 Annual report (2004) identifies it carried out 348,000 Classical music examinations in that year, 164,000 more than in 2019

Graph 1: UK Graded Music Examinations Certifications 2013–2020

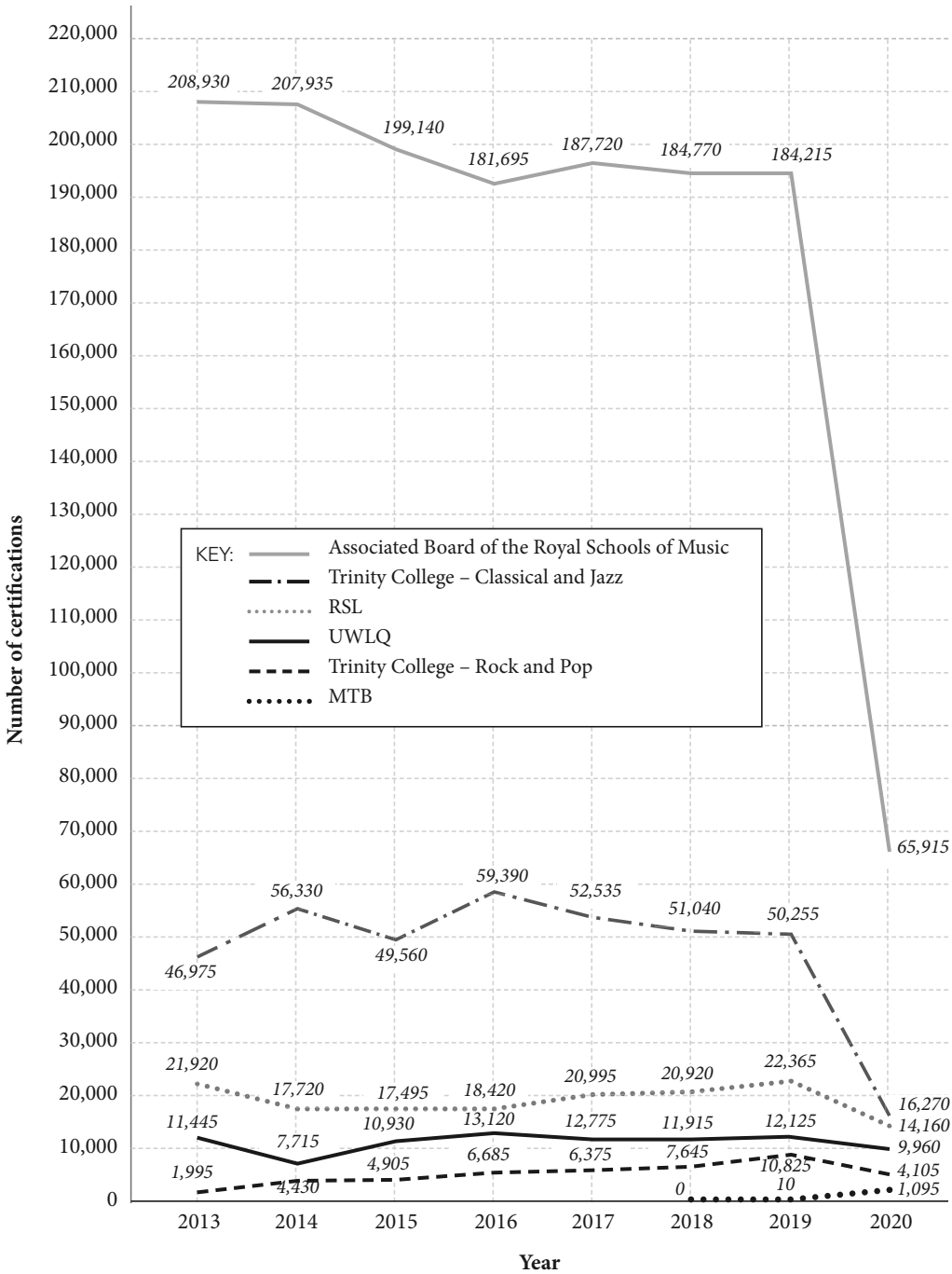

Table 4: Graded and Other Qualifications Market Statistics 2013–2020 (England Only)

	2013	*Market share*	*2014*	*Growth*	*Market share*	*2015*	*Growth*	*Market share*	*2016*	*Growth*	*Market share*
TC Classical and Jazz	46,975	16.12%	56,330	**120%**	**19.15%**	49,560	*88%*	*17.57%*	59,390	**120%**	**21.26%**
TC Rock and Pop	1,995	0.68%	4,430	**222%**	**1.50%**	4,905	**111%**	**1.73%**	6,685	**136%**	**2.39%**
UWLQ (RGT)	11,445	3.92%	7,715	*67%*	*2.62%*	10,930	**142%**	**3.87%**	13,120	**120%**	**4.69%**
ABRSM	208,930	71.73%	207,935	100%	*70.69%*	199,140	*96%*	*70.60%*	181,695	*91%*	*65.05%*
RSL	21,920	7.52%	17,720	*81%*	*6.02%*	17,495	*99%*	**6.20%**	18,420	**105%**	**6.59%**
MTB	—		—			—			—		
Total market	291,265		294,130	**101%**	**+0.98%**	282,030	*96%*	*–4.01%*	279,310	*99%*	*–0.97%*

	2017	*Growth*	*Market share*	*2018*	*Growth*	*Market share*	*2019*	*Growth*	*Market share*	*2020*	*Growth*	*Market share*
TC Classical and Jazz	52,535	*88%*	*18.73%*	51,040	*97%*	*18.47%*	50,255	*98%*	*17.96%*	16,270	*32%*	*14.59%*
TC Rock and Pop	6,375	*95%*	*2.27%*	7,645	**120%**	**2.76%**	10,825	**142%**	**3.87%**	4,105	*38%*	*3.68%*
UWLQ (RGT)	12,775	*97%*	*2.63%*	11,915	*93%*	**4.31%**	12,125	**102%**	**4.33%**	9,960	*82%*	**8.93%**
ABRSM	187,720	**103%**	**66.94%**	184,770	*98%*	*66.87%*	184,215	100%	*65.84%*	65,915	*36%*	*59.11%*
RSL	20,995	**114%**	**7.48%**	20,920	100%	**7.57%**	22,365	**107%**	**7.99%**	14,160	*63%*	**12.70%**
MTB				0			10			1095	**10,950%**	**0.98%**
Total market	280,400	100%	0.59%	276,290	99%	–1.47%	279,795	101%		111,505	40%	

popularity over this period does call in to question the All-Parliamentary report's conclusion that rock and pop is not even, in part, the answer. This only goes to prove that it further behoves those of us involved in rock and pop education to be more assertive and accurate in presenting the scope and scale of our work to the music education community and music industry.

Exam data from 2000 to the present day

To protect the music education tradition, a process of adaptation happened whenever the orthodox consensus was questioned publicly in response to the challenges emerging around 2000. This happened particularly in response to the new writers and researchers who spoke out freely and unfettered by the influence of Paynter, Swanwick and their acolytes. These new writers presented a different, less deferential and more inclusive aesthetic which informed their contribution to public debate about music as an art and its role both in society and education. A key example of this, written in 2000, was John Harland et al's 'Arts Education in Secondary Schools: effects and effectiveness'[39] which became a focus for this new debate. This huge report surveyed in detail the responses of pupils and schools and their use of arts education as a whole. This was prompted by the Royal Society of Arts' initiative 'The Arts Matter', chaired by Professor Eric Bolton, a former senior Chief inspector of schools. The project was backed by the Arts Council of England, and the Qualifications and Curriculum Authority, both organisations having at least one representative on the steering group. Even in the forward to Harland's 600 page report, music was singled out for concern by Professor Bolton with problems that were familiar to anyone who knew music education history from the 1960s onwards:

> In many of the schools, music seems particularly problematic; regarded by pupils as increasingly exclusive and less engaging as they progress towards Key Stage 4 and the GCSE.[40]

This was quantified in the main body of the report with figures of pupil participation at GCSE which was broadly consistent with the picture back the 1970s. This showed that Music GCSE still attracted only 7% of all pupils nationally, compared with 14% in Drama and 32% in Art.[41] In addition, Harland cited other characteristics about the pupils attracted to the Music GCSE course as socially and economically unrepresentative of the UK population, serving the White and more privileged than other parts of the community. Only 12% of

[39] Harland (2000)

[40] Ibid p.iii

[41] Ibid p.514

Music GCSE entries came from non-White pupils, the lowest of all the arts[42] while enjoyment of the subject at Key Stage 4 was also the lowest of the arts at 65% enjoying it always or most of the time, compared with 76% (Art), 73% (Dance) and 84% (Drama).[43] Regrettably for music education, Harland's conclusions had to reflect the truth of his findings and they were damning:

> Music, while benefitting from similar status to that of art… had very low numbers enrolling for it at Key Stage 4 and, relative to other arts subjects, received lower levels of enjoyment in GCSE courses. Pupil enjoyment, relevance, skill development, creativity and expressive dimensions were often absent.[44]

When this report is considered alongside the late 1960s and early 1970s Schools Council reports which first prompted the Creative Music approach to be produced, it is hard not to conclude that the problems with Music had still not been resolved and the subject was failing to engage yet another generation of pupils.

The music education establishment's response to Harland was vociferous. In order to adapt to this more critical environment, the aim seemed to be to protect the privileged position of Classical music and an assumed faith in its aesthetic superiority. As one illustration, an article in the Royal Opera House (ROH), Covent Garden's newsletter titled 'Voice & Vision', presents a typically dismissive and entitled argument. Under the headline 'Music is "elitist" and "irrelevant" to GCSE students', the article challenged the findings of Harland's report. The headline quoted pupils' responses to Harland's researchers, allowing the ROH's anonymous author to launch a rebuttal of this extensive national and comprehensive analysis with the assertion that 'the performers and educators from the Royal Opera House, who work regularly with young people in schools, have found quite the opposite views expressed by the students'.[45] They latched onto a finding in the report that pupils enjoyed music in schools where the quality of teaching was good, and interviewed Professor Bolton to provide the necessary corroboration for this. This meant that a new way of asserting Classical music's sense of superiority developed which avoided the necessary redefinition of the aesthetics of the subject, and replaced it with the idea that the quality of music teaching needed to be enhanced by inviting professional performers, or educators linked to their performing organisations, to schools to inspire pupils. This conveniently allowed the readers of the article to overlook the heart of the Harland

[42] Ibid p.515

[43] Ibid p.525

[44] Ibid p.568

[45] Royal Opera House (2001) pp.2–3

report's concern which Bolton did still at least manage to assert in this ROH article when he reminded the readers of the key finding:

> the students felt that music became increasingly for the minority as it progressed in school and there was nothing much in it for them.[46]

This was consonant with the findings about PGCE music trainees in Youth Music's report above as well as being proven by the lack of significant improvement in GCSE candidature figures. A decade or so on, the government's Ofsted report by Her Majesty's Inspectors of schools in 2012 reported further confirmation of the inequality in music education from 2008 to 2011 in 'Music in schools: wider still, and wider.' This report presented the findings of 194 specialist HMI inspections of schools from 2008 to 2011, and therefore presents a good picture of on-the-ground music teaching of the time. It confirmed that no progress had been made since Harland's report to address the systemic lack of interest in Music GCSE:

> …the proportion of students taking GCSE Music continues to be the lowest of all optional National Curriculum foundation subjects, by some way. In 2011, just 7% of students took GCSE Music compared, for example, with Art, Craft and Design (where 25% of students took a GCSE) and Geography (with an uptake of 26.6%).[47]

The authors also identified how Music GCSE students differed from those taking other arts subjects, presenting a picture that appeared to describe music pupils as more than likely to be financially privileged. They quoted data in 2011 which demonstrated a long-standing trend, that music candidates achieved disproportionally more highly in this GCSE compared with all other subjects. Specifically, this meant 77% of Music GCSE candidates scored A–C grade as opposed to 72.6% for all other subjects. Part of this better mark outcome was attributed to high achievement in the performance paper which the HMI authors described as 'not surprising' given that 'many' of these candidates benefitted from instrumental lessons.[48] What this meant was that the small group of GCSE Music candidates were still those who, in previous decades, were identified within the school as in some way standing out, with most of them having instrumental tuition in addition to their class music lessons. In effect, this acknowledged that school communities accepted the reality as a given that taking GCSE Music was for a high-achieving minority who were, in the main, able to pay for individual lessons. Later in the report this was supported by the HMI's finding

[46] Ibid

[47] Ofsted 2012 para 70

[48] Ibid para 71

that from 2008 to 2011 'only 5% of the students who were known to be eligible for free school meals were involved in additional instrumental or vocal tuition'.[49] This fell far short of the national figure of 13% for all children eligible for free school meals, and represented only 0.65% of the entire school population, implying even more strongly that Music GCSE was for the minority who could pay.

Despite this compelling evidence, the report continued to parrot the Paynter-Swanwick rhetoric of 'using musical sound as the target language' as being 'at the heart of understanding the distinctive nature of good teaching and learning in music'[50] while voicing concerns over the lack of Primary school Music co-ordinators and Secondary school specialist teachers' ability to describe effective musical progress, particularly in Key Stage 3, or ages 11–14. The HMI's report even reinforced the dominant traditionalist aesthetic for music education by highlighting the paucity of music technology's use in avant-garde classical music in schools, rather than accept the proactive use of music technology for styles of Pop and Rock which more probably symbolised a desire from pupils to express themselves free from the constraints and assumptions of the traditionalists' approach:[51]

> 'The use of music technology for creative work was almost exclusively restricted to popular music styles, or to arranging or making compositions in Western art music styles. Some use was seen of technology used to explore minimalist music, but no examples were seen of students similarly exploring other electronic or electro-acoustic art-music styles of the Twentieth century, for example, even at KS4 and A-level.'

The blindness to this new emerging music culture can be evidenced by how the report inspected classes of students in schools taking the BTEC qualifications in Popular music which by 2011 had already been running in the UK for nearly 20 years. Astonishingly, this appears to be the first time in an HMI music report that these BTEC qualifications had been discussed in terms of their qualification content, quality and outcome. The most significant finding from their comparison revealed the inspectors' Classical music bias and lack of understanding of Formal Pop Music education. They recognised that Music GCSE and BTEC qualifications were different, but instead of exploring their contrasting demands, they chose to attempt a direct comparison which focused on areas which they appeared to have in common. Here the inspectors reported that 'standards demonstrated by BTEC students… were overall lower that those demonstrated by GCSE Music

[49] Ibid para 128

[50] Ibid para 133

[51] Ibid para 157

students working at grades A to C',[52] pandering to the established tradition's assumptions of superiority of skill, complexity and artistic merit. Their specific comments concerned performance, aural awareness and understanding of different styles, therefore judging the students according to a classically defined set of criteria. For example, in aural training BTEC students were required to transcribe parts from real songs as it was a practical skill that performers need to use for band work. This is done in a range of styles and with a variety of required levels of exact accuracy to facilitate a performance. By contrast, GCSE students were expected to do more esoteric and academic exercises which demanded levels of accuracy and application with which the inspectors would be more familiar, but which had little to connect them directly with how pupils performed on their instruments. The inspectors judged the outcomes of these fundamentally different demonstrations of musical aural capacity as equal, when they clearly had purposes and processes which need to be assessed with quite separate criteria if they were to be accurately contextualised for their different functions and treated fairly.

This mismatch in the inspectors' understanding is further illustrated by comparing their approach to performance requirements. BTEC students were required to conceive and develop the idea for their performances, to stage their event and perform the music as part of their learning. This meant that a fair assessment of the performances would account for the totality of these students' work in staging, conceiving and performing this music as a concert. By comparison GCSE Music students simply had to perform as a solo player and had little input into the staging of the event or the conception of the programme, beyond demonstrating technical competence and stylistic awareness through their choice of pieces. Often, they did this using music pre-determined for them by graded music examination boards which provided a convenient measure for their teachers to be assured of the technical and artistic challenge they presented. This GCSE model should also be fairly judged by criteria appropriate to this challenge, which are distinct from the BTEC performance assessment. However, the HMI's chose to prioritise GCSE style values in their assessment of BTEC performances within their report, demonstrating yet again how deeply ingrained the traditionalist views have been in our music education system. I believe these examples also demonstrate how these inspectors belied their inexperience with Popular music education by effectively comparing apples and pears. That might have been an acceptable error for inspectors had they been considering this in the 1990s, but given the BTEC popular music course had already been in operation for up to 19 years before the period covered in this report, this lack of understanding amongst the country's inspectorate is disappointing if not surprising.

[52] Ibid para 72

Blindness to innovation in music education

There has been some research into the consistently low take-up of GCSE Music. Lamont and Maton analysed this from 2008 to 2010, while others have provided some detailed statistical analysis of A-level Music candidates and their geographic and socio-economic status more recently. All these studies share a desire to address how to solve the continuing low level of take-up of these traditional qualifications. In different ways they demonstrate the music education establishment's remarkable blindness to the innovation happening around them in pop music provision within schools, further and higher education. For example, Lamont and Maton's two studies – 'Choosing Music: exploratory studies into the low uptake of Music GCSE' (2008) and 'Unpopular Music: Beliefs and Behaviours towards Music in Education' (2010) – seem out of touch with the reality of the music education landscape of today, although they correctly identify the paucity and lack of research into this subject:

> Most studies of music focus on the learning and playing of musical instruments in formal and informal settings outside school… Studies of school music itself, including the few studies that address the issue of low uptake at GCSE level, are less systematic. They typically offer speculation or ad hoc, piecemeal and largely descriptive accounts.[53]

And they confirm the low take-up of Music GCSE in the early 2000s citing a QCA report from 2002 showing 'only around 8–9% of the school-age populations opted to study GCSE Music'.[54] But, instead of addressing the full scope of qualifications on offer in the UK as alternatives to GCSE as a possible solution, they choose to focus on a highly-nuanced and innovative way of explaining why music at GCSE puts students off due to its expectations of knowledge and ability, and how these are coded in ways that are too onerous to be attractive to most pupils. This analysis may well have merit within the small percentage of the population of likely candidates for GCSE Music as it has stood for decades. But it demonstrates how Lamont and Maton share, with many others, a blindness to the arguably more significant reality: that the pop music qualifications from BTEC and RSL were already making increasingly sizeable inroads into the music qualifications landscape beyond the traditional and stable small percentage of likely GCSE candidates. This growth is almost certainly of far more significance as an explanation for Music GCSE's candidature and its long term inability to grow. A reasonable interpretation of the growth in pupil numbers overall for music, including the RSL and BTEC qualifications, may be that teachers, along

[53] Lamont and Maton 2008 p.268

[54] Ibid p.267

with their pupils, have chosen not to take GCSE Music because from the 1990s they had an established alternative which was more in tune with their aspirations. This was signalled as happening in Hallam's studies of Musical Futures schools that abandoned GCSE Music for BTEC and RSL vocational qualifications.[55] As many music teachers increasingly recognise Music GCSE and the A-level are not fit for their purpose, they chose to change. I contend that this trend towards popular music qualifications has been a far more likely reason for GCSE and A-level Music's consistent failure to grow its candidature, at least from 2000 onwards, rather than Lamont and Maton's thesis.

Outside of the academic sphere, campaigning organisations such as the Cultural Learning Alliance have tracked the numbers of pupils choosing to study music to GCSE and A-level in more recent years to argue in favour of the traditionalists' view. For the past decade the CLA has been highly vocal as it publicised data as part of its campaign to sustain the traditional approach to music in mainstream school education. Its figures show that Music GCSE entries dropped by 25% from 46,045 in 2010 to 34,725 in 2019; while Music A-level declined even more by 42% from 8,790 in 2010 to 5,124 in 2019. Interestingly, most other arts subjects also declined during this period, while the outlier was Art and Design which increased its GCSE entry by 6% from 17,8504 (2010) to 18,2204 (2019) and saw a smaller decline of only 8% at A-level during this period from 42,577 (2010) to 39,219 (2019).[56] The success of Art and Design may well be to do with its adoption of a modern and contemporary approach to its subject, given how British Art schools have succeeded in developing fashion designers, illustrators, animators and pop musicians who have achieved globally from the 1960s onwards with their innovative and desirable products and performances. Figures in Table 2 above differ from the CLA's and are drawn directly from the JCQ's and B Stubbs' website, which are derived from the examination boards that conduct GCSEs and A-levels. These reflect, however, a similar decline from the 2010 candidature of 51,272 or 1% of the total GCSE entries down to 38,511 (2019), a mere 0.7% of total GCSE numbers.

The CLA has presented the dominant public interpretation of this trend by arguing that this decline has at its root the government's focus on core subjects such as Maths and English.[57] This assertion has been supported uncritically by Daubney et al[58] for the ISM and University of Sussex and by the Durham University and Arts Council for England's commission on creativity and

[55] Hall, S et al (2008) and (2011)

[56] CLA (2019)

[57] CLA (2016) p.5

[58] Daubney et al (2019)

education.[59] While the English Baccalaureate (EBacc) may be a contributory factor for other subjects, the evidence for the long-term decline in traditional music education as exemplified by its GCSE candidature from the 1970s seems less likely to be directly connected with the EBacc or the CLA's other concerns. If the CLA's case were accurate, the total percentage of music qualifications taken should be significantly worse than its long-term average. Based on Table 2 above the 20 year average from 2000 for music is 0.9%. of all GCSE candidates, while as of 2019 music's GCSE candidature is only 0.7%. This is a genuine and slight decline, but it simply leaves music candidature now at a similar level to Music O-level in the mid-1970s. It also highlights a stale stability to GCSE Music candidate numbers in the last 45 years, as documented in Table 2. The rate of candidature is strongly consistent at between 0.7 and 1.1% of all GCSE entries with peak years from 2004–2010. The rise and fall from 0.7% up to 1.1% and back to 0.7% is so small that it is almost negligible. The more significant trend over time is the return in 2018 and 2019 to the same percentage of total entries as seen in the 1970s when the Swanwick-Paynter experiment began to be disseminated strongly into British schools.

If ever there was damning evidence that pupils have rejected what several generations of music teachers have been trained to offer, surely these statistics provide it. O-level Music was 0.75% of all entries in 1976, 0.7% in 1995, and 0.7% is again the figure for GCSE in 2019. The key difference between 1976 and now are the alternative pop music qualifications to GCSE and the increasing numbers of teachers and pupils actively choosing them.

Music A-level appeals to a narrow demographic

In addition to this, growth for traditional music qualifications may well be stunted because Music A-level and GCSE seem not to have broadened their appeal to a broad range of potential candidates, relying on a narrow band of more middle-class pupils. Academic research appears to suggest this. In their study for the Royal College and Royal Academy of Music, 'Geographical and social demographic trends of A-level Music Students' in 2019, Whittaker, Fautley and Kinsella use the government's POLAR classification to analyse the level of disadvantage pupils may have based on their post code's POLAR classification of their likelihood to access higher education. They observed:

> …at least 60% of A-level Music entries each came from schools in postcodes with POLAR ratings of 4 or 5… Areas of lower levels of A-level Music entry tend to correlate with lower POLAR ratings and greater levels of deprivation.[60]

[59] Durham University (2019) p.56

[60] Whittaker et al (2019) p.6

Their observations were stable across the five-year period of their study and confirm that traditional music education as embodied in A-level Music is becoming the preserve of pupils from middle- and higher-income families. Despite this, Whittaker shares with Lamont and Maton a degree of research blindness to the impact of Pop Music qualifications. His 2021 article 'Teacher Perceptions of A-level Music: tensions, dilemmas and decline' is typical of this. He compares unfavourably what he sees as the narrow genre-defined assessments of graded music examinations and vocational qualifications such as BTEC's with the supposed wide stylistic range of A-level Music which he believes 'in theory at least, addresses a broader range of musical skills within a single qualification.'[61] He repeats the traditionalists' belief that the EBacc has discouraged schools from teaching music, but crucially does not include how popular music qualifications impact on this issue. He states:

> All this points towards the place of A-level Music as a relatively exclusive qualification in the British educational landscape…. Given the different operationalisation of BTEC's and equivalent musical Level 3 qualifications… the present study does not investigate these.[62]

There have not been any comprehensive studies of the ethnic and socio-economic profiles of vocational music students in the UK yet. An evaluation of RSL Awards' recent internal analysis of its c.8,000 students currently registered in the UK from 2020–21 suggests students taking pop music qualifications seem more likely to represent the full range of the UK population compared with the cohort of A-level Music candidates analysed in Whittaker et al's 2019 study. This also suggests that the educational achievements of students studying Pop Music qualifications in the UK provides a positive contribution to social mobility as well. This can be demonstrated by analysing the percentages of RSL Music VQ students' POLAR and Multiple Deprivation data. This covers all RSL VQ music students registered in 2021.

The data shows that 49% of RSL VQ music students are in the lowest three categories (14%, 19%, and 16%) for multiple deprivation, while 65% (adding Decile 4–9% and Decile 5–7%) are in the lower half of this government index. Table 5 presents these figures which contrasts starkly to the Ofsted figure from 2012, quoted above, of 5% of GCSE Music candidates being eligible for free school meals by comparison:

[61] Whittaker (2021) p.1

[62] Ibid p.3

Table 5: RSL Music VQ's candidates 2019–2020 in deciles of multiple deprivation by percentage of candidates[63]

Decile of Multiple Deprivation	***%***
1	14
2	19
3	16
4	9
5	7
6	10
7	8
8	6
9	6
10	4

More evidence of this contrast in social background can be demonstrated when analysing the data between A-level and RSL VQ Music candidates on POLAR data. The research for the RAM and RCM quoted above shows 60% or more of A-level Music candidates in POLAR defined households with a rating of 4 or 5. The opposite is true of the RSL VQ music students: 70% of them having POLAR scores of 1, 2, and 3 and only 30% in POLAR ratings of 4 and 5.[64] That means half of the number of RSL VQ music candidates are from households with good or high access to higher education compared with their A-level Music candidate peers. Conversely, the vast majority of RSL VQ music candidates come from households with a lower access and experience of higher education than their A-level Music counterparts, as shown in Table 6.

There is poor public data on the ethnicity profile for GCSE and A-level Music students, but most qualitative information available strongly suggests the percentage of Black students taking these qualifications remains just as low as it was when Christina Coker and Samantha Spence took this path as almost the only Black people in their classical music lessons or orchestras.[65]

[63] This data comes from the Consumer Data Research Centre, a UK academic establishment funded by the government's Economic and Social Research Council since 2014. Further detail on CDRC is at: *www.cdrc.ac.uk/about* as accessed on 10/06/2021. Our RSL data was produced using CDRC data from: *https://maps.cdrc.ac.uk/#/ geodemographics/imde2019/default/BTTTFFT/9.873333333333333/-0.3640/51.3937* accessed from 18 May 2021 to 21 May 2021

[64] Fautley, M, Whittaker, A, Kinsella, V, and Anderson, A (2019) p.39

[65] Interview with Christina Coker 28 April 2021 and in Spence (2021) p.7

Table 6: RSL VQ's in Music 2019–2020 POLAR quintiles by percentage of candidates[66]

POLAR Quintile	***%***
1	25
2	23
3	22
4	18
5	12

However, the recent creation and success of the Chineke! Orchestra is a brilliant and practical demonstration of how there is the real potential to create change, hope and greater diversity in Classical music given the will and resources.[67] Research undertaken by the RSL Awards academic staff in May to June 2021 into the student profile of its VQ music students suggests these qualifications are taken by an increasingly Black and ethnically-diverse student cohort. For this research project, the RSL Awards team received responses from 61 of its VQ schools and colleges teaching its music qualifications in the 2020–21 academic year. This covered 1,816 of the students for this academic year which represented over 20% of the total number of VQ music students. Of these, 27% of the students are reported as being of Black and ethnically-diverse background. In addition, 23% of these 61 schools and colleges reported their Black and ethnically-diverse student cohorts are growing, with only 3% reporting a decline and 74% citing no change. This demonstrates there is the potential to increase the uptake these qualifications amongst ethnically-diverse students, as well as proving the reach of these qualifications into the British Black and ethnically-diverse community, quite unlike GCSE and A-level Music have traditionally achieved.

Following on from these detailed data-based inferences, this book will set out the detail of my alternative reading of music education history. Part 1 will explain and document how the Paynter-Swanwick approach came to dominate music education in the UK, fail to achieve its key government objective to raise the number of music candidates for GCSE Music, and marginalise the introduction of pop and rock music into schools. Part 2 will then explore how the alternative approach has emerged and matured to represent a positive future

[66] Details of what POLAR 4 Data means and how it is calculated can be found here as accessed on 09/06/2021: *www.officeforstudents.org.uk/data-and-analysis/young-participation-by-area/about-polar-and-adult-he*. Our RSL Data survey data in this table came from: *https://www.officeforstudents.org.uk/data-and-analysis/young-participation-by-area/search-by-postcode* accessed 18 May 2021 to 21 May 2021

[67] See www.chineke.org/our-mission as accessed on 9 June 2021 for details on their work

for the subject and the art. In Part 3, the list of pop music course alumni will demonstrate the impact this alternative has already had on nurturing new and proven talent across many aspects of the UK music industry.

Part 1

School Music and the Myths about Music Education

Part 1.1
Creative Music and the Wrong Answer to Music Education's Doldrums

Britain's music educators have found themselves in trouble and confused for much of the past 60 years. Music culture has changed hugely during this time, reflecting the socio-economic realities of post-war Britain. The art of music making has been re-invented with continual changes to its economics and technology as well as the way it expresses the diverse cultural identities that define us. This started in the 1960s when for the first time British artists led a new global sound, evolving into industrial scale touring throughout the 1970s and a domination of the world's airwaves, especially on MTV in the 1980s. By the turn of the millennium, the main catalyst of this change – Pop and Rock music in all its styles – was widely accepted as the musical sound of mainstream British culture.

Journalists such as Jeremy Paxman and Andrew Marr confirmed this in their books about Britain's identity at the turn of the millennium. Paxman reflected on how pop music became central to people's expression of grief at Princess Diana's death by observing that 'No one thought it odd at her funeral Elton John should perform a reworking of the song he had originally composed as hero-worship to Marilyn Monroe…'.[1] While Marr contextualised British pop and rock music's commercial success and cultural influence as part of the BBC's role with its music policy that 'launched new acts… from The Beatles to Oasis [and] helped ensure that this least musical of European nations… has been the only real rival to the US in this era of pop.'[2]

Soon after the election in 1997 the New Labour government was quick to grasp the opportunities presented by our thriving music industry. In October 1997, Tony Blair's first Secretary of State for Culture, Media and Sport, Chris Smith, was in New York trumpeting to America's music industry that:

> The British music business is one of our most valuable creative industries. Annually it is worth $4 billion to the UK economy, including around $2 billion generated overseas. The industry employs 115,000 people. Its net

[1] Paxman (1999) p.242

[2] Marr (2000) p.37

> export earnings are bigger than those of our steel industry, and our musicians' union is now bigger than our miners' union.[3]

Concurrent with all this change, our country's music education leaders and policy makers largely failed to understand or respond proactively to the pace and nature of a fissure opening in our musical life. Instead of welcoming the unprecedented global success of British pop music, they spent decades fostering an approach disconnected to the nation's musical reality in which myth-making abounded. This was characterised by a blind culture of suspicion, moral disapproval, and cultural insularity. In particular, they chose neither to accept nor adapt to the public's enthusiasm for pop music, or to embrace the cultural and commercial opportunities it offered.

Instead, our music educators preferred to prop up classical styles, both avant-garde and traditional. This coincided with British pop music reaching artistic heights that redefined and represented a new national cultural identity in so many ways. This misguided priority from our music educators created an approach which idealised a world without pop culture. This shadowed the government-subsidised commercial decline of Classical music in the 1950s and 1960s as described by Norman Lebrecht from being 'an art that had paid its own way' to 'a dependency culture, created by the avarice of millionaire conductors, singers and their agents….'[4] Andrew Blake in his book *The Land Without Music* in 1997 summed up the contrast between Britain's worlds of Classical and Pop And Rock music with this observation about the 1960s:

> …Classical music by this point had airline status – prestigious, necessary for national pride, and financially disastrous. The Beatles, on the other hand, had begun to make British music commercially successful.[5]

As there were few pop music academics in British university music departments until the 1990s, it was left to a handful of musicians who were involved in the creation of Pop and Jazz to explain this transformation. They understood instinctively how the new approach to music within a pop culture was quite distinct from the ideals of traditional artistic practice. Jazz singer, George Melly, was one of the first to articulate this in print as early as 1970 in *Revolt into Style*:

> The mistake most critics make is to persist in trying to evaluate pop culture as if it were something else: the equivalent of insisting on considering a bicycle as if it were a horse. And this fallacy is by no means confined to its opponents. What the critics have done is to set up their

[3] Smith (1998) p.81

[4] LeBrecht (1996) p.395

[5] Blake (1997) p.93

> traditional critical equipment and use it to try to prove or disprove that pop culture is *Art:* that is, a deliberate attempt to abstract and arrange certain formal or moral ideas which, although drawn from a temporal situation, aim to achieve some universal or timeless significance. In fact, pop culture at its purest has no such pretensions. Commercial intentions aside, it proposes nothing beyond an immediate and spontaneous reaction to life at any given moment. The pop artist is ideally a seismograph, and the division between pop life and pop art is, in intention at any rate, a difficult line to draw.[6]

Nearly three decades later visionary music producer and composer Brian Eno (the originally appointed external examiner for the BA (hons) Commercial Music at the University of Westminster) expanded on Melly's cultural observations with a more specific focus on the traditional and emerging theories of artistic value, relating this to music and its technology as well as visual art:

> …the activity of being an art historian has traditionally consisted of drawing a line through the whole field of culture and then claiming that the 'value' of things can be assessed by their proximity to that line… In the Twentieth century, the field of cultural objects has become broader… Traditional art history dealt with this by *broadening* the line it was trying to draw… so that you were allowed to discuss modern music with reference to Duke Ellington as well as Stravinsky… In the last two decades this idea has become seriously eroded… Instead we see a broad and dense field of cultural objects connected very, very richly… Thus a cultural event such as 'Picasso' can figure in many different 'stories' (a story is a non-absolutist version of a 'history' – it's a version of events that makes no claims to be 'the truth')… The entity called Picasso has thus become of negotiable, not absolute, value… When history is replaced by stories, the curator becomes a storyteller… creating meaning and resonance by combination and juxtaposition. Think of modern sampling musicians like Howie B, whose work is essentially the 'curating' of his record collection – creating a new music out of the juxtaposition of existing musics.[7]

Despite this explosion of creativity in pop culture, Britain's traditional music educators still clung on to their outmoded ideals of musical value in a bid to preserve their style of teaching. Few music academics were ever brave enough to challenge their dominant beliefs and insular assumptions, as often this resulted in paying a high price in terms of reputation and career progression. One notable exception in 1995 was Dai Griffiths, then a music lecturer at Oxford Brookes

[6] Melly (1970) p.9

[7] Eno (1996) p.327–8

University. Griffiths related music education's conservative culture to the UK's outmoded education system in secondary schools. Writing in a new and almost underground academic publication, *The Critical Musicology Newsletter,* his article 'On Grammar Schoolboy Music' unmasked the cultural prejudice of traditionalists' views on musical value and education, with the highly-educated avant-garde classical composers who held sway as leaders of the UK's university music and music education departments clearly in his sights:

> Grammar schoolboy music loathed one thing in particular: pop music. Not jazz: pop music. Pop music had everything grammar schoolboy music couldn't handle: Black people, accents, instant good-time sounds, camp, technology, levity, women, blunt politics, pointless music, obvious words, a good beat. Worst of all, it was the sound of the secondary modern. The art school tradition in pop music – eventually Punk – was a particularly tough enemy: good-looking, politically astute, addictive, and good enough by most people's standards… the home of the grammar schoolboy music is the university music department. No one else wants it.[8]

For too long Britain's traditionalist music educators have succeeded in controlling our curriculum to promote their out-of-touch vision for the art, ideally without the inconvenient disruption of Pop and Rock. I believe they have ultimately failed several generations of pupils, leaving them with negative experiences of their school music education, and omitting to train and empower a new generation of teachers to work within our country's thriving music industry. This is the story I will endeavour to tell below.

Beginnings

The specific trouble our music education leaders faced in the 1960s started as a dispute over the subject's identity which was particularly located in schools rather than universities. As the baby boomer generation grew up listening to Jazz, Skiffle and the emerging styles of American rock and roll and British pop, our school music educators began to be challenged by government bodies for the first time to justify the place of music in school education as a whole, and in particular how music could serve the needs of all children. For the prominent figures of the time, this was as much about justifying music as a subject to be included in the mainstream curriculum of schools as it was about the content of the music lessons that were taught as a result. The solutions that emerged laid the foundations of the music education orthodoxy that in many respects still holds sway in our education institutions, coming to a pivotal and full expression

[8] Re-published in Scott (2000) p.144–5

in the new music GSCE and the national curriculum for music of the 1980s and 1990s.

This new orthodoxy defined the public discourse about music education throughout this period, informing decisions made by government on funding for class music as well as instrumental teaching. The full detail of this history is well documented by others, in particular by Gordon Cox[9] and Adams[10], and I appreciate that the people involved as individuals were honestly well-motivated to do the right thing for the country's music students and pupils as they saw it at the time. However, my purpose here is to challenge the conventional interpretation of these events. For me, this cannot be presented as the story of music education welcoming change or seeking to re-invent itself as our society and values evolved.

Quite the contrary, British mainstream music educators used this period to define and promote a specific aesthetic bias that ran contrary to the social and political changes that were happening, and through which they sought to deny, assimilate, and de-value anything which challenged their self-defined assertion of artistic superiority and authority. To be plain, this is a story of mostly middle-class White male music educators, schooled in the classical tradition, keeping control of the music curricula of schools, examination boards, and universities as far as possible, in order to harness government funding so their shared artistic values were protected. This bias and entitlement defined the music and talent of everyone who did not fit this mould as 'other', usually implying 'lesser', leaving them little or no access to the funding and support they both deserved and needed. In Part 2, I will document the many ways in which alternatives to this bias have successfully emerged and matured, but in this first part I aim to recount how this bias came about.

I am conscious that on first sight I closely fit the definition of the middle-class, White, male, classically-trained music educator I have just criticised – and ostensibly I do. However, my personal story is one of challenging this bias – from launching Pop Music grade exams at considerable personal and financial risk, to hiring ethnically diverse music lecturers before anyone else into a university department which from its second year arguably had more non-White music students than the rest of the UK's music faculties combined, to working with charities to empower the most disadvantaged through music. While I leave it to others to judge my actions, my belief is that they enable me to offer an informed perspective on the recent history of music education based on my achievement of innovation, engagement and change within the field – however imperfect and incomplete that still is today.

[9] Cox (1993 & 2002)

[10] Adams (2013)

The basis of entitlement in the formal music education system – from the 1960s onwards

The basis of our current entitled form of music education can be traced back to the 1960s. Until then there was broad consensus on the purpose of music education and this was reflected in complacent detail within a 1960 Ministry of Education report. Music education was explained by positioning it as the inheritor of a centuries' old tradition of performance practice and theoretical notation knowledge based initially around the needs of the Church and worship. The report's authors were suspicious and derogatory about emergent pop music that was already making an impact on British culture at this time. It urged teachers 'not to blame' pupils' preference for a 'cunningly scored' film theme or pop hit over a classical overture or traditional folk tune. It hoped teachers would 'lead in the formation of taste' so pupils learned to like the established classical music canon of a largely European White male culture and commended the parable of the tares and the wheat as a lesson in 'dealing with popular music'. Clearly the hope was that with the right lessons, music teachers could use education in schools to enlighten pupils into liking Classical music and leaving Pop behind as youthful folly.[11]

One leading representative voice for this attitude was Bernarr Rainbow, the Director of Music at the Church of England teacher training College of St Mark and St John in Kensington from 1952 and pupil of the famous William Lovelock at Trinity College of Music in the 1930s. Writing here about Rainbow is not without personal irony as he was a friend and professional colleague of my grandfather, Oscar Rosen, who taught with him at St Mark and St John, although this friendship did not prevent my grandfather from playing violin on many of the iconic 1960s pop records made in London. In his 1968 *Handbook for Music Teachers* Rainbow complained that school pupils and the public were in 'daily contact with a stream of commercial rubbish' and that the teacher's task was 'the necessity of developing the power of musical discrimination in his pupils'.[12] Other music educators, such as J B Brocklehurst in *Music in Schools* (1962), were even more strident in their views:

> It is …the duty of teachers to do all they can to prevent young people falling ready prey to the purveyors of commercialised 'popular' music, for these slick, high-pressure salesmen have developed the exploitation of teenagers to a fine art.[13]

[11] Ministry of Education (1960) pp.10–11

[12] Rainbow (1968) p.32

[13] As quoted in Shepherd (1977) by G Vulliamy on p.205

Indeed, Rainbow and several generations of music teachers regarded any effort to educate using pop as a stepping stone to traditional music forms as fruitless in the face of this general adolescent revolt. K Simpson represents this view in Rainbow's book mentioned above. In his article 'The Teacher's Task' he suggests that it would be a

> …waste of breath, normally, for the teacher… to try to 'prove' that pop is any way inferior to Classical music. As well might we try to 'prove' to a newly-engaged girl that her fiancé is a good-for-nothing. In both cases emotion, not intellect, is the arbiter….[14]

This situation was exactly the one my mother, Irma Harrow, encountered during her teacher training placements in the mid-1950s. In her notebooks she recounts being sent from Trinity College of Music in 1954 as a trainee music teacher into Bellfield Secondary Modern School, near Marble Arch in London.[15] She had classes of teenagers most of whose parents worked on the local markets as traders and barrow boys. She writes on 29 September 1954 that in her Year 1 and 2 classes 'the boys have had no music for several years… consequently they have little or no interest in the subject'. Her initial solution, as suggested by her training, was to try to get them to sing sea shanties (way before their recent Covid 19 renaissance in popular culture). The result was that 'they would not sing without shouting and disliked any form of correction'. She battled on with national songs, Christmas carols and folk songs, despite facing occasional bad behaviour due to a lack of interest in the music. This was the typical outcome of music education in many schools at the time. Being a creative thinker, she hit upon 'Swing Low Sweet Chariot' for the boys to sing. Suddenly the lesson 'was a success: they seem to have taken an immediate liking for the spiritual, possibly because quite a few of them had heard it on the radio'. She realised, as I have, that using people's love for the music they know as a starting point is key to supporting their musical journey and this is a fundamental principle behind all our Rock School (RSL) Awards syllabi.

On the way to 'Swing Low…' she had even used her father's and her own experience of studio recording to inform a brave attempt to interest the boys in the technology of recording. She writes on 13 October 'I shall spend this lesson in discussing with them the make-up of a microphone and the transmission of sound from the studio to the home…'. She could do this as she regularly recorded as a member of the Royal Philharmonic Orchestra (RPO) choir at the Abbey Road Studios, and from knowledge gleaned from her father who often recorded

[14] Rainbow (1968) p.35

[15] Harrow (1954)

there. She was highly unusual amongst her peer group of trainee music teachers in possessing this desire and knowledge. But despite this, the result was all too familiar – 'the boys' interest in acoustics and mechanics was negligible'.

She remained undaunted and at her next training school, a grammar in Wanstead, she tried again to respond to the music the children enjoyed. In January 1955 she writes 'Some of the boys then announced they had a skiffle group and asked did I think that skiffle was better than 'trad' or rock and roll?' As my mother by then had met my father who played in and led dance bands across London, this territory was more familiar to her probably than most of her student teacher contemporaries. Her response was to use this enthusiasm to the boys' educational advantage. She recounts that:

> as most of the boys had access to some records of this nature it was decided that we would listen to two records each week and discover what were the differences between these three types of music and from Classical music. The scheme worked very well; each boy who played a record had to give a small talk on the type of music it represented, the performers etc and then while it was playing they wrote down the instruments they could hear, saying which were the rhythm section and which were the front line, what type of accompaniment was used, whether mutes were used etc… I think a great deal was gained by the class in this work.

But my mother was unusual in her experiments and knowledge of pop music at that time, and the vast majority of both older and younger generations of 1950s school music teachers only understood and were interested in Classical music, much in the vein of Rainbow. Hers was a pragmatic and practical view of music honed from her father's professional eclectic experience of playing for Sir Thomas Beecham in the RPO one day and recording backing tracks for The Beatles or the Rolling Stones the next. This pragmatism has always been part of our family's musical life. By contrast, the traditionalist approach of school music aimed for a classic and stylistic purity which was endured and disliked by most pupils during the 1950s. Among the children who experienced this are a variety of British music stars I have encountered and interviewed over the years. The British singer Lulu described her school music teachers to me as 'rigid and would not let me improvise – I felt restrained'.[16] She then went on to explain how she became inspired to make music when she was young: 'When I was a baby my father used to sing in my ear when he cradled me, and used to sing around the house when I was young. Singing was a legacy from him'. Other stars who grew up in the 1950s and 1960s echo this. Britain's highest-selling Black artist, Billy Ocean, was frustrated by his class music lessons because 'I

[16] See Lulu April 2000

wanted my music lessons to reflect what was being played on the radio. They really were not much help'.[17] At a conference at the Paul McCartney inspired Liverpool Institute for the Performing Arts (LIPA), I discussed the same issue with Joan Armatrading, another Black British star singer and song writer who simply told me 'Class music just passed me by… My mother bought a piano as a piece of furniture and put it in the front room and I started to make up tunes on it'.[18] Benny Gallagher's experience (of 1960s folk-rock group Gallagher and Lyle) was similar:

> I just switched off from music at school immediately… my biggest regret is not learning more music at school to help me structure arrangements.[19]

In 1963 the failure of this out-moded approach started to be recognised and the need for change began to be articulated. In 1963 the Ministry of Education's *Half our Future* report – often known as the Newsom Report after its author – triggered the urgent need to focus on how to create more effective and equitable general education for all pupils. Amongst many other things, Newsom addressed real concerns about the state of school music. Specifically, it was noted as the subject most frequently not taught at all in secondary schools' curricula. Newsom found the subject to be badly equipped in terms of staff and physical resources and often restricted to choral singing. It concluded that better provision for the subject was vital and understood that the country's teenagers voted with their ears 'out of school…[by being]… enthusiastically engaged in musical self-education'.[20] Newsom saw how teenagers both valued music highly and understood it in great detail. Given The Beatles spent 51 consecutive weeks from 11 May 1963 at Number 1 in the album charts, the UK's teenagers made their musical enthusiasm and preferences very clear. Newsom recognised the intrinsic value in the determination teens demonstrated to know about and learn how to play their preferred music independently from school, emphasising in particular how they engaged in energetic study and attentive aural scrutiny of pop music:

> They crowd the record shops at weekends, listening and buying, and within the range of their preferences, they are often knowledgeable and highly critical of performance – and the technical performance of the music they like is frequently high… some teach themselves or each other to play an instrument… Here is a vigorous popular culture which is international in its camaraderie.[21]

[17] See Billy Ocean April 2000

[18] See Joan Armatrading January 2000

[19] See Benny Gallagher 22 January 2000

[20] Ministry of Education (1963) para 412

[21] Ibid para 412

As a non-musician, Newsom had the independence of mind to analyse the evidence presented to him and to recognise the value of the music young people enjoyed. He even seemed to foresee the potential global impact that this music would later create, although he could not have predicted quite how vigorous and significant this element of popular culture would turn out to be, especially in terms of the UK's international and domestic income. Since then, pop music in the UK has gone on to eclipse all other forms of music by any measure of popularity or economic success. But here for the first time a government advisor identified pop music as a real and vital part of pupils' lives and a key focus for their productive energy, and he also understood that school music lessons of the time were singularly failing to harness that potential.

It is remarkable that Newsom recognised the latent opportunity for change, observing that 'music can clearly be a potent force in the lives of many young people but in school the contrast was all too often striking'.[22] The report identified that school music teaching needed to change due to 'an unduly narrow conception of the subject'.[23] Newsom saw that the old music education traditions severely limited the potential for positive engagement with pupils about their passion for music. He also identified there was a shortage of music teachers with an open attitude to meeting this challenge, suggesting that:

> not all music teachers who are highly qualified themselves are able to bridge the gap between the popular enthusiasm and the much more varied and demanding forms of music to which they rightly feel the school should be introducing to the pupil…..[24]

Further to this, Newsom set out a clear agenda for music educators to follow which was a positive and practical approach to harnessing pop music's potential in schools, in many respects foreseeing the developments to come in pop music teaching in the 1990s and beyond. He asked teachers to work with young people's enthusiasm for pop music rather than to fight or change it. He described how music teachers could use teenagers' interest in pop:

> It takes a particular skill to use that initial interest, and without rejecting what the young people have spontaneously chosen, to sharpen perceptions and extend capacities for enjoyment over a much wider field. To do so does not imply handing over the initiative to the pupils and accepting the music of 'pop' culture, with all its commercial pressures, as the basis for a scheme of music teaching. Rather it involves the teacher in an

[22] Ibid para 412

[23] Ibid para 415

[24] Ibid para 416

> analysis of what it is that makes the appeal of the best of that culture – the rhythmic vitality, the easily memorised tunes, the clever harmonisation and orchestration, the highly professional performances – and in the presentation of good light music which has these qualities.[25]

Newsom's specific recommendations on how to use pop music in school education for teenagers were largely lost in the next government report which addressed the subject. This was the Plowden Report on primary education some four year later. Here Plowden echoed Newsom stating that the position of music in schools was better than after the war, but 'it cannot be described as satisfactory'.[26] Plowden was more specific than Newsom about the kind of changes in music education she envisaged. A key difference was that, unlike Newsom, Plowden was expertly informed about the ideas of the country's music educators. She appeared to accept their traditionalist advice and sadly allowed them to interpret the problems she and Newsom had identified so that their biased vision for music education became the favoured solution as the new mainstream practice for the subject in schools and beyond.

Some of the advice Plowden received was sensible, such as the enhanced training of primary teachers in music and refreshing the quality and range of musical instruments in classrooms. Beyond this she also focused on music teachers working with smaller performance groups rather than with mass choirs or hymn practice ensembles. She looked for a better defined and planned progression route for primary pupils as they matured through their schooling. But where, I believe, the advice given to Plowden has now proved detrimental was the prominence given to two areas of musical work. First, she specified the need for musical literacy so that musical notation should be taught. She challenged the opinions of some music teachers who 'believe that learning to read music increases difficulties and diminishes enjoyment',[27] even going as far as to state categorically 'the opposite is true'. She backed the idea of focusing music teachers on using musical notation as a means of pupils engaging in active music making beyond the acquisition of theoretical knowledge alone. Secondly, Plowden prioritised the development of children's musical creativity as a key agenda, by which she meant pupils making 'original patterns in sound (extemporisation, composition).'[28] To build the knowledge base and capacity

[25] Ibid para 416

[26] Ministry of Education (1967) para 688

[27] Ibid para 692 (c)

[28] Ibid para 692 (d)

for this change, she recommended 'research is needed' to understand 'children's creative powers in music so they can explore sounds in their raw state'.[29]

This call for research was the catalyst for how music education established its then new and supposedly progressive orthodoxy, commonly known as 'creative music', which I will demonstrate later has gone on to fail so many pupils ever since. This was due to an incorrect, biased and overly narrow aesthetic position taken by the influential professors who did this research along with others when shaping policy in the coming decades. While these professors responded to Plowden's agenda, they chose to direct their attention to solutions that suited their artistic preferences, and at the same time this allowed them to misrepresent, or at least misinterpret, one of Plowden's other important observations. Crucially, this observation held out the possibility of an alternative, far more inclusive and ultimately successful future for the subject. To be more specific, Plowden saw real potential in the music people enjoyed in their social lives, and went as far as even as identifying guitar-based music (which in 1967 could only be understood as band-oriented pop music) as holding a possible way forward. She stated:

> Music of all kinds is now almost universally 'available'. The population in general are much more aware of its possibilities than they were 30 years ago. It is accepted as a source of pleasure for all, especially in recent years when the popularity of the guitar has brought with it mass interest in music amongst the young.[30]

Plowden concluded these comments by suggesting that 'the climate is more favourable to musical education than ever before'.[31] This last phrase was isolated and taken out of context by the music education professors of the time to justify their new orthodoxy, and Professor John Paynter, who led so much of this research, quoted it in his book *Music in the Secondary School Curriculum* (1982) in order to justify his interpretation of Plowden's priorities. This was a critical and in my opinion purposeful, misinterpretation of Plowden's report. It changed the context of Plowden's comment and consequently missed the opportunity to build on what was surely her real intention. What I believe Plowden meant was that music's popularity amongst the general public, especially school children, opened a new avenue to harness a genuine excitement for the art, and that this enjoyment should have been what the 1960s music professors sought to nurture and see flourish at the heart of music's new education. Instead, Paynter gave the impression that Plowden meant that there was a general interest in schools, especially amongst music and head teachers, for an experiment in music

[29] Ibid para 692 (d) (i)

[30] Ibid para 689

[31] Ibid para 689

education of the kind he designed. His approach, as we shall see, appeared to welcome and accept different music traditions, but actually retained a privileged, entitled status for Western Classical music. In effect, it provided a new variation on the old-fashioned and reactionary music education goals as expressed in the 1960 Ministry of Education report. Here is the kernel of the trouble we have endured in our music education ever since. Newsom and Plowden could see the cultural chasm between school music and the country's broader musical life. In response our music professors designed a solution which not only widened this divide but failed to build a solid bridge to traverse it.

The response to Newsom and Plowden – creating the myth of a new music education

The government reacted to the Newsom and Plowden reports and their concerns about music education. By 1968, the government's School's Council published a report, *Young School Leavers* which detailed the attitudes of pupils to their music education, providing ample evidence of the failure of school music lessons to interest pupils or seem relevant to them and (by now) their parents. It can be summed up in the following comment from one young pupil:

> Music at school is dull but modern music isn't.[32]

The statistics corroborated this pithy adolescent perspective and provided the backdrop to the low O-level and GCSE candidature numbers discussed earlier in this book. Music was considered to be *useful* only by 8% and 11% respectively of 15 year-old boy and girl school leavers. This was the lowest total for any school subject in the survey. Music was perceived by these same school leavers as bottom of all subjects in terms of their levels of interest, with only 14% and 23% of boys and girls reporting an interest in it. In general, music at school was seen as old fashioned and suffering from an over repetitive pedagogy involving too little practical activity. The report summed up the problem neatly when it argued that schools were 'on the whole more successful… in providing knowledge and skills which are useful, than in giving young people satisfying means of expressing their emotions and using their energies'.[33] In 1968, this was almost an understandable position given that the British Pop Music business was still in its relative infancy. However, it was still a well-established attitude in 1990 when I initiated work towards founding Rockschool. By then not only was the argument behind it outdated and detrimental, it had become a largely unquestioned rationale for denying many talented young musicians, especially those

[32] Schools Council (1968) p.67

[33] Ibid p.70

from diverse ethnicities, access to government-approved and -funded education. The initial reason for the foundation of Rockschool exemplifies this. I was prompted to set it up to solve a funding problem for the young musicians applying to the then West London Institute of Higher Education foundation course in music. Prospective students were entitled in some boroughs and counties to a discretionary grant from their local authority to pay their living costs – but only if they had passed a Grade 8 examination on their chosen performance instrument. In 1990, if you played rock guitar, bass guitar or rock drums, there was no music education qualification in the UK which recognised your instrument or your style of music. So gaining a Grade 8 was impossible. This sort of systemic failure is indicative of how the bias in formal music education has negatively affected so many people. It has prioritised a small and select number of styles of music and musicians and effectively barred those who do not fit in with the established model from accessing funds and courses supported by the public purse.

Subsequent to this 1968 report, the Music Committee of the Schools Council set up an inquiry into the teaching of music for pupils in the 14–16 age group. Information was collected on the kinds of difficulty teachers were encountering and the methods which had proved successful with this age group. The subsequent Schools Council report *Music and the Young School Leaver: problems and opportunities* (1971) reinforced the message of the original inquiry:

> To put the situation plainly, many teenage pupils, especially those in the 14–16 age group, are indifferent and even hostile towards curriculum music.[34]

It found that, apart from a growth of voluntary music activities, the pedagogy of class music in most schools was 'founded on the experience of the past'.[35] It accepted that this rejection of school music was not indicative of any unmusicality among the teenagers, rather it signalled a failure by music educators to engage their interest. It did nevertheless make some recommendations for change. In particular it suggested integrating classroom music better into the life of the school and using school music lessons to enthuse pupils with 'high-intensity activities', which the report found resulted in 'few serious problems of apathy or rejection'.[36] In fact, the report is quite explicit that 'where…class teaching on outworn traditional lines is relied on too heavily, difficulties frequently arise'.[37]

[34] Schools Council (1971) p.8

[35] Ibid p.7

[36] Ibid p.16

[37] Ibid p.17

Any changes being recommended by the Schools Council came into a world in which the established powerful voices in music education were fiercely and publicly opposed to change, particularly modernisation involving pop music. This is unsurprising given the complacency of the 1960 report on music education referred to above from traditionalists such as Rainbow which led the Schools Council even in 1971 to bemoan the fact that 'in a number of secondary schools… what is attempted in musical education belongs to the pre-1944 era.'[38] This reluctance to change was further supported by a number of avant-garde classical composers with influence on music education. Murray Schafer was just one example who opposed any re-location of music's meaning into the social sphere through pop music education, with this justification to music teachers:

> There has arisen… [a] …disappointing tendency to substitute for impossibly high standards none at all. The introduction of pop in the classroom is an example of this slovenliness… because it is a social phenomenon and is therefore unsuitable as an abstract study, which music must always be if it is to remain an art and science in its own right.[39]

This mixture of old-fashioned tradition mixed with a fear amongst the avant-garde of socialising musical education was the backdrop for the two main educators who stepped into the debate. Keith Swanwick became the UK's first professor of music education at the Institute of Education of the University of London, while John Paynter became a professor in the music education faculty of the University of York. They were amongst a number of music educators who investigated and researched various possibilities for new approaches.[40] Between them, they led research projects and wrote books for music teachers which sculpted the new music education landscape. In very direct terms, they were the principal academic beneficiaries of Plowden's message that research was needed into children's musical creativity and, by extension, became the main authors of the traditional music education orthodoxy whose implicit bias has negatively affected our music education system over the past 60 years.

Their work produced a wealth of books, research reports and government advice which led to a redefinition of music education through the 1970s and 1980s. Their success has been the wide acceptance and adoption of their ideas, methods and approach. Their failure, I believe, has been the narrow, entitled and biased aesthetic preferences they promoted. The result was that their style of music education made little progress in resolving the low take-up of music as

[38] Schools Council (1967) p.2

[39] Murray Schafer (1976) p.4

[40] Carlton (1987) p.69–75

an exam subject at 16 or in making music a more popular subject for younger pupils. Indeed, it has not proven to be significantly more appealing to school children than the music education delivered by Rainbow and his contemporaries in the 1950s and early 1960s. I do not doubt that Swanwick, Paynter and their acolytes pursued their goals honourably and with good intent. However, their lack of appreciation of how music and culture changed from the 1960s onwards proved them to be woefully out-of-step with school pupils' and parents' wider musical experience, the music industry, and arguably with many music academics and even classical contemporary composers.

Paynter and Swanwick came to lead a movement in music education with global influence that presented a tripartite bias against anything which challenged their model. This can be seen as a form of myth-making presenting music outside their preferred styles as simple, foreign and newly informal. By doing this, different nuances of approach have been assimilated within their ethos over the decades while maintaining the assumed authority and superiority of the Classical music they championed. This was implicit bias most of the time. However, by examining the detail of the books or articles that they and their followers published, with the emphasis they gave to specific exemplar curricula, we can see the distillation of their values into the currency of public examinations which they helped define. It is my view that this bias has been the core reason for the failure to increase numbers of pupils choosing to study a classically-defined or traditional music curriculum in school, as evidenced by continuing falls in the numbers of candidates taking Music GCSE and A-level and the long-term failure to raise student participation in these qualifications. How the first of these emerged, the Myth of Simplicity, is the subject of Part 1.2.

Part 1.2
Myth 1 – Simplicity

Paynter and Swanwick saw their role as saving classroom music lessons in schools from possible abolition or on-going attrition in terms of uptake from the 1960s onwards. They aimed to do this by making music learning into a high intensity and active process. Pop music was peripheral to this task, even though it had been identified by Newsom and Plowden as the focal point of pupils' musical activity beyond school. For Paynter and Swanwick, pop was principally of use to hook the interest of pupils in order to engage them in thinking about what they regarded as other more valuable forms of music.

Instead of introducing Pop Music as a new and exciting field in its own right which pupils could explore with enjoyment and that could re-invigorate how young people regarded music in class, school music rooms were almost bereft of direct connection with this vibrant new culture. This encouraged a kind of mass delusion among music teachers about the type of music most people really listened to in their daily life. This myth – a critical misconception – informed much of the debate about pop in education for the following 30 years, and even underpinned its incorporation in the 1980s GCSE music syllabus.

The creative music aesthetic

The heart of Swanwick and Paynter's solution was active learning embodied by the supposedly immersive approach of creative music. As Cox records in his history of music education at this time, by 1973–4 there was an 'ascendancy of creative music making in schools'.[1] Swanwick worked to explain the aesthetics of this approach, while John Paynter at the University of York led practically by working on models for changing school music teaching. Specifically, Paynter drove forward the government's heavily funded School Council project, initially for five years, which institutionalised his solutions as the new standard methodology. The iconic formulation of this was Paynter and Aston's book of classroom projects for the music teacher acting as composer/facilitator, '*Sound and Silence: Classroom Projects in Creative Music* (1970). This book drew on the approach to music education Paynter was using within the University of York's relatively new music department, focusing on a modern way to study and create avant-garde contemporary classical music and its associated analysis and theory. In *Sound*

[1] Cox (2002) p.19 – Cox provides in excellent detail an account of how this happened in pp.74–96.

and Silence Paynter and Aston repackaged this modernist aesthetic for school music teachers to follow for the first time in a coherent and comprehensive form. It contains a series of thirty-six projects with suggestions for creative assignments ranging over many aspects of music in the Twentieth century and relating music of the present to that of the past. None of these projects used pop music as its main reference point.[2] The projects provided practical experience of music, specifically new music, taking the pupils through a process which aimed to further their understanding of music in general. Pupils learned about music through direct experience of handling the materials – the elements of music such as pitch, timbre and duration. Paynter and Aston suggested that in this pupil-centred creative process, the method of composition was

> termed 'empirical composition'. This means going directly to our materials… and experimenting with them... The process is one of selection and rejection, evaluating as we go along.[3]

To achieve this process of musical composition for pupils, the book presented projects so that their musical knowledge could be harnessed through practical experience in which the 'truly creative' activities involved 'no right answer', and that 'the only judgements worth making will be those we want the children to make for themselves in the processes of composition'.[4] While this appears to represent remarkable freedom of thought and opportunity, the projects in the book skew the playing field towards the type of musical exploration considered by Paynter and Swanwick as valuable and worthwhile – thus favouring their biased view of musical hierarchy which placed avant-garde classical music in prime position.

The impact of *Sound and Silence* cannot be over-estimated: it turned the conventional notion of music teaching on its head and was the subject of heated debate. Its heart and roots in twentieth-century avant-garde classical music were also clear for all to see. As Cox notes, official support for this pedagogy was delivered in 'New Music in Action' training courses for music teachers recognised by the Department for Education at York University with creative music 'fast becoming the new orthodoxy'[5] and appearing to many as the emerging official

[2] A small minority of the projects make brief reference, mainly in listening guides, to examples of pieces teachers may refer to by the Beatles, the Rolling Stones and Bob Dylan, but these are tiny in number compared with classical compositions, in particular from twentieth-century avant-garde composers, and none of these pop music examples are cited as a reference point of major significance for any project or technique

[3] Paynter and Aston (1970) p.12

[4] Ibid p.13

[5] Cox (2002) p.19

consensus.[6] Indeed the tutors delivering these courses to trainee teachers represented a who's who of the 1960s British classical avant-garde elite ranging from Sir Harrison Birtwistle to Wilfred Mellers, Trevor Wishart, George Self and John Paynter himself.

On the surface creative music presented a radical solution to the problems identified by Newsom and Plowden. By focusing attention on the intensity of the activity, rather than whether the pupils were at all interested in the music they were making, Paynter and Aston presented this as a new model for small ensemble work for all members of the class, directly addressing the need for creative group work which was one of Plowden's concerns. The project's high modernist musical aesthetic became accepted as the answer to music education's problems, informed as it was by the compositional ideas and methods of twentieth-century American and European avant-garde classical composers revered by Paynter and the ideas of the formalist aestheticians who influenced Swanwick.

The place of pop within the creative music aesthetic

Pop music was assimilated into school music only as part of the Paynter and Swanwick hierarchy of musical value. Pop could be taught in schools within creative music, but only by marginalising and redefining on Classical music's terms its social relevance and artistic value. Its emerging importance to the economic lives of young people was largely ignored, as well as how it was coming to embody so much about the newly mixed cultural identities and heritages of Britain's youth at the time. School music educators were, at best, told to use pop as bait to lure young minds to what was considered the more worthwhile classical tradition. This harks back to philanthropic Victorian attitudes where high culture was seen as a guiding force for society and Classical music was 'good for you'. Educators were also not alone in this within the British establishment of the time. Arguably, the BBC did not fully embrace pop until the founding of Radio 1 in the late 1960s, meaning pirate radio stations attracted huge audiences with their varied diet of the pop music young people craved. This didactic attitude sometimes still appears in public, promoting moral and cultural values that endorse Classical music as solemn, enlightening and desirable, whereas pop is the antithesis – entertaining and fun (undesirable). On the radio, the BBC's music policy of the early 1960s still attempted to lure listeners to so-called serious music through a mixed programme across different stations which encouraged a maturing of taste by aiming to guide listeners from pop hits to

[6] Cox (2002) notes George Odam as one of the few music education academics of the time to express disquiet and objection to aspects of Creative Music's application and implementation. See pages 21–24

light and accessible classical works. The pinnacle of musical understanding was reserved as contemporary avant-garde works served up for an enlightened minority on the old Third Programme. It was only in the late 1960s with the re-casting of the BBC's national music stations as Radios 1, 2 and 3 and with distinct, streamed musical identities, that planning for listeners to mature in their musical tastes within their preferred styles of music began to be established, and this has been further emphasised as commercial radio has been established and matured in the UK. Sadly, our music educators did not manage to follow the broadcasters' lead and instead remained hopeful that if they tried hard enough, they would create a nation of Radio 3 listeners.[7]

This failure may also have been due to a recognition by Paynter of his professional limitations, however weak that may now seem as an excuse. In his interview with me, John Stephens, then of the Inner London Education Authority (ILEA), and who served on the steering committee for Paynter's School Council project, believed it was a lack of knowledge which was the key to this situation:

> Paynter was not a pop musician, he had come up through the classical tradition, so I think it was inevitable that he would not go into an area where he was not competent himself. Pop music was not recognised as indigenous in this country. There was no discussion of this on the Schools Council committee. We were so absorbed by the notion of the creative, the child expressing themselves. We took our model from the art field, with parallels in language, poetry and creative expression. That was what we got mixed up with in order to say music education is behind the times because it hasn't developed in free expression compared with other disciplines. Looking at independent cultural expressions like pop music just was not on the agenda.[8]

In contrast to Paynter's omission of pop music, in *Popular Music and the Teacher*, Swanwick attempted to assert an aesthetic position which justified an inferior position for pop within a creative music hierarchy. He did this by including it within a high and low culture continuum of value as the possible location for a reconciliation between music teachers' and their pupils' preferred music styles. He addressed the concerns of many music teachers at the rising popularity of pop and the disruptive effect this was causing to some class music lessons. He suggested a unified history of music characterised by a linked high and low culture. For Swanwick, the change in the late Twentieth century had been the

[7] In Paynter and Aston (2002) the authors recommend that by teachers 'every effort should be made' to use BBC Radio 3 to inform pupils' listening to performances of the Classical music on that radio service

[8] John Stephens interview 13 April 2021

differentiation in musical language between these two cultures,[9] and he offered Jazz as a common ground holding the potential to unify the two:

> Whatever the future holds for Jazz there is no doubt that it has influenced popular music during this century and to some extent Classical music too. It has greatly increased the range of expression and technique and has instigated a new rhythmic feeling… Furthermore, it displays a wide range of possibilities from the dance-hall to the intellectual and esoteric modern groups. No teacher of music can ignore its implications, for Jazz has not only played the main role of the 'low' music in our century but is also striving to integrate with the 'high'.[10]

He went on to analyse a number of current pop hits including 'Bits and Pieces' by the Dave Clark Five which he characterised as a signal for physical reaction:

> Clearly, this song belongs to the dance hall and exists primarily to provoke a response of a physical nature among the audience.[11]

Swanwick found 'Bits and Pieces' as a call to illicit action rather than a symbol of emotions requiring interpretation – in other words, a piece of base 'low' culture as defined by the high culture aesthetics he supported. The Beatles, whom he damned with faint praise, were accorded a slightly superior place in his aesthetic realm, although clearly not as high as Classical music or modern Jazz. They were of interest because they:

> use the worn harmony of the last century as we have found it in Jazz… they often go a little further with some striking chord progressions that, in context, sound quite fresh.[12]

Like other music educators at this time, Swanwick placed a limit on the capacity of pop for artistic expression, basing this biased judgement on the belief that understanding a musical style through the complexity of its harmonic syntax should be the key to musical experience. He argues that 'exciting deviations or extensions of the language.… [can]… be appreciated and enjoyed,'[13] and went on to comment with reference to this method of understanding that 'the great bulk of popular music has little to offer in this direction.'[14] By contrast, rock

[9] Scott more convincingly argues in *Sounds of the Metropolis* (2012) that this differentiation actually began in the Nineteenth century

[10] Swanwick (1968) p.45

[11] Ibid p.55

[12] Ibid p.56

[13] Ibid p.66

[14] Ibid p.67

journalist and critic David Hepworth sums up what most fans know about The Beatles and why they have earned their iconic status in twentieth-century music:

> …there were things The Beatles did first. They took the previously discrete skills of singing, song writing, arrangement, A&R, backing instruments and production and conflated all into the one skill – creating great records. Nobody had done that before….[15]

Swanwick was deaf to this broader definition of musicians' originality and creativity in pop music, and this may well have contributed to the concerns he had about the commercial environment of pop music. He was suspicious of it, believing 'the most powerful elements of popular music are those that can be designated "cultural" rather than "artistic"'.[16]

How other academics understood and valued pop music and culture

Beyond misunderstanding the new processes of music production, Swanwick also failed to absorb the insights of the few forward-thinking British music academics who considered pop music as a valuable cultural object of enquiry. Most notable amongst these in Britain was Wilfred Mellers. He famously pioneered amongst university musicologists a serious debate and analysis of Jazz, Blues and Pop within his broader writing about music and its value. Arguably, Mellers did this most clearly in *Caliban Reborn* published in 1968, where he refutes any simplistic rejection of the commercial with reference to Bob Dylan and his move to using electric guitars and amplification:

> …we should beware of the glib assumption that a capitulation to commercial techniques is necessarily a capitulation to commercial values…Dylan has proved that it is possible to be a myth-hero and an artist at the same time, and to carry the integrity of the rural folk artist into a world of mechanisation.[17]

Mellers understood the idea that a musician can negotiate a relationship with a commercial organisation to achieve worthwhile artistic and financial ends. This is familiar to us now in the Twenty-first century, but in relation to music in the 1960s this was a major new insight. Mellers goes on to analyse The Beatles' and Dylan's harmony and rhythmic approach with some degree of precision and understanding of their musical roots. Mellers subtly accounts for this within

[15] Hepworth (2019) p.4

[16] Swanwick (1968) p.79

[17] Mellers (1968) p.148–9

the folk and blues traditions from which these artists had emerged. Specifically, he attempts to understand this music on its own terms, as well as locating it for his academic readers within the more refined music traditions they would be more familiar with. For example, his discussion of The Beatles' 'She Loves You' illustrates his proposition that the group's harmony was resonant 'with conventions of late medieval and early Renaissance music….' which would not 'be found in post-eighteenth century textbook harmony'. He ends his discussion by comparing the guitar 'postlude… [as]… strikingly similar to passages in the keyboard music of Farnaby or Gibbons!'[18] Mellers' comments on pop music demonstrate that it was possible for academics of the 1960s to consider pop music as art and look beyond its harmonic structure for meaning. But despite Mellers' sterling work, it was Swanwick's aesthetic for pop music that succeeded in influencing UK music education policy even though it was based on an inadequate appreciation of the art. Indeed, I believe this was critical to why the Swanwick and Paynter creative music project was doomed to fail in its primary aim of schooling a generation of children to appreciate and prefer the avant-garde music they wished to promote.

Instead of embracing pop music's broad musical canvas of production, recognised by Hepworth in The Beatles, Swanwick tried to incorporate it into his aesthetic hierarchy with a focus on the limited value he found in certain harmonically complex styles of Jazz – a sort of comparative musicology in music education. He wrestled with this problem throughout his career, aiming for a defensible and sustainable model which included a variety of musical styles while still giving precedence to a classical aesthetic. This model became the biased orthodoxy I and others reject, because while giving the appearance of trying to treat different musical traditions equally, it is firmly rooted in the biased aesthetics of modernist classical music and analytical practices related to music theory and musicology. This failed to equip class music teachers with a coherent ability to explain and engage with pop music because the techniques they learned in their teacher training largely omitted the keystones of Pop and Jazz's musical expression. In practical terms, this has resulted in generations of music teachers being under-educated in pop music performance, song writing and production knowledge and having scant experience of engaging with children from less affluent and ethnic minority communities who often connect strongly with those very pop hits.

Swanwick's focus on Jazz was also misguided in other ways. His desire to recognise the complexity of modern jazz harmony was an attempt to elevate the significance of this element in the music as it fitted conveniently within his aesthetic model of musical value. While jazz harmony is a key characteristic of

[18] Ibid p.143–4

the genre, its use of rhythm (as well as its expression of freedom through structured and varied forms of improvisation) surely present the essence of this music more perfectly within the historical context of the racial tensions and civil rights activism of the 1960s that were the focus of its prominent and often Black American and British exponents? By analysing Jazz using conventional harmonic terms as his principal analytical tool, Swanwick ignored the explicit and implicit social meanings behind this music's genesis. Any types of Jazz that did not fit his model readily, particularly US and British Black produced Jazz, were notably absent[19] from Swanwick's discussions. This represents a major omission and misrepresentation of this art. It also supported and helped justify a tradition in Britain of White-led school and university Jazz education which unwittingly took Swanwick's lead and, until very recently, singularly failed to serve many of Britain's young Black musicians. We can only be thankful that musicians such as Gary Crosby and his Tomorrow's Warriors and the many community music organisations inspired by the jazz-led pioneering work of the composer and drummer John Stevens have worked to rectify this since the 1980s. The heart of the problem with this is encapsulated by Professor Joe Bennett of Berklee College of Music and formerly founding course leader of the BA (hons) in Commercial Music at Bath Spa University in his interview:

> If you use harmonic and pitch analysis as your yardstick for musical complexity Classical music is the best; but no one has fallen in love with a pop record because of its harmonic complexity. They love it for its groove, its vocal, its lyric imagery, its arranging, its texture, its kick drum compression – all the things that can move people about a pop record. This all goes back to the question which haunts my academic research to this day and which is central to all curriculum design in pop music which is: 'What is a song?' How do you define it? Is it the audio artefact, is it the top line, the chords, the lyrics? Depending on your answer to that question, you can take totally different approaches to curriculum design.[20]

Unlike Bennett and other present-day Pop Music academics, Swanwick and Paynter lacked the professional understanding of pop as a genre to know that they asked the wrong questions of it as music. In the 1960s such ignorance of the field could perhaps be excusable. In more recent times, the institutionalisation of this ignorance into a cultural blindness has been far more negative. As Swanwick's influence expanded on the general music education landscape, he articulated the aesthetic values implicit in the judgements and recommendations

[19] This was not far removed from the view of Jazz expressed in the 1930s by Constant Lambert in *Music Ho!* (1934)

[20] Joe Bennett interview 12 April 2021

from his earlier works more clearly, compounding his misjudgements. For example, in *Musical Knowledge: intuition, analysis and music education* in 1994 he defined musical expression in conceptual terms which have since become standard for music teachers and educators:

> Musical expression is worked out through such sound materials as pitch, register, melodic intervals, phrase shapes, rate of acceleration or retardation, degree of smoothness or detachedness, accentuation, metre and dense or spare textures.[21]

In this book Swanwick is open about how his approach owes its origins to the aesthetics of Suzanne K Langer and her antecedents.[22] This is in effect a system for valuing musical pieces based on their formal technical content as expressed in the main by their harmonic and structural features. Such an approach cannot fail to discriminate against a pop song with only two chords or with simple melodic phrases. Swanwick's aesthetic system valued complexity over directness, so that meaning was created through abstract relations between musical gestures rather than emotional encounters between people in social situations. This resulted in teachers being trained to introduce children to music as being made from the so-called 'musical elements' (pitch, duration, metre, timbre). This embodied Langer's formalist aesthetic as an educational method. It supported the idea that listeners and pupils needed to understand these elements in order to compose or appreciate music, just as Plowden had recommended. It also fixed musical pieces as collections of gestures and ideas as defined by these elements which should be abstractly described and studied to explain their meaning or effect. This approach prioritised aural awareness and the use of fixed musical notation as the principal tool of understanding and analysing this meaning, and this focus on aural perception and knowledge of musical notation have remained key parts of our school music curricula ever since. In the art world this is comparable to educating students about Picasso and Warhol by solely analysing the formal aesthetic and technical problems they raise and solve while leaving no space for understanding the cultural and social impact of their work on their audience. Bennett cites how this further mispresents to students the true nature of musical complexity citing a colleague's test for his students as proof:

> Alan Williams is an academic colleague based at Lowell Mass. Inst. of Technology. I remember him telling me how he plays his students 4 bars of J S Bach and 4 bars of James Brown. He asks them which is the most complicated. They answer J S Bach because it goes through various key

[21] Swanwick (1994) p.131

[22] Ibid p.131 and pp.40–1

> centres while James Brown is just grooving away on an E9 chord. Then he asks them to transcribe both clips, and then they answer James Brown because rhythmically it is so much more sophisticated than the J S Bach which is a series of 8th notes.[23]

In literature and cultural studies, this type of dilemma had been raised as far back as in the 1950s by writers and academics such as Raymond Williams. Discussing literature in *Culture and Society*, Williams cautions highly educated and literate people from assuming that 'a majority culture is necessarily low in taste' as for him 'the danger of such a judgement is that it offers a substitute righteousness – the duty of defending a standard against the mob'.[24] Williams, unlike Swanwick, recognised how it was often the case that the literature of the masses later became the cultured texts revered by the literate elite. All it took was time. Sadly, music teachers and their leaders did not tend to share Williams' historical insight into how appraisal of artistic value evolves over time.

What this approach meant was that pop music was allowed within the practice of creative music but, in Williams' terms, only to bring a specific form of limited enlightenment. This attitude percolated beyond the school classroom in the 1970s reaching as far as the Calouste Gulbenkian research report on the training of professional musicians in 1978. Despite identifying that 4,400 from the total of 9,150 professional musicians working in the UK at the time performed pop and rock in bands, night clubs, theatres and holiday camps, the committee of music conservatoire principals, senior staff from the BBC and the Arts Council maintained the assumption of Classical music's superior position in education asserting that all other music styles derived from and were based on this mainstream practice:

> Some areas we have only touched on – Pop music and Jazz, for example – mainly because they are in fact dependent upon the central musical tradition of instrumental teaching and composing.[25]

It is just a pity the committee's members did not care to mention this to all the country's top pop musicians touring the world at that time including Lulu and Billy Ocean whose successes were created with no support from their mainstream music education and served to confound this complacent and arrogant view. This argument has become the standard fare for classical musicians to promote the idea that their style of music is superior in value to others, echoing Swanwick's hierarchy. Over the decades this has meant that the public money spent on

[23] Joe Bennett interview 12 April 2021

[24] Williams (1958) p.310

[25] Calouste Gulbenkian Foundation (1978) p.10

music education is mostly dedicated to people whose skills and artistic abilities embody this approach. Conversely, it means those musicians and music educators whose work falls outside of this narrow musical niche – pop, jazz and folk musicians, and a whole host of musicians whose art is rooted in the diverse ethnicities that make up the UK urban populations in particular – are all left at best with marginal educational and scant funding opportunities.

This may seem rather abstract, but for decades it significantly influenced the type of musicians that universities hired as professors and academics; the people trained as school music teachers; the musical curricula devised for pupils to learn at school; the examinations children have taken as they learn music and the musicians supported by government funding agencies like the Arts Council. This was an argument not generally made in public, as it would reveal the vested interests of those whose careers rely on the continuity of their entitled definition of music education.

The classical music arguments of entitlement in the public domain

Occasionally, the classical music establishment has come out of closed committee and policy rooms to fight its corner out in the open, articulating their privilege and entitlement for all to see. On the rare occasions when they are faced with the realities of open democratic debate, rather than privately influencing like-minded cultural budget holders and the gate-keepers of prestige, funding and appointments, the classical music establishment articulates its aesthetic beliefs and values with strident clarity and purpose.

One particularly prominent example of this happened in 1999 when the question of Classical music's superior value over all other styles of music, both financial and artistic, became a matter for public debate in the House of Commons as part of the Culture, Media and Sport's Committee's investigation in to the Performing Right Society (PRS) and the Abolition of the Classical Music Subsidy. Before this parliamentary investigation, the PRS' members had made a democratic decision, prompted by an earlier Monopoly and Mergers Commission investigation into its distribution policies for money paid to composers and publishers. This decision meant the end to a subsidy which had begun in the 1940s and by which performances of Classical music in UK venues earned their composers and publishers more money per piece than any other genre of music.

The classical music lobby had managed to pressurise the UK government of the time to investigate this in the hope of overturning this decision. Here the famous and established names from the classical music world – most presenting themselves through their roles as leading music educators – argued why Classical music deserved more public funding. They included representatives of all Britain's

music conservatories and many university music departments, as well as classical composers (some of whom had benefited from further public subsidy by working as teachers at university music departments) and the estates of numerous dead British composers. In Dai Griffiths' terms, this was the Grammar School music lobby writ large.[26] They included the principals of the Royal Academy, Royal College, and Royal Northern College of Music, of the Guildhall School of Music and Drama and of Trinity College of Music. Additionally, a chorus of the UK's leading contemporary composers, from Sir Michael Tippett to John Rutter, Michael Berkeley and Sir Harrison Birtwistle, all submitted evidence in support of this subsidy. Between them they argued that Classical music required higher levels of funding because it was more difficult, more searching and universally transcendent in its beauty. They also argued that classical composers had to risk more financially in terms of the length of their training and in the sheer amount of time it took to produce a piece of work. While almost all the submissions acknowledged some value in pop music and music from other traditions, the underlying message was clear. Two extracts from Professor of Music at York University, Nicola LeFanu, provide a flavour of this rare public assertion of musical values by the classical music elite. First, she argues that classical, or serious music as she calls it, is uniquely beautiful amongst all music:

> …I believe that just as we need music that is entertaining, music for relaxation or dancing, so we need music that is searching, questing, intellectually challenging. 'Art Music', to use an old-fashioned term, offers us an experience like no other. The capacity of serious music to enlarge our view of the world, to enrich us, is infinite. We may describe it as spiritual or transcendental or more simply in such words such as beautiful or moving.[27]

Writing about composers in universities, Professor LeFanu notes the increase in commercial music courses but sees no irony in her assertion of the superior skills of classical composers for teaching at universities, even though most of them had little professional experience of the pop and rock music their students increasingly wanted to study:

> Classically trained composers predominate in Higher Education because of the nature of their skills: possession of advanced musical skills (harmony, orchestration, analysis etc.) and an extensive knowledge of musical repertoire.'[28]

[26] Griffiths (1995)

[27] Culture, Media and Sport Committee (1999) Vol. 2 Para 14.2 p.65

[28] Ibid Vol. 2 Para 5 p.63

Other submissions were more explicit in their assertion of Classical music's superiority. In the Trinity College of Music evidence they re-present the familiar argument that 'the classical tradition supports and acts as a basis for all forms of offshoots into rock, pop and the commercial world.'[29] They present no artistic examples to support this assertion of Classical music's effective authorship of other styles of music as they, along with others, assume the absolute righteousness of their case. More explicitly, Dr Kevin Jones of Kingston University's music department goes further by basing his argument on the time it takes to create music works. He states that 'contemporary classical composers may persevere for many years, usually putting in proportionally many more hours of work to produce each minute of music than their popular peers, yet gain little for their efforts.'[30]

By 1999, the music industry had developed political antennae sufficiently strong to anticipate and robustly rebut these claims. Twenty years earlier this would not have been the case, which may well have been why these classically-based arguments dominated the public sphere unchallenged for so long. This is, in my opinion, in large part based on the development in public affairs and research about the music industry undertaken by various music industry trade bodies including the BPI, MPA, PRS, MU and the then relatively new MMF,[31] and which Martin Cloonan of University of Glasgow confirms as significant in establishing a new, closer relationship between the music industry and the Blair-led New Labour government from 1997.[32] This alternative view to the classical music establishment was clearly articulated to the Committee by leading members of the rock music industry, mainly managers of artists such as Oasis and Johnny Marr, Radiohead and Supergrass, Billy Bragg and Eddi Reader, and by record and publishing company owners from companies such as Momentum Music and Fiction Songs. They were supported by myself and my colleague Dave Laing, both then from the University of Westminster, as the lone alternative academic voice. Our diverse approaches but shared values successfully argued the case that all music styles should be treated equally. It also challenged the absurdity of the classical music position that pop was simultaneously of lower artistic merit but should be expected to subsidise Classical music because of its popularity and consequent financial success. Peter Jenner, formidable artist manager and music industry figure, sets this out with typical alacrity:

[29] Ibid Vol. 2 p.70

[30] Ibid Vol. 2 Para 5 p.69

[31] See Dane et al (1996 & 1999), Laing (1999) and Laing and York (both reports from 2000) as examples of these pioneering reports from this period

[32] Cloonan (2002) p. 52

> I find it hard to think of any reasonable justification for subsidising one form of music as opposed to another, except that of suggesting that one form of music is more worthy or valuable than another. As someone who has been involved in the Pop Music business for over 30 years I find this notion particularly offensive. Within all types of music, European, Asian, Classical, Pop, Jazz and Folk there are good and there are not so good performers, writers and composers… I also find the implied denigration of pop music as being of no cultural value somewhat insulting, as do, I am sure, most successful pop writers and performers.[33]

A director of dance label Partisan Recordings made the case even more forcefully in his submission by arguing that his artists' drum 'n' bass music was comparable in many ways to the marginal or underground position of contemporary classical music supported by niche and small audiences and specialist radio shows, but still finding its way onto mainstream film soundtracks. He then argued for equality of treatment:

> We have…a situation whereby despite co-habiting in the marginal 'ghetto' with the more extreme forms of contemporary dance music, Classical music has been anointed with the holy unction of higher cultural significance…For one faction to proclaim itself not merely superior to the other but somehow eligible for subsidy at the expense of people in the same situation is patently unacceptable and alarmingly elitist. For revenue to be deducted from the royalties of dance music artists (amongst others) and given to their classical cousins…is disgracefully underhand.[34]

In our University of Westminster evidence, Dave Laing and I were a singular contrarian academic voice as we summed up the position:

> The Subsidy is a relic of an era when certain publishers and composers made the unsupported assumption that all Classical music was of greater cultural worth than all other music.[35]

The committee in the end found in favour of allowing the PRS to support its members' democratic decision to end the classical music subsidy. However, the attitudes and dominance of the music education agenda by those supporting the subsidy was, and still is, a factor in music education life in the UK and around the world.

For those of us whose work and passion is to give education opportunities to those outside and beyond the classical music tradition, it is imperative to

[33] Culture, Media and Sport Committee (1999) Vol. 2 p.117

[34] Ibid Para 4–5 p.109

[35] Ibid Para 2 p.118

counter this dominance by vigorously arguing that pop music is worthy of effort and study, and that there is a real case for provision to be made for students to study it at all levels of education. For the purposes of this study, however, the Sports Media and Culture committee investigation offers a rare example of the classical music elite openly stating its belief that pop and other styles of music are simpler, inferior and of lesser value – and of them losing the argument. Nevertheless, in schools during the 1970s and 1980s this entitled bias in favour of Classical music was precisely what defined the curricula changes that were made by Paynter and Swanwick, and this approach persists into the 2020s within the government's most recent document, *Model Music Curriculum for Schools,* which seems to re-state this entitlement claim in yet a further modified form.[36]

[36] Department for Education (2021)

Part 1.3
Myth 2 – Being 'Other'

In the 1970s and 1980s, the formal music education establishment developed a further myth about pop in addition to characterising it as simple or basic. This myth pairs pop and rock's ethnicity and national origination to propose the idea that it is foreign to the UK, most usually defined as gaining its identity from its Black roots in the USA or Africa. Like most well established myths, its premise is based on truth, but it also presents multiple problems. Later in this chapter, these problems will be highlighted by contrasting the content and assumptions made within two books overseen by John Paynter as general editor alongside a book he personally authored. By explaining the background to these books as well as their contents, I aim to show how the use of this myth has infused policy making, establishing definitions about the subject of music, and institutionalising the separation between the music curriculum delivered by teachers from pupils' own general experience of music.

This policy has left UK music teachers in a form of limbo. They were instructed to treat pop and rock as a set of usually historic and old-fashioned foreign musical styles with idiomatic rhythms, chord changes and vocal inflections. This diminished their credibility with their pupils whose lives outside school involved them in using music to express their contemporary experience of British life, especially in parts of the country like the West Midlands or London where immigration to the UK had been particularly significant. 1970s and 80s teenagers experimented with Punk, Ska and 2 Tone, for example, as new musical expressions of diverse British ethnicities, thereby articulating a modern, compellingly attractive and vibrant multi-cultural UK identity. This meant their class music lessons on the African and USA roots of the blues seemed at best quaint and at worst culturally irrelevant, especially as they were mostly taught with little knowledge or enthusiasm for these styles of music.[1] This led pupils to perceive most attempts at using pop in the classroom as lacking cultural authenticity.

This form of myth-making also limited and controlled pop's potential for change in the way music was taught. By allowing these styles of music to be taught, only within the confines of the creative music approach, the real potential

[1] York (2001) p.5 quantifies teachers' lack of knowledge of many styles of non-classical music in detail

for change in music's pedagogy was largely avoided. This led some 1970s and 1980s school music teachers to experiment with pop and rock as well as other styles of music from around the world in a reasonable attempt to interest their pupils within the creative music approach: in some cases with the intention of matching the music encountered in school better with their pupils' cultural backgrounds; in others as an alternative or counterpoint to the challenge of teaching avant-garde music which the teachers were either unfamiliar with or simply did not believe in.

As the analysis in this chapter will demonstrate, these pioneering innovations, while taking the first steps towards embedding pop and rock in music education, were treated as marginal to the main aims of the creative music project, and so their assimilation into the classroom ultimately resulted in awkward tokenism. This issue is exemplified by the fact that pop and rock were accepted equally in school music alongside a variety of styles of music from around the world. It was literally as if pop and rock had the same status of 'other', 'ethnic', or 'foreign' music, such as Balinese, Indian or other global musical traditions. All of these so-called 'foreign' styles were accepted strictly on the basis that music teachers could demonstrate how they served the dominant agenda of creative music rather than being valued as worthwhile artistic and educational ends in themselves. This essentially tokenistic treatment of British Pop Music had two significant negative effects. First, pop became regarded as from another place. Rather than using music education to express the ideas of Britain's diverse young population about their personal and collective identity, our music educators tried, often with little success, to persuade pupils that pop represented culture from abroad. Given how important pop music was from the 1960s to 1990s in articulating British youth culture and opinion, it is no surprise that most pupils saw through this attempt to redefine and often undervalue their music's meaning in the classroom. This further alienated pupils from diverse ethnic backgrounds by leaving them in a cultural vacuum. They were not really represented by the foreign musical styles presented in the classroom as these often did not reflect their family's heritage. (The use in class of the Balinese gamelan is a prime example of this mismatch given the low percentage of people of Balinese heritage in the UK compared with those with Jamaican or Indian heritage for example.) Secondly and simultaneously, classroom music teachers' approach to their pupils' creativity failed to harness the possibilities inherent in their different musical and cultural heritages. This has been the basis of many iconic musical fusions that have defined so much successful British music in the later decades of the Twentieth century. Melding and juxtaposing musical traditions defines aspects of Britain's pop music history, but our school music educators too often failed to acknowledge this creative process let alone attempted to find ways to foster and nurture it.

What follows is a mapping out of how pop emerged in this limited form within the school curriculum from the 1960s to the 1990s. The aim is to document how this state of affairs also allowed the 'othering' myth to emerge. While telling this story, it also identifies, contextualises and acknowledges the early pioneers of change – those who helped scope out how pop could be taught in schools and beyond. Taken together, I hope this will demonstrate how the control imposed on school music education by Paynter, Swanwick and their acolytes remained firmly in place throughout the 1970s and 1980s. Indeed, it strengthened itself by including diversity while at the same time retaining its aesthetic bias, thus failing to interest most children in their school music lessons.

Pop's classroom pioneers

Pop's classroom pioneers had to conform to the orthodoxy of creative music if they were to be allowed to introduce non-classical music into the school system. This was expressed in official government papers for the first time in the Department of Education and Science (DES) report on *Creative Music in Schools* in 1970. This report locates pop as the same as ethnic or foreign music within a general definition of music. The key factor here is that all styles of music are not treated equally. According to the official government view, the avant-garde was still the goal for the most advanced (or 'educated') musical thought. This was what pupils should aim for, while other styles were illustrative or tokenistic. Note from the report below how the word 'should' applies to all the non-classical idioms, while 'must' is applied to the avant-garde. This is no accident.

> Pupils should have experience of contemporary music. There is no reason why a pentatonic improvisation should not embody jazz elements: Spanish, Oriental, Latin, American and West Indian idioms……But creative music must also take account of the experiments of avant-garde composers: whole tone scales, modal harmony, polytonality, simple tone rows, and note clusters can all be explored on tuned percussion instruments. By devising new instruments when necessary, and incorporating tape recordings and simple electronics, students can begin to come to terms with new forms of composition and fresh systems of notation.[2]

Setting the creative music aesthetic as its core purpose thus institutionalised this bias. The Schools Council report, 'Music and the Young School Leaver: problems and opportunities' (1971) followed quickly after this. Despite noting that 'many teenage pupils, especially those in the 14–16 age group, are indifferent and even hostile towards curriculum music',[3] the creative music approach was

[2] Department for Education and Science (1970) p.4

[3] Schools Council (1971) p.8

still asserted as the preferred method for solving this problem with its mix of class-ensemble playing and improvisation, including the use of ethnic styles or pop and rock.

With this official sanction to use different styles, a variety of innovators in school music teaching emerged to champion pop and rock's use and provide guidance to teachers who looked for something different in their teaching. Early on and most vocal amongst these in the music education press was Michael Burnett, Lecturer in Music Education at Roehampton University. As early as 1969, Burnett put forward the idea that pop was the key to the cultural life of many young people. In his article 'The Case for Cool Music Teaching' he argued strongly that:

> Britain is a 'swinging' country. Young people are alive, experimenting, creating tastes and fashions. Newsom's 'vigorous popular culture'.... unifies the art and produces its own constantly changing language. The mainspring of this culture is the art of the 'New Troubadours': pop music.[4]

As the 1970s progressed Burnett described first steps for teaching pop music in schools with a series of *Music Teacher* magazine articles entitled – 'Coming to Terms with Pop'.[5] He presented a coherent if limited history of pop, while analysing its musical gestures (although not its lyrics) so that a traditionally-trained music teacher could make some effective links between the classical mainstream and this new music. Later that decade in *Music Education Review* Burnett focused on the difference between pop and what he termed 'art music'. As part of the article, he outlined what he saw as the key musical characteristics of pop. These went on to become some of the accepted definitions of pop music within education and are summarised as:

> Amplification, the pop voice, riff technique, the blues form and scale, syncopation, the percussionist and his role in defining the beat: all of these are factors which distinguish the pop form from the art music tradition.[6]

Over time Burnett's vision for pop and rock's potential seemed to dim. In his 1982 article 'Using Pop Music with Middle School Classes' he advocates pop as a method of learning composition and for class performance. However, his approach – playing pop rhythms on classroom instruments – ignores his own earlier definition of some of the key characteristics of the music, particularly

[4] Burnett (1969) p.149

[5] Burnett (1972)

[6] Burnett (1977) p.53

that 'electricity is fundamental to pop style and volume an important aspect of it'.[7] Indeed, by this time Burnett's position seemed out of date, and some sense of this emerges when, sounding rather defeatist, he explains that his suggestions are made in the belief that 'music teachers are generally people who are in favour of doing something rather than nothing. The argument that pop music should not be played in the classroom because the school has no electric instruments… is convincingly pure but musically sterile'.[8] What he was actually signalling was the strength of the creative music movement in determining which instruments were purchased within school departments. Pop instruments were not central to the creative music agenda and so as a result they were not necessarily found in school instrument cupboards as standard. Despite Burnett's good intentions, his ideas did not manage to engage completely with the creative music agenda, nor were they sufficiently rooted in the creation of current pop music to stand alone. As Stewart Knight, one of the few working pop musicians in the 1970s and 80s to write about his work in education, notes 'so just as in Classical music and Jazz, Rock can be taught only by people who have had an experience of playing it'.[9] This was not Burnett's experience and so finally his ideas had neither government support nor the musical authenticity derived from playing the music himself which might have led to more music teachers adopting and developing them.

As a further pioneer of teaching Pop music in schools in the 1970s, Piers Spencer argued that Pop music could function within the creative music approach by claiming its comparability to avant-garde musical practice. In his article 'The Creative Possibilities of Pop', Spencer uses Paynter and Aston's *Sound and Silence* to evidence this:

> there is a close resemblance between the way children work in groups on a 'Classroom Project in Creative Music' and the informal way in which pop and jazz groups have always rehearsed…[10]

Spencer aimed to bridge the divide between the established creative music approach and what he knew pupils wanted to learn. He did this by locating pop as an external and foreign music, or as he puts it: 'pop and other Afro-American music styles'. This effectively positioned pop as 'other' alongside all other music from around the world that did not fit within the Western European and American art music canon, making it acceptable to the creative music orthodoxy in part by defining the concept of creativity as a process of

[7] Burnett (1982) p.25

[8] Ibid p.25

[9] Knight in Vulliamy and Lee (1976) p.213

[10] Spencer in Vulliamy and Lee (1976) p.120

abstract thought which happens during rehearsal and leads to the work of composition and performance:

> I want to use the word 'creative'…to mean a thinking process which makes decisions about the kind of sounds or rhythms being produced in a piece of music.[11]

While this seems to align his approach more to the Newsom mission of including active musical work for all as part of their general education, Spencer continues to be constrained by the influence of Paynter and his acolytes when he asserts there is still so much more to be done to realise pop's possibilities in music education, but then only suggests 'creativity in music education is an area which remains neglected and misunderstood, and that the potential of Afro-American music for creative work is well worth exploring'.[12]

This reluctance to go beyond the mere act of assimilation of pop within the creative music agenda was probably the price of acceptability for Spencer's methods at the time. His focus on the African and American roots of Pop Music and Jazz (rather than on British pop which was hugely successful worldwide by 1976 at the time of his writing) is a significant early example of how Pop Music has been perceived in British Formal Music education. Fostering this myth of being 'foreign' or 'other' somehow makes pop safe for inclusion in a traditional music education. But it ignores the reality of Britain's pop music as culturally diverse and fast changing. For most of Britain's population pop music is 'ours' not 'theirs'. By the mid-1970s when Spencer was writing, every significant city in the UK had nurtured at least one hugely successful rock band. The idea that pop music did not signify Britishness was, quite probably, unique to the journals of music education and their academics. The pupils knew this was not true. They listened to, bought and danced to excellent British pop music every single day. They also knew it did not interest most of their music teachers.

The two key publications that exemplify how teachers experimented with pop within the creative music approach were edited by Graham Vulliamy, a sociology lecturer and colleague of John Paynter's in the department of Education at the University of York, and by Ed Lee, an English lecturer at Garnett College, London (and a rock and jazz guitarist) whom I later got to know when he was an examiner for the Registry of Guitar Tutors (RGT) examinations.

Vulliamy worked within the context of a small group of academics who set out an alternative and non-traditional agenda for musical education in the late 1970s, represented most notably in Shepherd et al's *Whose Music? A Sociology*

[11] Spencer in Vulliamy and Lee (1976) p.97

[12] Ibid p.99

of Musical Languages and Christopher Small's *Music-Society-Education*[13] both published in 1977. This work was based on a social definition of music rather than the abstract aesthetic favoured by the champions of creative music and the traditionalists. These new thinkers forcibly suggested that young people were fully justified both in their deep involvement with pop and rock music and in their disdain for conventional music education. For example, in the opening essay of *Whose Music?* Shepherd articulates their shared position:

> Implicit in the central assumption of this book is the view that the meaning of music is somehow located in its function as a social symbol.[14]

He characterises music as an 'aspect of a wider social reality',[15] a theme amplified and extended by his co-authors. Throughout these publications, there is a real challenge to the official tradition of music education through the application of rigorous social study of the musical elements such as pitch and timbre.

With this background, Vulliamy went on to collaborate with Lee on two books published within a series, *Resources in Music*. Significantly, these books were general edited by John Paynter, and provide a striking exemplification of how his status allowed him to influence the presentation of pop music's educational use to mainstream teachers in schools. These two books put into action some of the more conceptual ideas from Shepherd et al's *Whose Music?*. They also illustrate significant contrasts between Vulliamy and Lee's books and Paynter's own publications from the same period. These contrasts show just how Paynter and the music education's establishment managed to control pop's potential for energising classroom music by assimilating and taming it as a marginal and 'foreign' addition to the creative music approach.

The first of Vulliamy and Lee's books *Pop Music in Schools*[16] presents their own and others' ground-breaking work on redefining how music should be approached as a subject: how Pop and Rock should be taught with a new form of pedagogy (leading to a new CSE in Music at 16), as well as examples of how to run a school music department based around pop music. However, while much of the content of their second book, *Pop, Rock and Ethnic Music in School*[17] is also excellent, its title perpetuates the idea that pop and rock is as marginal to the mainstream of music education practice as foreign or ethnic music genres. Indeed its 15 chapters span a huge range of musical forms from around the

[13] Small (1977)

[14] Shepherd (1977) p.7

[15] Ibid p.7

[16] Vulliamy and Lee (1976)

[17] Vulliamy and Lee (1982)

globe, from Indian and Balinese music to Caribbean styles and more. Including chapters on these global styles reinforces the impression that their shared difference to Classical music is their principal common characteristic. This is simply untrue, of course, but grouping them together under this title emphasised their marginal status in relation to the music education mainstream, despite the innovative ideas shared in their pages.

Many of these ideas came from London-based teachers and musicians who worked for the Inner London Education Authority (ILEA). They were significant as a group as they were often not trained in the formal music education orthodoxy and also worked as professional performers in bands. Theirs was a very different profile to the majority of classroom music teachers. It also meant their collective voice had the strength and scale to support experiments which aimed to address the panoply of communities learning in London's comprehensive schools. This was a more substantial dissident voice which made a positive impact over time. The music team at ILEA who fostered these innovations included Marjorie Glynne-Jones, Tony Shield, and John Stephens (who would latterly be involved in the validation of Rockschool syllabi in the 1990s and more publicly was the deputy chair of the panel who composed the UK's first national music curriculum). Stephens, in particular, opposed the creative music orthodoxy's assumption of the superiority of classical styles later in his career when, as vice chairman of the National Curriculum Music Working Group, he wrote:

> There are many different styles of music appropriate for different purposes and offering different kinds of satisfaction and challenge; excellence may be found in any style of musical expression.[18]

Stephens' and the ILEA team's support for authenticity and leadership in defining a new diversity in music education was rare. It was the hallmark of their approach and runs throughout Vulliamy and Lee's books. By rights, these should be better known amongst trainee music teachers and regarded as the founding academic texts in the UK for teaching Pop Music. In particular they addressed three key themes for the first time in the UK, namely: pop music and the market, its formal assessment and its performance and composition pedagogy. These themes held the potential for how pop music could be embraced at the heart of an invigorated school music education, but the detail of the methods presented have been largely overlooked or omitted in more recent attempts by traditional music education academics to address pop music in schools. These books present a rich array of experience and methods which could and should have enabled Pop Music to be formally taught in the mainstream from the 1970s onwards.

[18] Stephens in Stephens and Pratt (eds) (1995) p.3

Pop music and the market

Like film, fashion and all popular culture, pop music exists within a commercial and vibrant marketplace. This is a key challenge for music educators, even now when there are numerous effective and appropriate strategies which address it. In the 1970s Piers Spencer was the first music educator to confront the role of the market in earnest. He understood how the existence of the charts and the commercial opportunities open to pop musicians could confuse and undermine music teachers' ability to involve and develop their pupils. But he did not fight shy of this and instead suggested to music teachers that they take a pragmatic approach which could be critical of pop's 'commercialism' and 'the impression of easy material success'[19] without losing credibility with pupils. Spencer showed considerable insight for the future of pop in education by using the analogy of how physical education teachers were able to separate the playing of soccer from the professional and commercial opportunities open to the most gifted players. He thus argued that pop music in schools did not need to be determined by market forces, and challenged the assumption that such a commercial approach would be the only way forward. As he stated:

> There is a clear separation in the minds of physical education teachers between soccer as a social phenomenon and soccer as a game. We must, as educators, also be aware of a similar separation between 'pop culture' and music making in 'pop' and related Afro-American styles such as the blues, as a valid musical recreation for young people.[20]

This was an important idea as it liberated music educators from the need to feel that their efforts in pop music education should be judged solely by the currency of the pop music market. Indeed, Spencer set an agenda which later allowed for schemes of education to be devised explicitly to give young people the opportunity to learn about pop for its own sake, for its social and cultural enjoyment, rather than for the purpose of producing commercial products. Other writers such as Christopher Norton, with books such as *Essential Guide to Pop Styles for Keyboard* extended and continued this approach providing material which developed stylistic ability away from the demands of the immediate market place. This was also one of the underlying principles behind our Rockschool graded music examinations. These are for the majority of players who want to learn how to perform stylistically and with confidence but who will not end up being famous or playing professionally. Although it is always great when someone comes through and becomes well known, that is not the main educational purpose of these exams and never has been. Since Spencer's pioneering work

[19] Spencer in Vulliamy and Lee (1982) p.100

[20] Ibid p.100

took place, numerous methods have also been developed, particularly at Further and Higher Education levels, to facilitate and enable pupils to use their music education to succeed commercially. So, Spencer proved critical to starting an informed conversation about the different purposes for using pop in education and how it can serve school pupils and students effectively depending on their different interests and needs.

Pop music and formal assessment

Another significant movement documented in Vulliamy and Lee was the development of the first pop music school examination – CSE mode III. This demonstrated how pop music could be taught and examined without relying on classical aesthetics and values. In order to run CSE Mode III, a school or group of schools would produce their own syllabus which would then be approved by the examination board music panel. Schools would prepare and mark their own papers which would then be moderated. Two of the schools that ran the CSE Mode III were Holland Park School in London and Countesthorpe College in Leicestershire. Malcolm Nicholls describes the Countesthorpe 'open' music department in his article '*Pop Music in School*'.[21] By running an open music department, Nicholls aimed to bridge the gap between school and out-of-school culture and to prepare pupils for life after school. He worked with their musical interests, believing that education in pop could engage pupils who otherwise would not have sustained an interest in music education.

Concurrently, Paul Farmer from Holland Park School wrote about his experiences in his book *Music in the Comprehensive School*[22] and in his article 'Examining Pop'.[23] Farmer described arriving at Holland Park School in London as Head of Music in 1974 when it only ran the O-level and conventional CSE music courses. While these served about 12 of the school's pupils, it 'left a group of approximately 30 who had asked to take music….but for whom there was no examination course.'[24]

Farmer described how he created the first CSE Mode III music examination to serve the needs of these left behind pupils. This resulted in a new examination in 1976. But the first version of this CSE exam was limited to a maximum pass of CSE Grade 3. Only in the following year when Farmer included a mandatory notation element, did the CSE board agree to the full range of marks being available. This allowed Farmer's pupils the opportunity to achieve the equivalent of an O-level in Pop Music with a C Grade equivalence if they scored the highest

[21] Nicholls (1982) pp.123–140

[22] Farmer (1979)

[23] Farmer (1982) pp.56–70

[24] Ibid p.57

grade 1 in their CSE. The 1960s and 70s O-level was a Classical music qualification so the establishment of this comparability was a highly significant if generally overlooked event. Farmer considered the main achievement of his work as having established the principle that the use of pop in formal music teaching need not be avoided on the grounds it is not examinable and he expressed a desire for reconciliation between Pop and Classical music in a new type of music education, while at the same time resigning himself to the reality that:

> However imperfect a CSE in pop is as a separate subject, it seems to be the only way of ensuring that this area of music is included as a serious part of the secondary school curriculum.[25]

With Rockschool's grade examinations and our vocational qualifications we have since amply demonstrated there are many ways to bring pop into the school curriculum and music department. Back then, however, this was difficult and ground-breaking work for Farmer and his associates. What the CSE Mode III established was that pop could hold status within the education system without being reliant on the values of Classical music. It was inevitably a struggle, and one we also encountered with Rockschool and other initiatives in the 1990s. As one further example, I remember the process of validating the University of Westminster BA (hons) in Commercial Music in 1993 – the first degree of its kind to be offered, linking the art of music production with a study of music sociology and music business. In order to get the original degree approved we had to agree to the external academics' demands to insert music notation education into the course content, much to my irritation. I knew that many talented British and worldwide musicians succeeded in pop careers as performers and songwriters with no or little music notation and theory knowledge. The academics on the validation panel had little pop music experience on which to base their demand – but back then there were no Pop Music professors to call on, so we had to rely on willing but not necessarily expert university music academics to approve our courses. These academics were versed in the conventions of music education pedagogy which privileged aural skills linked to musical notation knowledge, just as Plowden had envisaged them in the late 1960s. This was the basis for their insistence on changing the content of our new degree – literally imposing a classical music convention on pop music artistic practice. In the second iteration of the course, we abandoned the mandatory requirement for music theory education and created an alternative that became a highly innovative and optional part of the course. So like Farmer, we found there are times when a tactical compromise is the only way to gain acceptance for pop so

[25] Ibid p.66

pupils can have access to the same formal qualifications as classical music students have enjoyed for generations.

The CSE Mode III came to an abrupt end in 1988 with the arrival of the GCSE, bringing together the old CSE and the more academic (and exclusively classical) O-level in Music. There was considerable controversy about the content of the new GCSE for music which is discussed below, particularly its negative effects for pop music coverage. Nevertheless, the various GCSE syllabi of the different examining boards did at least include pop music within the three areas for assessment: composing, performing and listening. This would not have happened without the work of Farmer and other proactive practitioners of the time. Some GCSE examination boards went as far as to list electric and bass guitars for the first time as acceptable instruments in their performing criteria, which led to our relatively new Rockschool grade exams finding favour in some schools as accredited pieces for GCSE performances. Finally, through Rockschool, teachers had the reassurance that the piece being performed was officially recognised as being at the necessary level of artistic and technical difficulty and was comparable to the established Classical Music examination canon. This raised teachers' confidence in grading pop and rock performances by providing reliable guidance on which to base their judgements.

Pop music performance and composition pedagogy

Pop music education's pioneers also addressed the problem of how pop would and could be taught by the vast majority of school music teachers across the UK, whose professional education and musical interests still embodied the ideals of Bernarr Rainbow rather more than those of Paul Farmer. There were models available for school teachers to draw on. Since the 1970s in London, there had been innovative community rock workshops where professionals sought to harness the musical talent of young musicians. In Vulliamy and Lee,[26] two of these players and tutors, Stewart Knight and Paul Crawford, documented the work of the Central London Youth Project (CLYPMW) and its Basement Youth Club from 1977 in Camden and Covent Garden. In addition to tuition from professional players, rehearsal space was available for bands and gigs were also staged a few times a year. Knight placed considerable emphasis on the transcription and arrangement of hit tunes using practical approaches to notation which are commonly used by pop bands. Simple devices such as TAB and song charts with structural and stylistic rhythmic indications were featured among his materials. Indeed, of all the articles on pop music from this era, these are among the few which feel as if the authors know the music from within. It is clear from the subsequent experiences of this type of community pop music

[26] Knight in Vulliamy and Lee (1982) p.239

education that the musical credibility and experience of the tutors is paramount. As Knight confirms:

> …The effective supervision of a rock-group teaching session can be done only by someone who, as well as being an experienced teacher of pupils with a wide range of academic ability and motivation, also has a broad knowledge of many aspects of the music, and specific skills in the instruments played, as well as experience of making music in this type of group.[27]

Within his article Knight explains – just as Plowden had seemed to envisage 15 years earlier – how to teach using the electric guitar in bands and through group tuition for the same instrument basing his approach on technique and reading TAB rather than conventional staff notation. This also involved doing something Paynter and Swanwick never seemed to consider – asking the pupils what music they liked. Knight sums this up:

> …before we teach them any chords at all, we ask them what sort of music they like, and which song in particular they would like to learn.[28]

Beyond this, Knight provided realistic and detailed practical explanation on how to run a band rehearsal session, with practical tips on tuning and volume control which classically-trained teachers would probably not be aware of. Then he explained the process of determining the song the band may wish to play, how that could be rehearsed using a combination of shared memory, recordings and chord or lyric charts. He also covered the practice of rehearsing an original song and the discrete challenges that posed, along with how teachers could support players on quite different instruments in the group from drummers to guitarists, bassists and keyboardists. The emphasis is on the practicalities of enabling the pupils to perform the song using the instrument they have so that the band can play the chosen song together. As an example, when describing how to support a piano player he explains how:

> initially we ask them to play simple triads following a chord sequence of the song….written music is used very rarely …we sometimes write down the chords of a section of a song.[29]

Anyone who has been in a pop band would be familiar with this physical process, akin to the development of muscle memory in sport or gymnastics, when helping a band member work out how to play their part in a tune.

[27] Ibid p.239

[28] Ibid p.228

[29] Ibid p.238

Knight's work was further amplified by Paul Crawford's article about the ILEA funded Central London Youth Project Music Workshop in Camden (CLYPMW). This youth club attracted young people from a range of London boroughs to its music activities, which included instrumental lessons as well as band sessions and rehearsal facilities. Crawford writes enthusiastically:

> It is impossible to separate the social and musical activities of the club: it is a meeting place for young musicians as well as a place where they can learn, practice and perform.[30]

If there was ever a definition of what a school music classroom should be, then this is it. But in the 1970s it was happening in a youth club and not a school. Crawford is specific and clear-sighted in his views about how the CLYPMW needed to be equipped, run and funded. He knew that music teachers had to understand the music their pupils wanted to make if they were to succeed.

> We establish credibility with our students by taking the music they like, working out how it's played, learning it and playing it back to the student.[31]

He then summarised how pupils learnt songs by listening to the original, seeing how it was played or working it out with the teacher, and then slowly learning how to manage to perform it themselves. Given that school music teachers from the 1960s onwards so comprehensively failed to achieve the type of credibility that Crawford and Knight had, it seems remarkable that Paynter and Swanwick chose not to incorporate this approach in music teacher training to equip the next generation of class music teachers with the necessary skills that were being so obviously demonstrated in the workshops. It is also surprising that the more recent move in music pedagogy in the 2000s to 'informal' music learning has not acknowledged that these methods of formal pop music learning were well established with a depth of expertise as early as in the 1970s.

Crawford also understood the need to respond actively and imaginatively to pupils' stylistic musical preferences. Unlike the avant-garde classical music educators, this meant he did not impose stylistic demands on his pupils, as he explains:

> We have made it a point of principle to have no musical policy. If someone wants to play banal music they may not need to study with us very long: but we do accept their musical tastes and work from there.[32]

[30] Ibid p.215

[31] Ibid p.219

[32] Ibid p.219

Crawford and Knight both described their approaches to helping bands to rehearse, play and develop in practical and pragmatic ways. They shared a teaching style where the pupils' musical knowledge, preferences and skills were guided and supported in order to facilitate a performance, very much like the process a rock band would go through to create its own music in a rehearsal room but with some expert help. This form of non-directive leadership has become a hallmark of many of the leading Pop Music courses that have since been developed. Significantly, neither Crawford nor Knight were qualified as class music teachers, but were trained to teach other subjects in secondary schools. This open approach to musical taste had not been trained out of them by an education in creative music pedagogy; it was also informed by their own experiences of playing in rock and pop groups themselves. In his concluding remarks Crawford pays tribute to ILEA's funding of their work, remarking 'There are hardly any other opportunities in London for young people to practice loud electric music with good equipment in suitable surroundings'.[33] He notes that young people came to CYLP 'from as far afield as Bow, Hammersmith, Walthamstow and Streatham', i.e. from all four corners of London, and hopes that this type of facility can be extended to other parts of London or even into schools, drawing the analogy that it felt at that time 'as though there were in London only one football pitch or one swimming pool'.[34]

Few other people wrote about how this type of music making could be effectively led in the 1970s and 1980s. One of the few who did was Kipps Horn in his article 'Rock Music Making as a Work Model in Community Music Workshops'. Horn studied other community music rock workshops such as the Sunderland Musicians' Collective, the Lisson Green Music Project and the South Yorkshire County Council Rock Workshop. He identifies they often shared an approach to music teaching which foreshadowed much of the 'new' work of Musical Futures. Specifically, Horn describes the idea of music workshop leaders producing non-directive leadership to young people – allowing groups to create their own methods for making artistic choices and intervening only when help with technical skills was needed to facilitate the full realisation of creative ideas.[35] This idea matches what has more recently become a common approach, but it is important to note this was already established good practice in the 1970s.

Beyond these examples of how structured pop music teaching was happening in the 1970s, Vulliamy and Lee also presented in-school models of experience of how pop could positively change a music department. One of these was by

[33] Ibid p.224

[34] Ibid p.224

[35] Horn (1984)

Malcolm Nicholls, Head of Music at Countesthorpe College in Leicestershire. Nicholls traced how this experimental state school used music with a wholly inclusive philosophy, reaching out to pupils through the music they liked, recognising the challenges for staff in doing that, and harnessing this as a successful opportunity to welcome many more pupils into music than typical in state schools, with the goal of gaining a CSE III. Like Farmer and Spencer, Nicholls' approach demonstrated the potential for modernising music education in schools by changing its fundamentals.[36]

Away from Paynter's influence as general editor, Vulliamy and Lee significantly also produced a series of books for Routledge in 1982 which highlighted and enabled an even more practical approach to pop music pedagogy. The series presents studies in a range of pop music styles by expert authors with chapters covering 'Contemporary Folksong', to 'Jazz & Blues', 'Soul & Motown', 'Rock Music', and 'Reggae & Caribbean Music'. In their introductory book to the series '*Popular Music: A Teacher's Guide*, Vulliamy and Lee set out a clear and practical approach for a new style of music education inspired by much of the best practice of music teachers from the ILEA and other community music hubs with their sociological understanding of the arts. The authors assert the value and practical necessity of music teachers changing their ways in far clearer terms than in their other publications which were under Paynter's ultimate control as general editor. They do this by addressing the need to interest children more in their music lessons and arguing that pop music is the key to achieving this while defying the traditionalists' belief that this leads to a simplification of musical knowledge and experience:

> Every teacher wishes to increase the motivation of his pupils. Pop music is undoubtedly a major interest of many school children, and there is no doubt that a growing number of music teachers, having recognised this, are incorporating pop music into their curricula. Those who have done so have found it entirely compatible with the development of musicality, technical skill and standards of excellence.[37]

Vulliamy and Lee explain the aims of their book series as giving teachers a better understanding of why teaching pop music is fruitful, and providing detailed and practical guidance on how to teach musical skills and techniques from singing, rhythm, melody to counterpoint. They also include guidance on teaching pop's social meaning and issues found in youth culture and Black studies, almost certainly for the first time in the UK, using authoritative and authentic sociological research. This guidance is amplified with lists of books

[36] Vulliamy and Lee (1976) pp.123–140

[37] Vulliamy and Lee p.viii

and recordings for teachers to refer to about all the music styles listed above, empowering teachers with recommendations of excellence to use in their lesson planning. While this is not exactly a full week-by-week curriculum, it is far closer to it than can be found anywhere else in the literature of the time.

Vulliamy and Lee justify their approach by arguing: 'Traditionally, music education has concerned itself overwhelmingly with Classical music. Yet a large part of the culture of young people revolves around different types of pop music. In an age which is concerned to make education relevant to the needs and interests of young people, it seems very strange that the curriculum ignores almost totally the history and development of popular music.'[38]

They explain the ideas behind their approach by contrasting social studies of teachers' assumptions about education with music teachers' conservatism and abstraction. They propose that music's social functions should be at the core of educating young people so they understand and appreciate the art. This was in stark contrast to the aesthetic priorities of musical traditionalists which they characterised as believing 'that there exists a set of "absolute" and "objective" musical criteria in terms of which all music can ultimately be judged, and which finds clearest expression in classical or "serious" music.'[39] This echoes the myth of simplicity later espoused in the PRS debate in the House of Commons and other music education texts. Vulliamy and Lee go on to explain that 'often allied to this purely musical assumption is the idea that Classical music embodies the kind of ideal moral and aesthetic values to which all young people should aspire.'[40]

Vulliamy and Lee's proposed solution is a quite different type of music curriculum to the promoters of 'Creative Music', and they appear liberated from the oversight of Paynter in this later book. They believe '… understanding music must be related to the purpose of usefulness of a music as defined by its audience',[41] preceding by a decade the University of Westminster's BA in Commercial Music's adoption of the same idea in one of the UK's first Pop Music degrees inspired by art school pedagogy. They wanted school children to learn about different traditions and styles of popular music, as well as its history and socio-economic background, its use in dance, in films and how it relates to visual and popular art including graphics. They draw a clear distinction between understanding popular music as a social art with its own musical values and language and the more abstract classical music tradition; and for the first time

[38] Ibid p.3

[39] Ibid p.3

[40] Ibid p.3

[41] Ibid p.21

in a music education study they placed a primacy on the position and contribution of Black culture to the UK's popular music, which will be explored in more detail in Parts 1.4 and 1.5.[42] They had been pursuing this type of work for years during the 1970s and so were able to write with confidence that 'certainly with the type of work outlined… the pupils' motivation tends to increase.'[43]

While Vulliamy and Lee's work here provided the most clear and positive case for teaching pop music in schools in the 1970s and 1980s free from the constraints of the Creative Music approach, they also recognised the challenge of culturally converting the existing workforce of school music teachers to their more socially aware and inclusive cause. This foresaw the fact that most music teachers would remain fixed on the tradition of abstractly fostering 'the performance, creation and appreciation of music, meaning by that word sound-structures which are conceived as separately existent entities, rather than as social symbols.'[44] This suspicion was well-founded given that Vulliamy and Lee's approach was set out only in this single set of publications. This offered scant competition for the government-sanctioned official view from the Creative Music establishment with its panoply of publications, policy documents and training courses in support. This mainstream approach was also amply set out by Paynter in his own publications and it has continued to dominate largely unchecked even into the 2020s.

Paynter and the 'official' view of 1980s music education

1982 saw the publication by Paynter of his book, *Music in the Secondary School Curriculum,*[45] in the same year as Vulliamy and Lee's *Pop, Rock and Ethnic Music in School* (under Paynter's editorship) as well as their *Popular Music: A Teacher's Guide* (which was less compliant to the Creative Music dogma). It is impossible to gauge if this timing was co-incidental, but it does allow us with hindsight to elicit the contrasting messages in these publications. There is a clear agenda set out for teachers to follow within all these books. The mainstream formal music education was represented by the examples of good practice in Paynter's book while Vulliamy and Lee's alternative set of optional practices were, by their non-inclusion in Paynter's key text, physically as well as academically marginalised. Paynter's publication discussed pop music but lacked detail as will be shown below. This was in marked contrast to the copious guidance afforded to the teaching plans based on avant-garde classical techniques. Paynter even sets out

[42] Ibid p.78 ff

[43] Ibid p.23

[44] Ibid p.23

[45] Paynter (1982)

the qualitative difference in relative importance to him and his acolytes between classical and non-classical styles. In his General Editor's Preface to Vulliamy and Lee's *Pop Rock and Ethnic Music in School*, Paynter appears to be welcoming of diverse music styles when he acknowledges the potential for pop and rock's contribution to music education:

> The acceptance of pop music in schools has been slow; in general because of misunderstandings and assumptions about the nature and purpose of the music…The authors of this book aim…to dispel the myths...from first-hand experience….They demonstrate…the importance of this music in the general education of young people.[46]

But then he goes on to limit how far music teachers might need to use pop by suggesting that they should be:

> taking into account the musical interests of those we teach…, as far as we can, from a position of involvement and first-hand knowledge.[47]

Paynter's qualification 'as far as we can' tells us everything. It contains the knowing assumption that 'we' are the educated classical music teachers who are attempting to save music as a classroom subject with a shared understanding of the Classical music that is good and worth teaching or appreciating. What Paynter goes on to ask of this community of music teachers is that they consider making some form of attempt 'as far as we can' to use these diverse styles to interest pupils in their class music lessons. Paynter makes it optional, marginalising rather than centralising it; and he absolves the many music teachers whose experience, interests or moral-cultural outlook were not suited to this option from being overly concerned if they could or would not adapt to meet the real needs and interests of their pupils. Compulsion would have had the potential to cause real change and that could have meant school music embracing the music which many people actually enjoyed and harnessing the musical talents of the vast majority of pupils who loved music but disliked classroom music lessons. However, Paynter ducked this option and legitimised for several generations the belief that pop could be ignored so long as some form of gesture towards non-classical music was seen to being made within the music curriculum in schools

Examining Paynter's 'Music in the Secondary School Curriculum', published in 1982, reveals how pop and other ethnic music styles were implicitly marginalised through a form of co-option. This became legitimised as the government approved solution for school music education. Paynter's book is the summation of his government funded project to change the school music curriculum. In its

[46] Vulliamy and Lee (1976) p.ix

[47] Ibid p.ix

preface, Harry Rée, as the project's national chair, confirmed that Paynter and his team had now provided a definitive pathway for the future of music education which should be followed. This confidence and certainty was backed up with instructions to Head Teachers. Rée iterated everyone's concern about the mismatch between school and everyday musical experiences, and continued by proudly announcing that 'since working with the Schools Council Project for Music in the Secondary Curriculum, that this anomaly no longer exists'.[48] He urged all Head Teachers to buy the book, read it and pass it on to their music faculties for implementation because he asserted that Paynter's approach provided 'a possible approach to music which reaches all pupils, involves all pupils and enthuses all pupils'.[49] He even went as far as to tell any readers of Paynter's earlier *Sound and Silence*[50] who had yet to implement those ideas that 'this Project should cause them to hesitate no longer, for here is both proof that it can be successful and guidelines to make it so'.[51]

In the first section of the book, Paynter set out his philosophy and approach for music education as inclusive and welcoming of diversity while prioritising a narrow aesthetic bias that he shared with Swanwick. He explained this government project more as an examination of music's role in general school education than a method for teaching children the art. He also attempted to explain away the uncomfortable facts of how school music had not changed enough to attract the interest of most pupils by 1982 despite the influence he and Swanwick had been able to muster over the previous 12 or so years. For example, he dismissed the relatively recent 1979 Department for Education Inspectors Report on music in schools which documented how the subject was still the interest and preserve of a small cohort of 'well motivated pupils producing groups of less diversity'[52] and how it also noted that only 8% of schools visited for the report found music sufficiently important or appealing to pupils to include non-examination music in the fourth year of secondary school curriculum.[53]

Paynter proposed a seemingly inclusive approach for music education by affording different music styles a role within the creative music hierarchy. This allowed him to appear willing to shoulder some of the responsibility for the failure to increase music's popularity by recognising that 'if our curriculum planning has suggested to pupils and colleagues alike that only a limited range

[48] Paynter (1982) p.vii

[49] Ibid p.vii

[50] Paynter and Aston (1970)

[51] Paynter (1982) p.vii

[52] Ibid p.15

[53] Ibid p.15

of established music is suitable for schools, it is hardly surprising that some (perhaps the majority) will not find our musical choice immediately relevant'.[54] However, while Paynter correctly identified elements of the problem with school music, his solution belied his aesthetic preferences. He asserted that one reason for the slow uptake of his and Swanwick's approach had been a reluctance amongst music teachers to move into small group creative music composition and performance sessions, rather than teaching more familiar lessons in music appreciation or class singing. Additionally, he argued that children needed the stimulation not of the easy experience of familiar classical music, but by hearing 'New Music' (i.e. avant-garde twentieth-century classical music) which 'speaks with an unfamiliar voice… [it}… forces itself upon our attention'.[55] This novelty, Paynter believed, should result in 'a delightful adventure, exciting and invigorating',[56] and the path to achieving this supposed musical wonderland was for children to be schooled in working directly with the elements of music – sounds in the formalist sense associated above with Langer and Swanwick. The misguided idea was that by 'keeping our ears open to sounds – all sound, any sounds – is the most basic and therefore the most 'real' of musical skills…. In this way the gap between music in school and music outside school may be narrowed so that the understanding derived from either sphere will react with the other'.[57]

Paynter believed that if children experienced well-taught lessons based on the avant-garde, they would appreciate it and the problems in the music classroom would be solved. All this was supposed to be achieved not by talking or writing about music in the classroom but by composing, improvising and performing so the pupils were inspired eventually to new models of musical thought within the avant-garde sphere. Paynter believed composition should be prioritised as the main means of people expressing their creativity,[58] and this relied on a secure technique in music theory and classical composition to enable the pupil-composer to move beyond established models for composition. This classic narrative of musical progress from within conventional musicology allowed Paynter to use its technical definitions of complexity to belittle the value of pop (and the projects of its pioneers such as Piers Spencer in this example) as working within a music style capable of creativity at only 'a humble level'.[59] Indeed, Paynter's follow up book of music projects for school teachers,

[54] Ibid p.22

[55] Ibid p.24

[56] Ibid p.24

[57] Ibid p.28

[58] Ibid p.98

[59] Ibid p.118

Sound and Structure,[60] reinforced this bias further by omitting any use of pop music within the composition projects he created.

Paynter's marginalisation of pop and his prioritisation of the avant-garde was embodied most fully in the appendices of *Music in the Secondary School Curriculum*.[61] Here Paynter presented the plans for music lessons from four exemplar secondary schools in Hampshire, Chippenham, Telford and Tyne and Wear all of whom participated in the project. Three of the four programmes were quite brief, outlining a mixture of classical and pop or musicals taught using small group ensembles for performance and composition classes with ideas such as ostinato or extra musical themes as inspiration. It is of real significance and importance that these schemes were not equally thorough or detailed. This can only have been Paynter's choice as author and editor of the book, and must reflect his values and beliefs.

Of the four schemes included, none provide sufficient detail about how non-classical music should be taught or how teachers should address the specific pedagogic challenges raised by these styles, in stark contrast to the detail in Vulliamy and Lee's publications. Three schemes are based on or include pop but all of them use Classical music as an essential element in their programme. As an option, pop is certainly not discouraged, but it is unsupported by substantive commentary or detailed planning on how this type of music could be nurtured week by week, let alone term by term. Without this, teachers looking to follow this model in their own schools had little guidance either on effective implementation or on how to judge pupils' progress over time.

Paynter's editorial choices could have represented a different and more balanced picture. Instead, by including models of pop music teaching that lacked the necessary detail, he leaves the impression that these schemes of work could largely rely on teachers' own knowledge of pop music. This de-professionalises the use of this music in the curriculum because at the time there were no Pop Music degrees at UK universities where student teachers could learn anything other than Classical music. Inevitably, their pop music knowledge was either non-existent or derived from personal preferences which may well not have aligned with those of their pupils. Readers of Paynter's book would perceive that these pop-inclusive approaches were aimed at teachers who happened to have a personal ability and interest in these musical areas rather than them being based in the cultural values of the profession for which they had trained. Any teachers trying out these schemes, who would want the certainty of clear and explicit guidance when implementing something new with their pupils,

[60] Paynter (1992)

[61] Paynter (1982) p.187 ff

would discover they had been given ideas and ambitions but no concrete plans to deliver them in three out of the four sets of schemes provided by Paynter.

By contrast the fourth scheme in Paynter's book shows where his priorities truly lay.[62] This is the only scheme of work which does not mention the use of pop music. It sets out a hugely detailed programme of learning by Tony Gamble at Manland School in Harpenden. This contains an amazing array of mainly avant-garde twentieth-century classical pieces, from Cage and Berio to Stockhausen and Xenakis, to enable classroom projects in composition and performance exploring the very elements of music – timbre, dynamics, duration and pitch – which were promoted by Paynter and Swanwick. Here is the model that exemplifies their aesthetic values and hierarchy most fully for the country's music teachers to follow, as Harry Rée suggests in his Preface. Importantly, this is the only programme in the book which is sufficiently detailed to enable a suitably educated music teacher to deliver it reliably in class. The information presented takes the themes for each of the four areas of study, and encourages listening to the selected exemplar repertoire pieces for each exercise. This enables teachers to use these repertoire pieces to demonstrate how they may be explored and interpreted as inspiration for pupils to make their own compositions in response. It contrasts starkly with the other three examples discussed above which are overviews rather than what teachers today would recognise as fully realised schemes of work or medium-term plans.

Paynter could have invited the authors of the pop-inclusive programmes to provide a comparable level of detail to this avant-garde model. Or he could have asked pop music experts such as Stewart Knight or Piers Spencer to set out the details of their teaching as the basis for replicable schemes of work. But he chose not to take this opportunity. This confirms my belief that this avant-garde repertoire still lay at the heart of Paynter's vision for creative music in education. However welcoming to other styles Paynter appeared in his findings, his true purpose was to steer a generation of pupils away from the pop music they liked and school them in the avant-garde music he and Swanwick wished them to like.

Not only was this a denial of the realities of musical life in the UK from the 1960s to the 1980s, it failed three key constituent groups within the music community: some avant-garde composers in relation to their artistic priorities; university-educated school music teachers; and pupils studying music in schools. First, some avant-garde or contemporary composers, many of whom taught in university music departments, had asserted their views on their primary audience as far back as 1958 in Milton Babbitt's article in *High Fidelity*, 'Who Cares if You

[62] Paynter (1982) p.187ff

Listen?'.[63] Here Babbitt famously articulated the acceptance by many academic composers that their music would only be understood by a small coterie of intellectually-driven listeners. As some classical composers like Babbitt saw little artistic need or benefit from seeking a wide audience for their music, it brings into question ever more as to why Paynter and Swanwick sought to use the school system to create a general public taste for it.

Secondly, the Paynter-Swanwick approach failed to recognise the reality of most music teachers' university education. It had simply not equipped them with the musical knowledge necessary to implement the avant-garde curriculum they advocated because it did not feature heavily within standard music degree courses. Furthermore, most music teachers were unlikely to be sympathetic to avant-garde music as listeners, given its low level of popularity in concert halls and its marginalisation to late-night radio slots. Paynter and Swanwick were promoting, in effect, an idealised and unrealistic dream of a modernist music education which could only be delivered by highly-skilled musicians who knew the intricacies of this subtle and often hard to access form of music. As a personal example, I was an undergraduate student of leading avant-garde classical composers and theorists Jonathan Harvey, David Osmond-Smith and Peter Wiegold at University of Sussex in the 1980s. The repertoire favoured by Paynter is familiar to me as it was at the heart of that undergraduate music degree. But the Sussex music course was amongst a tiny minority, one of a handful in the UK back then, which had this music at its core. I am quite conscious that in this respect I am poacher turned game-keeper. But the vast majority of school music teachers did not have the experience of a degree such as the ones delivered at Sussex, York and Keele. They were in effect untrained in the world of the avant-garde and their lack of music education in contemporary music would only have served to highlight the almost impossible mission they were being set.

Finally, this focus on a sole vision of musical excellence has functioned to establish the norm for music at GCSE which designs in an equality deficit for pupils. As Chris Philpott reported:

> If a pupil takes part in geography classes from the age of 5 to 14, works hard, completes homework, revises and takes an interest, they have every chance (providing they are capable enough) of achieving the highest levels of the National Curriculum and top grades in GCSE examinations. There is evidence to suggest that this is not the case for music, as contact with extra-curricular tuition significantly enhances achievement at all levels.[64]

[63] Babbitt (1958)

[64] Philpott (2001) p.156

He goes on to be more specific about the impact of this on music GCSE pupils:

> Extra tuition on a musical instrument helps people achieve the highest grades in the statutory curriculum to the detriment of pupils who have not participated, and this tuition has normally been bought by parents.[65]

Philpott then quotes a study by Cain from 1989 showing that over 90% of GCSE music pupils had instrumental tuition which he believed made their achievement of higher grades more likely, especially given that of all the pupils he surveyed 90% achieved an A grade having had the benefit of more than 80 hours' individual instrument tuition.[66]

This situation, of course, has meant two things for school pupils as a result:

- If pupils did not play a musical instrument, they were unlikely to achieve well in music GCSE, disincentivising them and their teachers to follow that path.
- If the instrument you played, or the style of music you knew, was not provided for or recognised by the borough or county music services who employed instrumental teachers, then you would not find it easy to source and benefit from the individual tuition necessary for success. For pop and rock musicians this was particularly true in the 1980s and 1990s. For British pupils of diverse ethnicities, this effect was likely to be multiplied still further.

What this meant for school music education in the 1980s onwards

The result of this was that music education in UK schools in the 1970s and 1980s had effectively been hijacked by a group of academics who believed the subject should really be taught based on the principles of avant-garde classical composition. This was akin to asking English or Drama teachers to focus on getting pupils to write short stories in the style of James Joyce or act in plays like Samuel Beckett's. This meant an improvisation or composition inspired by music from a distant continent was more acceptable than a pop song about young people's lived experiences in their own village, town or city. We have never expected such a rarefied approach from creative writing in English lessons, so I have to question why our school music teachers were led down this path.

Later in his career, in 1999, at least Swanwick did question the current state of school music, while continuing to assert the abstract nature of musical meaning in his book *Teaching Music Musically*.[67] He admits, two decades after all the changes he and Paynter initiated, that '"school" music appears to many young people as a sub-culture separated from music out there in the world,

[65] Ibid p.156

[66] Ibid pp.159–60

[67] Swanwick (1999) p.100

abstracted by the constraints of the classroom and curriculum and subject to very curious arrangements for assessment'.[68] He goes on to admonish his fellow music educators as he seeks some solution to this problem that he himself helped to cause when he writes 'We have to do better than this. We should consider involving musicians of various kinds as part of a music education network, rather than see them as exotic novelties'.[69] Such an admission is appalling to read, demonstrating as it does 20 years of failure to engage the majority of school pupils, whilst having the arrogance to believe that by welcoming in so-called 'exotic' musicians from outside the classroom there may be a way to solve this problem without fundamentally changing its cause, which is the Swanwick/Paynter orthodoxy itself. It also shows the hubris of someone whose ideas helped create the original problem to which he now has the temerity to suggest a solution. His answer still does not re-shape his aesthetic viewpoint, but rather re-emphasises its privileged status by separating it as 'mainstream' from what he now refers to as 'exotic'.

Part of the problem was that any debate about the use of pop music in the classroom was tied into a much larger debate embracing, not only the relationship of school to society and the development of the individual, but also the whole nature of education. It is not surprising that some teachers reeled in confusion and simply asked for real practical guidance and support. As far back as 1969, Ian Hall, a comprehensive music teacher, complained:

> ….no attempt is made to clarify the use of pop, and no real effort is made to relate the facts of modern life to musical experience in general.[70]

Years later in the 1980s, when the GCSE curricula and national curriculum for music were created, they were still based on Paynter and Swanwick. There were a few that disputed this approach, notably John Stephens from within ILEA who supported so many of the innovations documented by Vulliamy and Lee. Stephens argued that 'none of the published syllabuses fully meet the criteria we apply to the work of the departments in ILEA comprehensive schools'[71] in a report written for ILEA secondary schools to help them choose a suitable GCSE syllabus from the six variants published by the UK's exam boards. With this, Stephens signalled his awareness that in the new GCSE programme any use of pop music was peripheral rather than core to its agenda. Swanwick and Paynter's ideas, with their marginalisation of pop, were dominant, and the opportunity for real change was missed. All that occurred was the official admittance of pop

[68] Ibid p.100

[69] Ibid p.100

[70] Hall (1969) in *Music in Education*, p.77

[71] Glynne-Jones et al (1988) para 5.1

into the syllabus rather than any change to the essence of the formalist and classically-based aesthetic and programme of study. Stephens was specific in describing the problem as he and his colleagues saw it. For them, the GCSE's key areas of musical activities, 'performing and composing, and listening and appraising' allowed for a range of music idioms and traditions, but implicitly anything other than mainstream Classical music was treated as an alternative rather than a goal in itself. Pupils could achieve a GCSE in music by focusing solely on Classical music if they chose; by contrast pop music students could not avoid the study of Classical music to achieve their GCSE, unlike the former CSE Mode III pioneered in some of ILEA's schools. Stephens argued as 'unfounded' the national criteria for music's assertion that 'listening, performing and composing are dependent on musical imagination, aural perception and musical skills… [and that]…for their realisation they require the ability to use musical notation and vocabulary'.[72]

It was clear that Stephens had witnessed in the 1970s and 1980s how music making in pop and rock could be led differently by the right sort of musicians working as teachers, often without the need for musical notation and with a quite different use and definition of aural and oral skills. He also recognised how British pop musicians regularly made hugely admired and successful innovative pop music without the knowledge level of musical notation or vocabulary expected of GCSE music students. In a recent interview with me in April 2021, Stephens elaborated on this in relation to his work at ILEA in the 1970s. In contrast to Paynter and Swanwick, Stephens took a more practical and inclusive view of music provision for schools by trying to enable excellence in all styles. He implemented this particularly by spending public funds innovatively and imaginatively to hire specialists who led and informed work within the Indian and Caribbean communities that were increasingly significant in London at that time. He invested in ILEA music organisers for Steel pan and for Indian music education as a practical response to London's changing demographic. He explained his philosophy and the steps he took to me as follows:

> The banner I went under was 'Music for All'. That meant looking at how the resources were deployed, how the money was spent, and trying to encourage the same quality – I was determined that whatever music was in the curriculum would have the integrity and the quality of everything of excellence that was there already. There was an established example of excellence for instance with the London Schools Symphony Orchestra. It would have been foolish to disband that and spend that money in a different way. But when I had the LSSO go on overseas tours, I organised

[72] Ibid para 2.6

> these so that the pop music and the steel bands were among the five ensembles that would go on these tours as well. I wanted to signal that excellence in music making was not exclusive to one particular style.[73]

Stephens also supported work at the Cockpit Theatre, with its team of four or five music specialists led by composer Howard Rees, which developed real expertise in promoting and facilitating pop music work for secondary-age and post-secondary-age young people. Stephens explained to me in our recent interview that the Cockpit team

> …did two things, some at the Cockpit with its own music studio and all the technology. Young people, either secondary-age or post-secondary age, came from all parts of London and all cultural backgrounds. It was amazing to see and it was one of the places where they met and learned about each other. They gave workshops there and the staff also went into schools. This is where I was helping to infiltrate into schools.

Despite this support, Stephens recognised that 'without pop music being in the examination syllabus I knew it would be mainly extra-curricular. In places like the Cockpit theatre there was considerable expertise in the funded sector for working with pop music and young people.'[74] Stephens and the ILEA team supported music teams who wanted to pioneer different approaches with a more inclusive agenda, citing Kingsdale School in Dulwich, where Mary Graham was Head of Music as a specific example, and Piers Spencer, who was based in North London. The CSE examination, particularly with its centre-negotiated Mode III, provided the greatest opportunity for inclusivity of styles and cultures. However, a more widespread change was not really possible as this Mode III CSE meant each school had to create its own version and agree its implementation with the examination board. This led to Stephens to reflect, despite his best efforts, that ILEA's cultural and stylistic diversity:

> …didn't impact very much on the class music lessons in schools because the curriculum was determined by the examinations. The schools and the head teachers felt they were judged by examination results, as indeed they were. It was a vicious circle, as it was impossible at that time to get those things into the secondary schools without the examinations recognising it.[75]

Stephens was keen to promote music as an oral tradition and this informed how he harnessed ILEA's resources on areas such as pop, Indian and Steel pan

[73] John Stephens interview 13 April 2021

[74] Ibid

[75] Ibid

music. He also worked with Paynter and sat on the steering group for his School Council project which promoted the new idea of creative music during the 1970s. In his interview Stephens confirms how pop music had no place within Paynter's vision, nor was its status as a British music recognised or valued:

> Paynter believed in …one-off projects which didn't necessarily relate to each other. The driving force of what he wanted was for the kids to make the musical decisions. His examples in *Sound and Silence* are from the classical and avant-garde traditions. Paynter was not a pop musician, he had come up through the classical tradition, I think it was inevitable that he would not go into an area where he was not competent himself…. No one was there resisting it {pop music}, it just didn't appear on the agenda. It is a fair comment to call it cultural blindness.[76]

Stephens drew upon his commitment to music for all and desire to embrace equally styles of music from different traditions to dispute the effectiveness of the increasingly official Paynter-Swanwick style approach. He and his fellow ILEA music inspectors keenly reflected the best practice and views of the leading music teachers in London at the time. In his concluding remarks in their report analysing the detail of all six new GCSE syllabi, Stephens and his colleagues argued that the focus on aural perception related to staff notation was too 'narrow' and it 'will inhibit developments in ILEA secondary schools which seek to incorporate a wide range of styles'.[77] On that basis, they concluded that the new qualification was unfit for ILEA schools' purpose. Despite this, however, the Swanwick-Paynter approach has continued to be the defining pattern for most school music education across the UK.

Tokenism as a means of maintaining Classical music's advantage

Within the music education academic community, there were a few dissenting voices from the consensus on Classical music's superiority in the 1990s. The most notable insider in the music establishment was Robert Kwami, a lecturer in music education within Swanwick's own department at the Institute of Education. Kwami explained the problem to his traditionalist colleagues in his articles on school music, often within books edited or co-authored by Swanwick or his Institute of Education colleague, Charles Plummeridge. I sat on various government committees on the music curriculum alongside Robert Kwami during the late 1990s when many of his articles were published. Just as Kwami was there to represent African music, I sat nearby as a token representative of

[76] Ibid

[77] Glynne-Jones et al (1988) para 2.8

pop music, usually next to Frances Shepherd representing Asian music.[78] While the officials who appointed us to these committees never described us in these terms and they were expressing a desire to change by even inviting us to contribute to the debate, the reason for our attendance was also very clear. We were symbols of diversity but we were not afforded real opportunity to argue for fundamental change to the already agreed consensus among the mainstream music teachers who still dominated these committees. Kwami sets out how this difference should be interpreted with reference to his African music heritage:

> The term 'non-Western' conceptualises others in negative terms, by implication 'others' do not belong….[79]

He believes 'the prevailing paradigm for musical transactions is still that of the classical tradition' and that music education policy makers and teachers should 'not kid ourselves that the study of musics in the curriculum is not primarily a study based on the Western, with an arbitrary sprinkling of music from other parts of the world… [which he sums up as]…a curriculum that focuses on the few, pays lip service to some and excludes the many.[80]

In fact, in the 1990s music education system, all non-classical styles of music were in the same situation as Kwami describes for African music. His dissenting ideas bear testimony to his academic brilliance and his passion to change music education which was tragically cut short by his early death in 2004. However, Kwami's expertise in African music served in a way to re-assert the creative music orthodoxy's misattribution of any non-Western or non-classical music as 'other' – something sufficiently foreign or different to be worthy of study, but not defined as part of our British culture and therefore not directly relevant to our UK pupils' sense of personal and collective identity. This marginalisation argument kept changes in our music curriculum at arm's length by presenting a simulacrum of diversity rather than embracing a truly multi-cultural British identity. Accepting and celebrating the range of musical cultures that have contributed to British pop music should be at the very heart of any progressive music education system in my opinion. However, to achieve this requires a challenge to the assumptions underlying music education as a whole. In 1995, Canadian academic David Elliott attempted this in his book *Music Matters: A New Philosophy of Music Education*. Elliott characterises music education philosophy as 'well established' but 'not well developed' and names the dominant tradition of music education as a 'set of beliefs …commonly known as the

[78] As co-founder of PRSSV (see *https://prssv.org/*) and Sangeet Examinations (see *www.sangeet-examinations.co.uk/*) both accessed on 23 June 2021

[79] Kwami (1998) p.161

[80] Kwami (2001) p.153

philosophy of "music education as aesthetic education" or MEAE for short', concluding 'there are compelling reasons to believe that the MEAE philosophy is theoretically and practically unsound.'[81]

The issue of inter- or multi-culturalism is one of the key factors in how Elliott's MEAE, or in UK terms the Swanwick and Paynter tradition, failed to address the changing interests and needs of many communities of young people in our schools and universities. This was largely due to Britain's music education academics seeming to ignore the implications of the knowledge that emerged in the world of cultural commentary beyond university education departments. This situation has only begun to change recently with the work of American academics such as Deborah Bradley.[82] In contrast, no British Classical music academic has focused on articulating comparable views in the UK context. It has been left to community music organisations like the London-based Sound Connections to take the lead and host discussions about the impact of diverse ethnicities with music education practitioners. Take for example, their on-line conference in 2021 'Inclusive Practice in Action: diversifying the music education workforce'.[83] From the 1970s and 80s onwards, this work has concerned the varied ethnic communities in our population and in working-class culture in general. Back then popular music journalists and writers such as Simon Frith and Dave Laing as well the founding academics of Black studies such as Stuart Hall and Paul Gilroy all started explaining and interpreting contemporary youth culture and music. None of them were bold enough to wonder in public why there had not yet been, and still has not today been, a comprehensive history or authoritative study of British Black music.[84] This may have been because what was published from within university music departments either treated British Black music in terms of a comparative musicology rooted in the Eurocentric classical music tradition such as in Paul Oliver's *Black Music in Britain: Essays on the Afro-Asian Contribution to Popular Music,*[85] or from within sociology departments there was broad youth culture analysis such as Dick Hebdige's '*Cut 'n' Mix: Culture, Identity and Caribbean Music*.[86] There was certainly no sign of

[81] Elliott (1995) p.8

[82] Bradley (2015)

[83] For details of this event and its contents see *www.sound-connections.org.uk/news/an-event-driven-by-action-fuelled-by-kindness* accessed on 5 May 2021

[84] The closest study of this kind was published under Scott's general editorship at Ashgate, namely Stratton, J and Zuberi, N's *Black Music in Britain since 1945* (2014) while the British Library's resource is also a useful contribution to this field: *www.bl.uk/collection-guides/black-britain-music-and-audiovisual#* accessed on 5 May 2021

[85] Oliver (1990)

[86] Hebdige (1987)

the influence of Frith, Laing, Hebdige, Hall or Gilroy on the work of the most influential music education academic community in the UK led in London by Keith Swanwick, the only exception being Vulliamy and Lee's[87] series of guides for teachers discussed above. With hindsight, this omission seems even worse given that Swanwick and his team worked in the same institution as the Centre for Intercultural Education led by Jagdish Gundara, established in 1979.

A start to understanding the impact of Black culture on British music

Gundara's centre produced genuinely innovative thinking on how education could meet the challenges and opportunities of the changing ethnic profile of the UK population. Amongst his early students, Gundara's centre provided Tim Brown, the founder of one of London's leading new community music organisations concerned with Black music, Raw Material, with a space to define and evolve his approach. The Centre was more obviously the stage for Gundara and colleagues to consider music's significance for young people. This included how British culture was changed through a mixing or juxtaposing of cultural traditions which happened increasingly from the 1960s onwards. None of this thinking appears to influence Swanwick and his team's work on the school music curriculum in any significant way. What Swanwick missed crucially was Gundara's understanding that:

> The development of a separate youth culture in post war Britain went through different stages, all drawing on Black cultural resources.[88]

Gundara goes onto specify how each decade saw multiple influences change young British people's cultural identities and gives the example of 2 Tone as a regional variation from Coventry of this intercultural influence in music, citing it as an example of how it created a new embodiment and expression of British youth:

> The music was rooted in Britain using London and Midland dialects, and did not draw on American styles. The Black British, having… initiated Black American styles, had gone on to develop its own.[89]

He even goes as far as asserting that 'Young Blacks…made a significant contribution to writing and recording music in Britain… [and this] …has made a powerful contribution to youth music in general.[90]

[87] Vulliamy and Lee (1982)

[88] Gundara (2000) p.44

[89] Ibid p.44–45

[90] Ibid p.45

This failure by the music education department led by Swanwick came into even sharper focus during my interview with Tim Brown. As founder of Raw Material, which emerged from music within London's Caribbean community, Brown was inspired by Gundara's work to initiate work which directly helped found Raw Material. As Brown explains:

> At the IOE I decided not simply to write a dissertation as that seemed to me to further the model of White entitlement and supremacy. I said to all the people I was working with on the housing estate that we should make a film about them, their music, what's happening where they live, institutional racism, and barriers to employment and everything. That is what I did. I produced a half hour documentary film called 'Hard as Hell'. They all came into the Institute to use their studios to make the film. The technicians worked with us. We did some mobile outreach filming as well. I put this film together… I proposed to the Institute to come in to work with the visiting fellows and people visiting from different countries and for varied audiences within the organisation to present the film. The people in the film came as well to talk about their lives, so it was bringing it all back home. We did that several times as seminars, showing the film. It is highly articulate in its contemporary critique of the music industry from a Black perspective back in 1989. Things were very different to today back then, and we got Public Enemy in the film, the White pop music, and these guys from the estates where I was working were talking about it. It's one of those things where you might think it is just people moaning but that is a really incorrect view.… That enabled me to argue for the need for an organisation working with these communities through music, Hip hop, DJing and Reggae, and the cultural things that go with that.[91]

Part 2 will explore how a Black-led music education developed especially at the University of Westminster with its Black Music Research Unit, and within a range of other cultural organisations in London such as Community Music (now CM), Tomorrow's Warriors and the Midi Music Company amongst many others around the UK. However, these all highlight further how the music education establishment hid behind Kwami as a form of academic orientalism, both to avoid embracing the real identity of Britain's changing population and the positive advances being made in British music, evident in the charts and on the radio.

This analysis also reveals how few opportunities existed for British Black musicians to develop careers in music education and in academic research. This

[91] Tim Brown interview on 25 February 2021

was acknowledged in one of the few books on the subject *Black Popular Music in Britain Since 1945*.[92] In this ground-breaking study published as late as 2014, it is significant that most its 12 contributors are from cultural studies and media departments, not university music departments. Amongst the minority of music academics writing in the book, Mykaell S. Riley stands out, offering the rare combination of a long-standing and successful experience of producing mainstream pop hits as well as playing a leading role in pioneering pop music courses in Higher Education. Riley emerged into the UK music scene as lead singer of Birmingham Reggae group, Steel Pulse. In his article, 'Bass Culture: an alternative soundtrack to Britishness', he points to the heart of the failure of traditional music education and the music industry as a whole in dealing with the impact of Black culture as part of our national identity, when he argues:

> My contention is that the British music industry, media and scholarship have failed to properly reflect the contributions of Jamaican communities and bass culture within British pop music.…Black British artists have had a historically defined position and status that has marginalised their contributions…As interest in the subject area has increased, UK Higher Education Institutions have become market leaders, offering numerous variations in Popular Music degrees. Yet encountering a degree course that includes a focus on Black British music today is as difficult as finding a student listening to music on a Sony Walkman or a cassette player.[93]

I will discuss Riley's work at length later in this book. For now I leave it to acclaimed dub poet Linton Kwesi Johnson, as interviewed on Riley's www.bassculturedu k.com research website, to sum up the issue of Black music's British identity:

> It's a part of our cultural history and the way that Black culture has impacted on British culture. It's like Black history… not only is it important to Black people it is very much part and parcel of British history… We weren't taught it in school but it is British history… We have had an impact on this society… specifically in terms of culture. Why shouldn't it be studied like everything else? It is part of the fabric of British life and British culture. It's important.[94]

Part of the challenge for the type of education envisaged by Kwesi Johnson to happen in Britain lies in the historic position of the UK music industry on race

[92] Stratton, J and Zuberi, N (2014)

[93] Riley (2014) p.102

[94] See Linton Kwesi Johnson interview on *http://bassculturedu k.com/linton-kwesi-johnson-black-history-music-history-its-part-if-british-history* accessed on 23 June 2021

up until the 2020s. One of the few to speak out about this was Keith Harris, a rare success story of his generation amongst British Black music managers. Harris' career includes managing Stevie Wonder and senior positions at Motown in the USA. Harris and others in the then nascent Black Music Industry Association aired their views in a 1991 BBC Open Space documentary *Soul Searching* in order to highlight the status of Black people in the music industry. The programme aimed to challenge the idea that talent is the only factor that governs success in popular music; race may also play a part in explaining why so many Black artists have not sustained their initial success.[95] The programme lists the obstacles and problems that Black people were facing within the UK music industry at that time, even for artists such as the recently emerged and internationally successful Soul II Soul who helped redefine yet another new sound from within British youth and Black culture. The band's singer, Caron Wheeler, raised one of the major problems experienced by Black musicians. This was the effect on the public's perception of Black artists caused by the relative lack of investment in marketing them by the UK based arms of international 'major' music companies:

> …people are going to come up and disappear and come up and disappear, and it makes us [Black artists] appear as if we haven't got what it takes to keep going.[96]

Soul Searching illustrated Wheeler's argument through a long list of Black artists from the 1970s onwards. These performers had created initial success, but had often been unable to gain the long-term support of the music industry, and certainly not government arts or education funding. In the programme, Keith Harris argues the main symptom of this problem was the unequal treatment given to White and Black artists in the marketing budget of record companies. This created opportunities for White artists to gain profile and for the public to get to know them as people as well as artists. In the 2020s this situation appears to be changing, but in the 1990s and the previous decades this debate could and should have been part of a general music education. Harris along with our team at the University of Westminster delivered this to our students in the 1990s, but we were practically alone.

From the 1980s several Black academics and social commentators attempted to explain the contribution of British Black musicians as part of a changing sense of British national identity. Amongst these writers Paul Gilroy stands out. In *Small Acts: Thoughts on the Politics of Black Cultures* he signals this issue of identity as a key agenda for young creative Black artists:

[95] Black Music Industry Association (1991)

[96] Ibid

> The desire to make art out of being both Black and English has become a major issue in the Black art movement and should be seen as part of the long, micro-political task of re-coding the cultural core of national life.[97]

While these ideas were heard in a tiny number of UK Higher Education institutions and community music organisations as far back as the 1990s, which were able to function away from the influence and patronage of the music education establishment, it is important to acknowledge how voices such as Riley's, Gilroy's and Linton Kwesi Johnson's were absent from the education mainstream, and especially in schools. Instead, this Black cultural contribution to British music continued to be patronisingly and incorrectly defined by its ethnic origins in Africa, Asia or the Caribbean, and was hardly ever acknowledged in music education for its fundamental position in British music culture. As Riley states:

> In my research I am challenging the idea of Britishness. I was born here, in Birmingham, so I am not just British, I am English. I can have cultural references but I am actually English. So, if I am English and I create English music, why am I then categorised as minority, given that I am really part of the global majority? If I am English and I create music in the land where I was born and brought up, why am I then positioned underground, other, minority and alternative?[98]

This blindness to cultural diversity allowed the creative music education traditionalists to make it seem acceptable and normal to treat Riley's music, and many others', as ethnic music defined by its foreign origins. This is how classical music's entitlement to its superior position has functioned. Voices of dissent or difference were heard, but only at the margins, thus resulting in little change or action. As I will describe in Part 2, many others have now contributed to challenging this situation, but this attitude still pervades much of music education today and still prevents many young people's cultural identities being fully and properly valued and expressed.

There have been a few positive movements within the official government versions of music education since this time, but they are small. Despite his opposition to elements of the GCSE music curricula, John Stephens (by then of Trinity College of Music) was invited to work as Vice Chair of the National Curriculum Working Group in 1990. This group standardised the content and approach of school music teaching in England from the mid-1990s, basing it on the creative music agenda and whole curriculum approach of Paynter and Swanwick. However, Stephens ensured it did provide examples of varied types of music teaching including a broad range of musical genres. But this more

[97] Gilroy (1994) p.76

[98] Mykaell Riley interview 27 January 2021

inclusive approach was not the key achievement announced by the Working Group as it prioritised its claim that music teaching had been 'transformed' since the 1960s so that 'the focus of musical activities in classrooms has developed dramatically from listening to gramophone records, learning the rudiments of music theory and singing a few songs, to practical experiences and encounters with music as performers, composers and listeners.'[99] The impact of Paynter and Swanwick was still at the forefront of mainstream thinking, defining their achievement as preserving class music as a curriculum subject rather than transforming its experience or content into something pupils would enjoy. But what Stephens could not make the Working Group do, beyond some broad references about repertoire including 'music from a variety of styles from different times and cultures',[100] was act on the implications and ideas of the dissident voices such as Riley, Brown and Kwami which pointed to a far more fundamental need for change in the school music curriculum.

[99] Stephens and Pratt (1995) p.xi

[100] Ibid p.8

Part 1.4
Dissenting Voices

While Part 2 of this book offers interviews with many of the leading musicians who established the success of Formal Pop Music education in the UK from the 1960s onwards, it is important here to acknowledge the few dissenting voices who countered the Paynter-Swanwick orthodoxy. These individuals were rare as they worked within the school music education system and yet recognised that the answer to music education in schools did not lie with the traditional academics. These dissidents were professionally brave enough to question whether the creative music approach championed by Paynter and Swanwick was sufficiently successful to merit continued support. They also proposed alternative solutions based on existing expertise in teaching Pop music which addressed the need for change in both the way music was taught in schools and in the training of music teachers. Their ideas were generally dismissed or ignored at the time, but their influence on the pioneers of Formal Pop Music education has proved considerable.

Malcolm Ross and the problems with school music and music teachers' training

The most notable critical voice from within the school music establishment is Malcolm Ross in two articles in the *British Journal of Music Education* 'What's Wrong with School Music?' in 1995[1] and his follow up 'Missing Solemnis: reforming music in schools' in 1998.[2] Ross is significant as his research for the Schools Council in the late 1960s and early 1970s when, as co-leader with Robert Witkin of the Schools Council project on 'The Arts and the Adolescent' at the University of Exeter,[3] he had been instrumental in identifying, describing and classifying the problem, scope and extent of pupil disengagement with school music which eventually led to creative music being invented. By 1995, Ross was still asking uncomfortable questions of the music education establishment and used his articles to propose a new model for music education closely related to the practice already being used in the Higher Education and Futher Education Pop music courses run at the time, probably without being aware of this, and well in advance of 'new' informal learning styles which emerged after 2000.

[1] Ross (1995)

[2] Ross (1998)

[3] See Schools Council (1975) as well as Cox (2002) p.91 ff for discussion of this

In his 1995 article Ross writes in a direct style that gets to the heart of the issue while not always abiding by conventions of academic language. He cites[4] research which shows how the exam take-up of Music still lagged behind most other subjects and how at Primary level, 41% of teachers felt ill-prepared to teach the subject. Moreover, he presents results from a 1992 University of Exeter report into Year 7s in Derbyshire schools by Derry Hannam which repeats his methodology from his Schools Council research in the 1960s and 1970s to illustrate how music had climbed only one place in its popularity with pupils, in more than 20 years, from tenth, and least popular subject, up to ninth just above Modern Foreign Languages. Drawing on this evidence he observes:

> Remarkably, there seemed to have been very little change in pupil attitudes over the intervening years, years which…had seen considerable investment in radical change among leading music educators.[5]

He believes there are still fundamental problems with the subject as taught. He concedes that 'what we now have is a music curriculum that, apparently, most music teachers are pleased to set and happy to teach' but Ross sees clearly this hasn't solved the long-term problem that 'the kids are bored'.[6]

Doing this, Ross is rare amongst the music education academic community in that he is bold enough to assert that the prevailing view of the subject had failed and that the subject's problems were not being solved by the Paynter-Swanwick-inspired modernisation of the curriculum. Ross believed at first the real issue lay with the experience, training and aesthetics of most music teachers. His 1995 article describes, in very direct terms, the situation as he sees it with music teachers:

> Not only were they by musical taste and practical expertise remote from the concerns and capabilities of their pupils, their efforts at self-redirection or re-education were sometimes half-hearted and more often unconvincing where it really mattered – in the classroom.[7]

In his 1998 follow-up article he modified this view by placing responsibility for this less on school music teachers themselves and more squarely on the aesthetics of those who led them. As I have demonstrated already, the aesthetics of the avant-garde clearly guided and defined the move into creative music. This is what informed music teachers' training and any classroom guidance given to them, which is why they were so lacking in effective preparation for teaching in

[4] Ross (1995) p.185

[5] Ibid p.187

[6] Ibid p.188

[7] Ibid p.189

a way that would change the subject and increase its popularity and impact on pupils. Ross summarises his modified position in 1998:

> It now seems to me that the difficulties music teachers have had in doing this may lie in a deeper, more pervasive problem surrounding the development of serious music and the taste for it in the Twentieth century. Avant-garde musicians have failed to take the profession as a whole, to say nothing of the public for serious music, with them… What is more, the essentially modern phenomenon of Jazz and Rock music have not been seen as compatible with the serious aims of formal education.[8]

Ross goes on to describe his experience of the brilliant bassist Herbie Flowers' Rockshop event at the Dartington Music Summer School. He argues in favour of developing school music teachers who could combine an open stylistic approach with instrumental lessons and ensemble coaching techniques for bands that could stimulate and inspire pupils to make new music in schools much as they had with Herbie Flowers. I knew Herbie at this time as he also ran his Rockshop in Brighton soon after the time when I had pioneered Pop music courses at university level with my Brighton Rock summer school. His approach was similar to ours at Brighton Rock and was based on the direct experience of playing in bands. He enabled his participants to improve their technical skills on their instruments, deepen and broaden their stylistic knowledge, while encouraging their performing abilities by playing live in other student bands, often supplemented and supported by the musician tutors leading the programme. Herbie Flowers also hired Bruce Dickinson as a music tutor. Dickinson went on to be a key early teacher at the Academy of Contemporary Music (ACM), and then to found the Brighton Institute of Modern Music (BIMM[9]) and Water Bear, two more of the UK's most significant Further and Higher Education Pop music providers after his career with UK No .1 chart topping album band Little Angels. Dickinson recalls that it:

> was Herbie Flowers' Rockshop that got me into the teaching thing first… Herbie did a lot of these grass roots projects ….The one thing that sticks in my mind was Herbie saying on the first day that we were doing these workshops followed in the evening by a gig with 56 bands playing. I just thought that was brilliantly nuts. We had one back line, each band playing one or two short songs. We needed such discipline to pull it off, with a big audience there with everyone getting a short but intense chance to play. I like music education to be on a little bit of a scale. There is value in

[8] Ross (1998) p.260

[9] BIMM has since been re-titled as the British and Irish Modern Music Institute as of 2011

> that, and it changed my life by showing me what was possible before I started at ACM.[10]

Ross saw in the Rockshop model the basis for something new in school music education, but his ideas were quickly dismissed by the music education academic establishment. Most vocal in this was Charles Plummeridge, a colleague and in effect a spokesperson for Swanwick at the Institute of Education. He responded to Ross' 1995 article in the *British Journal of Music Education* with his own 'The Rights and Wrongs of School Music: a brief comment on Malcolm Ross's paper'. Plummeridge asserts that it is widely recognised there had been improvement in music education in schools as the subject was 'no longer a peripheral and sometimes endangered activity'.[11] While avoiding music's elimination from schools seems like an achievement worth heralding as far as Plummeridge is concerned, he does not cite any statistical evidence to support his proposition. Instead, he attempts to challenge Ross and Hannam's statistics and methodology, as being too small at only 700 pupils and too isolated, coming from only one geographic area. He went on to argue that the pupils' ranking of a subject's popularity may not serve as an accurate representation of their views. Plummeridge fails to note the irony of his position when he calls into question the same research method used by Ross in the 1970s that was the catalyst for the creative music's invention that he hails as such a success. It seems that Plummeridge ends with the righteous complacency of the old guard in music education who by then felt they simply had to assert that others were wrong for it to be so:

> It would be foolish to suggest that all is right with school music but his [Ross's] characterisation of the current scene is an exaggeration of the wrongs.[12]

Others took a more constructive view of Ross' analysis. Most notable was folk musician and music educator Vic Gammon in his response to Malcolm Ross. While he believed more had changed in the school classroom than Ross accepted with electronic keyboards and a broader repertoire being studied, he also accepted his fundamental position:

> Ross is basically correct: music is not doing as well as it should and it is certainly not doing as well as other arts subjects.[13]

[10] Bruce Dickinson interview 8 February 2021

[11] Plummeridge (1997) p.23

[12] Ibid p.27

[13] Gammon (1996) p.106

Significantly, in this article Gammon is almost alone amongst music education academics to acknowledge the potential positive impact of two trends:

- the emerging courses in Formal Pop Music education at Further Education colleges
- challenges to the definition of musicology, both in its teaching and research, in universities[14]

Gammon was right to be positive about this as both went on to have a significant impact in changing the music education landscape for pupils and students as will be documented in Part 2. As an early indicator of this, the handful of students on BTEC Popular Music and Music Technology courses in the UK from 1993–4 (16 on Popular Music and 67 on Music Technology), had multiplied by over 30 times to 1597 and 1198 respectively by 1998–9.[15] However, while Gammon's support for Ross provided a balance to the dismissive retort from Plummeridge, the reality was that these dissenting critiques created little change in the UK's music classrooms, probably because they pointed out too many inconvenient truths.

I added my own dissenting voice to the discussion about musical culture in Britain and school music. My report 'Valuing School Music' in 2000 specified many of the gaps in teachers' musical knowledge and understanding that Ross had highlighted. This report was notable as it was based on an initial questionnaire which was sent to all 5000 of England and Wales' secondary schools and colleges, getting a return of 750 responses from across the two countries. This dwarfed any studies done by other scholars, who generally relied on surveys with response rates in the tens to low hundreds, and enabled me to quantify the attitudes, teaching range and musical experience of the country's secondary school music teachers. The main findings were:

- Most secondary school music teachers were classically trained, coming into teaching straight from university, mainly able to perform on the piano or as a singer as their main instrument, between the ages of 30-49. They generally had around 15 years of classroom experience, and had never or rarely performed professionally for money. They were almost certainly White
- These teachers knew mainstream Western Classical music well and pop music that was at the time more than 25 years old, and they had some knowledge of musicals and opera. They didn't know much current Pop music nor did they know a lot about Jazz
- The music teachers' own musical knowledge was what they relied on in their classroom lessons, and they used pop music as a means to attract their pupils'

[14] Ibid p.121

[15] Laing and York (2000) *Cultural Trends*, p.41

attention so they could educate them to like their preferred music styles. The teachers' music preferences scarcely matched their pupils', just as in the 1963 Newsom report

- Specifically, Classical music was the most used style in classroom teaching, and this was the most demotivating factor in pupils' experiences of music education according to the teachers[16]

'Valuing School Music' demonstrated how the 1960s and 1970s reforms of classroom music had not significantly changed music teachers' attitudes to how they used and approached pop music in school education. Music teachers' lack of knowledge and use of current pop music was an especially important finding which supported Ross's characterisation of music teachers as being out of touch with their pupils. A few academic observers of this situation, such as Paul Woodford of the University of Western Ontario, recognised the truth in these findings, drawing the conclusion that 'music education in England and Wales (and probably in North America too) is out of touch with current school and social realities'.[17] Woodford identified the problem as the lack of intellectual curiosity and innate cultural conservatism which music graduates and school music teachers exhibit due to their university level education. He went as far as to argue that this conservative tradition in music teachers' education meant that 'even when popular music instruction is included in school curricula, it is apt to be based on principles "abstracted" from the Western musical and pedagogical canon'.[18]

A further significant finding in 'Valuing School Music' is the abject paucity of non-White music teachers amongst the respondents – only a handful (1.5%) from over 750.[19] If nothing else, this demonstrates the long-term failure to engage a broad cross section of British young people in studying music enough for them to want to teach it. This statistic is shameful. It is made worse when put alongside other research Dave Laing and I conducted at the time for the Musicians' Union and the London Arts Board (the regional department of the Arts Council in the capital). For the LAB we identified that during the year 2000 an average secondary school music teacher in London earned a salary of £25,482. This placed them within the top earning 18% of musicians in the UK[20] based on the survey of 30,000 MU members also conducted by us that year. Despite this economic incentive, young Black people were not inspired by school

[16] York (2001) p.1

[17] Woodford (2005) p.23

[18] Ibid pp.24–25

[19] York (2001) p.2

[20] Laing and York (2000) – Musicians' Union report p.6, and *Cultural Trends* article p.23

music enough to want to become amongst the best paid musically-trained employees in the country. In part this is not surprising, given that even the music conservatories were almost empty of Black British students, enough for us to state in our London Arts Board-commissioned article that 'the musical interests of the majority of Londoners, particularly the capital's Black communities, receive little or no official recognition within conservatoires'.[21] This becomes even more significant when set against the most eye-catching of this report's findings which quantified for the first time that 'classical concerts and opera together account for 10–15 per cent of the total annual ticket sales in London, yet Classical music (including opera) attracts about 90 per cent of the available public subsidy'.[22] We went on to conclude that as many as 90 per cent of Londoners 'derive no direct benefit from the system [of public subsidy for the arts] despite claims that social inclusion and cultural diversity are among its key priorities'.[23] Unfortunately, what this data also demonstrates is how the traditional culture of school music education still reflected the general arts environment which used public subsidy to try and persuade the general public to appreciate the arts of the predominantly White middle classes, rather than engaging with the changes happening in the country's music cultures documented and highlighted by all this research.

Community Music's Dave O'Donnell critiques the prejudice of music education's aesthetics

This debate was controversially highlighted by Dave O'Donnell of Community Music speaking at a Paul Hamlyn funded conference held at the Royal National Theatre in London, the heart of this arts establishment, in 1999. Throughout the 1990s the pioneering work of Dave O'Donnell, Alison Tickell and the whole team at Community Music (now known as CM and originally co-founded with John Stevens, an inspirational drummer, composer and workshop leader) was at the cutting edge of defining how Pop music could be taught successfully. CM publicly articulated more clearly than anyone else how and why change should happen. Their model was a socially informed mission which considered how music functions for communities, all based around the brilliant John Stevens book of workshop activities *Search and Reflect*.[24] This progressive approach to musical development and expression has been followed by generations of CM students. It had the potential to open up school music education to a new path

[21] Laing and York (2000) *Cultural Trends* p.24

[22] Ibid p.32

[23] Ibid p.32

[24] Stevens (2007) – but originally in 1987

if only the music education professors and academics such as Paynter had been aware of and responsive to it.

CM are based in Southwark and at the time were well known amongst the arts community in London and nationally for their pioneering work. Their stated mission was to 'create new music that celebrates colour, risk, fusion and technology'. From the 1980s onwards they have done this through a variety of often haphazardly-funded programmes. These provided access to music making for school-age young people up to the early stages of Higher Education and professional careers. This culminated in a one-year programme equivalent to the first year of a degree which CM and I developed as an access pathway to the BA (hons) Commercial Music at University of Westminster. From out of all this, a number of artists emerged. Most notable in the 1990s were the Asian Dub Foundation whose second album was nominated for the Mercury Music Prize in 1998, and who named their third album 'Community Music' as a tribute to their artistic development home. By 2002 their public profile was sufficient for one of their founding members Pandit G, or John Pandit, to turn down the offer of an MBE and to comment in *NME*:

> I don't think it's appropriate… If you want to acknowledge the work of these organisations, prioritise funding so they can grow and expand and do the work that they do [in] creating new music, giving people the opportunities to make music, develop new musicians and create pathways where they can go out and establish themselves in the music industry.[25]

Here Pandit articulated the unfairness and disparity in the funding of different music education bodies at the time which continues to this day. Community Music existed on a range of quite insecure funding streams, in stark contrast to the well-funded researchers in the music education departments of universities which failed to recognise their significance. It is to their huge credit that CM managed to sustain itself and contribute so much to our understanding of what pop music education can be, despite this paltry funding.

In June 1999, Dave O'Donnell set out the issues of how CM presented a vision of music making and education in a speech to the National Theatre conference titled 'Reaching the Audience of the Future'.[26] This clearly challenged the conventions accepted in the arts and music education worlds of the time. Here was O'Donnell, arguably the most articulate and public figure in the

[25] Accessed on 06 May 2021 at *https://en.wikipedia.org/wiki/Asian_Dub_Foundation*, originally published as 'Pandit G Turns Down MBE' in *New Musical Express*

[26] The text of O'Donnell's (1999) speech, which I was given on the day as I chaired this session of the conference, is in the RSL Awards archive, accessible on request from the Chief Executive of RSL Awards. All quotations below from this speech are documented in the text of this speech in the Rockschool Awards Ltd archive

community music world, expressing this very different view. It is important to understand what his ideas were to provide context and contrast to the bland and unsophisticated alternative of 'informal' music education which has since then triumphed within school music. This is particularly important because the originators of 'informal music' seem to have been unaware of O'Donnell's approach and hence overwhelmingly failed to account for its impact when they unveiled their ideas. Given CM has spawned artists of considerable cultural impact and commercial success, innovative Higher and Further Education level music education programmes, as well as influencing the careers and the creation of a host of national organisations such as Sound Sense, CM East, CM Wales, and in London the Midi Music Company and Tomorrow's Warriors, this was a significant omission.

The conference itself was attended by leading figures in the UK arts world representing the leading national and regional arts organisations in receipt of public funding with a keynote address from top TV executive and future chairman of the BBC, Michael Grade, and a closing event hosted by then Secretary of State for the department of Culture, Media and Sport, Rt. Hon. Chris Smith.

The event focused on how these publicly funded arts bodies could build new audiences for their work in the future, in a similar vein to how classroom music educators were trained to 'school' pupils to like the music that they preferred to teach them. Amongst these arts organisation establishment figures, Dave O'Donnell led a talk which I chaired along with numerous of his past and current students including Deeder Zaman, founding member and rapper/vocalist with Asian Dub Foundation.

O'Donnell used this talk to challenge the hierarchical assumptions that underpinned the day's conference and so highlight how audience development by the high culture arts organisations that shared the aesthetics of Paynter and Swanwick could be regarded as problematic. This is not to deny the genuine desire of the art professionals working in this sector and attending this conference to create a more equal and diverse engagement with the arts. But O'Donnell's views certainly challenged their methods and assumptions in achieving this ambition. He confronted the UK's cultural leaders with the idea 'that the basic premise of audience development…is patronising…in a high art context.'[27]

O'Donnell argued that conventional audience development is 'predicated on the assumption that they, the great public, have got it wrong; that if only we could throw enough lottery money at orchestras to put enough players into

[27] Ibid

enough inner-city primary schools….then we would save them from a life of cultural poverty and justify our salaries.'[28]

This is an exact corollary of Paynter's vision for school music lessons which he hoped, with the right teaching, would somehow lead pupils to love twentieth-century avant-garde classical music. O'Donnell continued 'the problem is one of respect. The music education...system in this country has no respect for modern multi-racial music and popular culture'.[29] He moves on to specify how this has affected music education. With reference to GCSEs he confirmed what the statistics for GCSE entry and dissenting academic commentators like Ross had already revealed:

> The excitement over the introduction of the GCSE in the 80s and its flexible and creative curriculum has been somewhat dimmed by the continuing obsession with Classical music of the teacher training colleges and the examining boards……The paradox is that the National Curriculum and the GCSE are designed to stimulate creativity and an appreciation of modern music – yet this has not altered the situation in the school.[30]

O'Donnell explained the impact of this:

> The system does not encourage personal creativity and has an implicit contempt for popular music and an explicit ignorance of the use of music technology. This creates a generation gap that separates the students from the teachers and ensures that the love of music making is limited to the music that the teachers like making, not the students.[31]

Only a few notable exceptions amongst music education academics have sought to address and further this debate constructively. Gary Spruce of Birmingham City University is certainly one of this small group. As far back as 2001 in *Issues in Music Teaching* he raised the issue of social class as a problem in music education in his article 'Musical assessment and the hegemony of musical heritage'. Spruce, then an Open University lecturer teaching PGCE music students, recognises that the bourgeois aesthetic articulated through the cultural hegemony of Western art music exercises an influence on the music curriculum, pedagogy and assessment…', and he goes on to observe that this education is

[28] Ibid

[29] Ibid

[30] Ibid

[31] Ibid

offered to all based 'on the belief that such music can be appreciated only by those of refined (bourgeois) sensitivity and bourgeois-defined education'.[32]

More recently the idea of social justice has become the subject of international music education discourse. Spruce has continued to lead this in the UK, while Chris Philpott, music education reader at the University of Greenwich, explored many of the dilemmas and problems in aspiring to achieve the sort of social justice outlined by O'Donnell in the English school system. Philpott explores this in his article with Jason Kubilius 'Justice in the English Secondary Music Classroom'.[33] To Philpott and Kubilius there has been some linear, if sporadic progress in social justice of sorts and which he argues has emerged in the English music classroom. Philpott's key indicators of this include the move with Paynter and Swanwick from a closed curriculum into a creative approach with pupil-centred learning appearing to be more widespread; this progress continues with the adoption of a wider repertoire, both from so-called world music and popular music, as well as more accessible instruments such as electronic keyboards; and most recently he notes the move into the self-directed learning advocated by Green[34] and Musical Futures.[35] Philpott is rare amongst British music education academics in recognising that despite the best intentions of the academics leading these changes 'there is evidence to doubt the critical success of these predominantly democratic developments in producing a more socially just music classroom'.[36] He cites evidence to support this, including the on-going decline in music GCSE numbers. However, he also argues there has been an appropriation of these changes in music education 'thereby neutering attempts at a socially just music classroom'.[37] He presents a number of factors which act as 'neutering' forces, among them the continued elitism and exclusivism associated with music's Western classical tradition, and the related socialisation of teacher training to support an implicit belief in its superiority which cyclically re-inforces student teachers' own skills and knowledge.

Philpott's proposed solution is a highly-nuanced and overly-idealistic call for a political and social transformation by class music teachers of how they operate in schools. While his aspirations may offer some teachers a way to produce change, I believe Philpott does not pay sufficient attention to the transformative possibilities of alternative formal education approaches in music.

[32] Spruce (2001) pp.118–121

[33] Philpott and Kubilius (2015)

[34] Green (2002) and (2008)

[35] D'Amore (2006)

[36] Ibid p.433

[37] Ibid p.434

By changing the assessment content and structure of qualifications towards which teachers prepare their pupils, it is possible to institutionalise change without asking teachers individually to redefine their subject politically and socially in each school. That is the Formal Pop Music education approach, shared by RSL Awards and others, which builds on the pioneering work from the CSE Mode III of the 1970s. We promote, along with those early pioneers, a belief that the currency of the assessment system offers a viable means of encouraging a change in the music education provided for pupils which teachers find attractive to teach, proves popular with students, and is justifiable in terms of educational value to parents and school leaders. This is the practical expression of how the education system for music can live up to and properly respond to the achievements of educators such as O'Donnell and all at CM who pointed the way decades ago.

For O'Donnell, CM's success in nurturing creative new music talent in London, from the Asian Dub Foundation in the 1990s back to Courtney Pine in the 1980s, allowed him to assert their ideas with a high degree of authenticity and authority. He went on to tell the arts community leaders at that 1999 conference that he believed even its title ('Reaching Audiences of the Future') ran contrary to a genuine attempt to address the interest of most people in UK music audiences. He stated the blindingly obvious fact that 'there is no apparent shortage of audiences for music in this country'.[38] He quoted the audience figures that week of 150,000 people attending Glastonbury and a further 100,000 at Party in the Park to prove the point. He then asked whether it is these people in the Glastonbury audience that the arts organisations are aiming to reach out of 'a desperation to guarantee a new generation of youthful bums on old seats for the concert halls, born out of a growing panic that the existing audience is dying off and may not be replaced?'[39]

As my joint research with Laing above for London Arts Board demonstrated,[40] O'Donnell's characterisation certainly matched the economic realities of the public funding for culture at that time in the capital. It also raised concerns that music education was not functioning to serve the needs of the majority population.

At that time CM were running music programmes for five year olds and upwards based on clear and distinct principles far ahead of their time in terms of formal music education and all linked to their daily practice of improving social justice through music education. These three principles also demonstrate that some of the key elements of the informal learning suggested in the early

[38] O'Donnell (1999)

[39] Ibid

[40] Laing and York (2000) in *Cultural Trends*

years of the new millennium as new by Lucy Green of the Institute of Education,[41] had already been a core part of CM's work for decades. All CM's work was built on an idea of cultural succession that Dave O'Donnell and others had learned from Spike Lee, the American film maker, who had used them in part to explain why so few directors and producers in Hollywood were non-White. For CM the aim of cultural succession is 'to design the very fabric of the project so the artistic output and aims are created by the young artists progressing through it, not pre-determined by a middle-aged arts administrator or director who sees their job as the imposition of their artistic agenda on successive generations of young things'.[42] In his interview for this book in 2021, O'Donnell reflects that CM is in some ways a living expression of this idea of cultural succession as its current CEO was a CM participant back in 1999:

> He was a teenager from an outreach programme in Barnet... He went on to our first certificated training course, became our first Creative Apprentice, then got Level 4 NVQ and did a degree in Music Industry Marketing, and is now running CM. It's Cultural Succession. That process has taken 30 years. He is called Richard Clegg. He also started the first internet radio station in the UK from within CM. It was his project and idea. He set the creative agenda and we acted as enablers to help them to implement that. That is Cultural Succession.[43]

This approach requires for CM three key commitments. First, there needs to be a commitment to long-term planning – the aim must be to design projects with routes for progression clearly defined in advance which can lead either to relevant Higher Education or professional creative cultural practice.

Secondly, CM trains artists to teach. For O'Donnell this is a class issue which has strong resonances in the training of school music teachers. The CM solution was to find artists from within the communities their projects serve and to empower them to teach and train. O'Donnell told his audience at the National Theatre back in 1999:

> Placing university educated middle-class White artists into seriously deprived and culturally mixed areas on the fundamental premise that they are there to improve the poor people's lives by bringing some culture to bear is the unwritten premise of so much bad outreach and youth work. It makes the terrible mistake of assuming that people from other cultures and lower socio-economic groupings have no culture and

[41] Green (2002) and (2008)

[42] O'Donnell (1999)

[43] Dave O'Donnell interview 22 February 2021

> therefore need to be taught how to appreciate university taught culture. It is an unbearable arrogant and patronising start point and it is still unfortunately evident in abundance to this day.[44]

The final commitment in CM's projects is to the high artistic quality of their output. O'Donnell recognises this takes time to achieve, especially when dealing with members of a community who have a history of low educational achievement. However, he cites CM's Courtney Pine and the Asian Dub Foundation as examples of how this slow and respectful approach can and does nurture new artistic voices whose work succeeds on the international professional stage.

How CM's imaginative and successful methods defined an alternative approach to music education will be discussed in more detail in Part 2. But for now, O'Donnell's speech provides some context for how the idea of informal music education emerged in UK schools. What CM and others prove is that there were existing models of how to nurture creativity in pop through organised artistic development and music education, and that these models could be successful in producing an interest in music education from young people who had rejected traditional school music lessons. From the 1980s onwards, such organisations were also demonstrating an ability to find commercially and culturally successful new artists amongst these young people. Despite all this activity and evidence, the leading school music educators failed to acknowledge, make themselves aware of or adopt these pioneering models for music education and artistic development for the benefit of the UK's school pupils. This is the context in which the third myth created about pop in education developed and this will be explored next.

[44] O'Donnell (1999)

Part 1.5
Myth 3 – 'Informal' Pop Music Learning as a Novelty

If the myths of simplicity and ethnicity, or being foreign, characterised Pop music as 'other' from mainstream music education from the 1970s to the 1990s, then a further and more modern myth emerged in the Twenty-first century to marginalise pop in school music lessons. This myth separates Pop music from the formal music education sphere in classrooms by defining pop musicians' learning as 'informal'. Many of us have enjoyed this myth being played out in Hollywood and British movies like *School of Rock*, *Sister Act 2* and most recently even *The Military Wives*. In each movie the classical tradition of music education or performance is challenged and overturned by an outsider or rebel figure, a diamond in the rough, whose adventures and struggles pull on our heartstrings because as viewers we know what they are doing is for the good of their pupils, their choir or their community. In *School of Rock* we see how the children's parents learn to celebrate their sons and daughters for their musical talents, and for their personalities and identities, which are revealed to them anew through playing in a band; in *Sister Act 2*, we watch as the convent school choir transforms a situation of hopelessness into one which is full of ambition, renewal and self-respect; and even in *The Military Wives* we see the two leading characters literally vie for the choir's leadership – one using the classical choral tradition, and the other a pop method for singing. The choir's members inevitably choose the pop style as they get to sing songs they know. Indeed, the familiar pop aesthetic goes on to triumph in the movie's climax at the Royal Albert Hall performance of the choir's own song composed, as so many pop songs are, by an untrained musician using a basic keyboard and words from real life.

All this has become so commonplace that we immediately and readily recognise the desire from pupils or choir members to break free from the music education tradition and express themselves. These movies are also popular because the rebel characters love and live for the music they are making and want to share that with their pupils or their community. It is this which school music teachers need more of for the future, and is what was omitted and misunderstood in so much of the work around 'informal' music presented to UK school teachers in the early 2000s.

The 'informal' approach appears to be an innocent exercise in altering the tone of how music is taught. While there is no doubt that it opened up a wider discourse about pop in schools, finally allowing teachers a means of discussing

it, the underlying impact of presenting pop as informal learning has been to keep pop music as the poor relation to the established classroom music education tradition. In effect, this has simply re-enforced the tradition's own sense of self-entitlement and means that young people wanting to learn Pop and Rock more often than not still miss out on the benefits of a properly-funded classroom-based music education that is relevant to their music interests. This mythologises further the idea that creating pop music is somehow magical, mystical or almost beyond the possible reach of teaching. As Principal of the BRIT School, having worked there for a quarter of a century and taught many of those who became its success stories, Stuart Worden is convinced this is not the case. He speaks from the experience of having proven methods of teaching pop music at the secondary school level, even though their remarkable achievements go largely unacknowledged by music education traditionalists:

> They might say that it is ok for us at the BRIT School as if some kind of magic has been thrown over us and Selhurst that is not called dedicated teaching, or impressive resources or industry support. I think there is a view, and I have heard this from within government, that somehow music is mercurial. It comes to us in our garret rooms while we are sitting around thinking about love. Then we write the piece of music and the song. I don't think they fully understand that it is a technical skill with deep research and rehearsal and technical prowess, alongside learning and education. I think they feel that it floats around. We know that isn't true. We know people are gifted – at music, science, or words. But they also need training and it needs to be serious, to be resourced and have intent.[1]

This problem is specific to our schools but it also impacts how government and universities understand music education as a whole, in some cases institutionalising forms of prejudice. This has been used to justify the tangible disparity in funding and status from which Pop music still suffers compared with the classically-based formal music education offered in many schools and Higher Education institutions. In 2021 this prejudice has been made ever more tangible with the government's Office for Students' decision to change funding for music and performing arts in Higher Education. The different treatment and value placed on Classical music compared with other styles and genres is made manifest here, with the UK's three government funded Pop Music colleges (the Academy of Contemporary Music, the Institute of Contemporary Music Performance and the British and Irish Modern Music Institute) all subject to proposed cuts in government funding of £197,000, £233,000 and £285,000

[1] Stuart Worden interview 16 April 2021

respectively, while our predominantly classical music conservatories receive increases of comparable amounts – the Royal Academy of Music is set to receive an increase of £174,000, the Royal College of Music is to gain £227,000, and the Royal Northern College of Music is expected to benefit from a £360,000 budget increase.[2] This shift in public funding particularly and negatively affects the ethnic minority and working-class young people who often attend these Pop Music colleges, while the overwhelmingly White and more middle-class students at the classical music conservatories have even more public money provided for their education.

This focus on pop music's informality also represents a contemporary, subtle accommodation of the aesthetics of the Paynter-Swanwick orthodoxy, extending their tradition's continued authority over our music education thinking and practice. Despite changing the tone about pop in education, this has institutionalised a distinction between often time-fixed projects with less secure funding for so-called 'informal' music and the Paynter-Swanwick approach which still assumes privilege and cultural superiority, led by secure, salaried classroom teachers delivering the 'formal' music education typified by the GCSE. The Department for Education's new *Model Music Curriculum*[3] is a further exemplification of this and will be discussed later in this chapter.

The myth that it was new to teach pop music informally in schools has also produced a false dichotomy between the so-called 'formal' and 'informal' approaches to the subject. The impact of imposing this dichotomy has been tested and demonstrated through studies of the Musical Futures project. While this has certainly made many more music teachers aware of pop music's potential role in education, the price of this has been the positioning of pop firmly within the informal sector in the minds of school music educators, exacerbating rather than solving the institutional disparity in both resources and status between formal and funded pop and classical music education. Where this has happened it effectively concretes in the divide between these two sectors and makes acceptable the differences between them, rather than challenging the assumptions which underpin the aesthetics for formal education which this dichotomy serves and preserves. To put it in Dave O'Donnell's terms, it is as if he and many like him have been hired as part-time staff to do a term in schools or for a short-term community music project to tick a box, while the full-time school music teacher continues the 'real' work of preparing a few students for music GCSE and A-level. Problems with this separation of the formal with other musical

[2] See Office for Students (2021) – figures rounded to the nearest £1000, and information accessed at *www.officeforstudents.org.uk/media/c4999eda-e1e6-47d2-89c2-4f5bcdb4c34f/ofs2021_01_2.xlsx* accessed on 5 May 2021

[3] DES (2021)

practices has been more recently highlighted from within the heart of the community music and so-called informal music sector. Matt Griffiths, the current CEO of Youth Music, expressed this to me in his interview about how Youth Music's recent projects have enabled them to find bridges across this divide to benefit young people:

> What we have learned is to remove the different pillars of traditional music education as far as possible, by which I mean the types of music education which are driven by organisational orthodoxy. I personally struggle with the idea of people saying 'today I am doing formal music education and tomorrow I am doing informal'…The idea that any process of making music is so-called informal conjures up images of it being not as good. Philosophically I think that is music education's struggle. Organisations are putting out versions of what they think is right, and in the meantime young people and parents are just confused.[4]

The context into which the idea of informal music emerged in schools

The concept of informal music education emerged into a school policy environment looking for answers and change. By the late 1990s and the early 2000s, several organisations connected to government and the music industry sought to understand how music education could adapt and change for a new century and a new Labour government open to the idea of 'Cool Britannia'. At the heart of school policy making, this search for a new way ahead was led by Tony Knight.[5] His ambition was to create an opportunity for music to become a more inclusive subject for all pupils. While at the QCA Tony Knight was always and properly diplomatic in his public comments on this issue. He sought a change from the classic Swanwick-Paynter ideal towards a more inclusive, pragmatic and social definition of music education. By 2004 Knight had left the QCA and used an interview with the *Times Education Supplement* to signal in public the direction of travel he hoped to see, 'moving away from the idea that music is only for the elite' with schools needing 'to think about how to ensure that every child benefits'.[6] While at the QCA, Knight had discreetly attempted to modernise and broaden the definition of music as a subject, and undoubtedly helped to foster the benign environment in which RSL Awards were able to achieve full

[4] Matt Griffiths interview 3 August 2021

[5] Knight influenced education by leading the curriculum work of the Qualifications and Curriculum Authority (QCA), a precursor in England to Ofqual, in the performing arts including music. This included the writing of content for the national curriculum as well as oversight of examining organisations.

[6] Knight quoted in Walker (2004)

QCA (and now Ofqual) recognition for our Pop and Rock graded music examinations for the first time. Knight understood the need to address the unsolved problem that pupils still did not like their music lessons, and that they did not want to take GCSE music in any larger numbers than they had back in the 1960s. That indicated to him that if school music education policy makers could not develop curricula which addressed this agenda, there would be cause to call into question their expertise and the efficacy of the policies and strategies on which they were founded.

Sitting in the QCA meetings with Knight, it was clear to me his focus was on how we could solve the problem of the drop in interest in school music lessons during the first few years of Secondary education, leading up to the point when GCSE choices were made. Knight was aware of writers such as Gammon and Ross as well as being particularly mindful of Harland's research. He also recognised that the problems with music education that they all articulated were not that different to those expressed in the Newsom report back in 1963. Setting out to solve these problems, he convened a Music Development Group committee (MDG) for leading researchers to consider what could be done. I sat on this group beside representatives of music services and fellow music education researchers. Alongside me, was Lucy Green, colleague of Swanwick and Plummeridge, at the Institute of Education, Dick Hallam, Head of the Oxfordshire Music Service, and soon-to-be government adviser on school music education, as well as researchers such as David Hargreaves, the Professor of Education from Roehampton University. Here, in private, we debated with far more candour than when we met regularly in more public forums.

One result of Knight's leadership was the funding of several key pieces of research to analyse the problem of retaining pupils' interest in music education, particularly at the transition from Primary school and into the early years of Secondary school in England. One project was led by Hargreaves and considered the effectiveness of various ways of welcoming pupils into Secondary school music education. Hargreaves' findings described pupils' experiences all-too familiarly. They found their first few formative music lessons at Secondary level off-putting and negative, particularly the way in which secondary school music teachers discovered what their musical interests and aptitudes might be. Hargreaves notes how pupils assumed teachers were questioning them about their understanding of what they believed school music was as compared to the music they listened to and enjoyed out of school. For many pupils, this experience simply confirmed their assumption that their music teachers were mainly interested in pupils who already played an instrument as well as those who could read conventional staff notation.[7]

[7] Hargreaves and Marshall (2007)

While Hargreaves and others' research described pupils' experiences of the transition to Secondary school music, there was also in development a more practical attempt to rise to Knight's challenge. It was led by a few other academics attempting to change how music could be taught in school. Most significant amongst those working on this was a colleague of Swanwick at the Institute of Education, Lucy Green, another member of the MDG. She is best known for her two books on popular music learning as well as her contribution to the Paul Hamlyn funded programme 'Musical Futures'. For a leading academic working within the heart of the mainstream of the music education tradition, this was a major departure in the school music education world. However, Green created a false dichotomy by doing precisely what Woodford describes as 'abstracting'[8] one of pop music's key characteristics, in this case 'informality', to turn it into a foundation stone of a new pedagogy.

Green and the idea of informal music learning and pop music

Green's work had two stages. Her initial research in *How Popular Musicians Learn* (2002)[9] was mainly theoretical, while her second iteration *Music, Informal Learning and the School: a new classroom pedagogy* (2008)[10] was more pedagogical in intent. These two books have been widely accepted as a defining analysis of how popular musicians learn. Green was acclaimed by many teachers and researchers within the school music tradition for her contribution to changing the subject in schools. This is principally because Green was the first member of the music education establishment who attempted an explanation of how Pop music could function in the classroom without appearing to be disdainful or culturally dismissive of her subject matter. This was in the context of the culturally conservative Music Manifesto[11] and the advice about music education provided by figures such as Dick Hallam[12], fellow MDG member and advisor to the Department for Education on music. All of this presented a mainstream view of music education with traditional Local Education Authority music services (now re-configured as music hubs) at its heart with their orchestras and other mainly classical performance groups, compared with which Green's ideas for classroom music learning appeared revelatory and bold.

[8] Woodford (2005) p.25

[9] Green (2002)

[10] Green (2008)

[11] See *www.musicmanifesto.co.uk* accessed on 27 August 2021

[12] See Hallam, R (2008) for an account of how the money allocated to LEA music services mainly from the Music Manifesto was used to support and modernise mainly traditional music services

Green's approach allowed classroom music teachers to voice an enthusiasm and interest in change, and as this rolled-out through Musical Futures it certainly marked a moment when the mood of discussion about pop in school music rooms began to evolve from hostility and confusion to interest. This was certainly progress in the way that pop music was engaged with by those within the mainstream of classroom education. This was noted by Tom Parkinson of Reading University as he reflects on the scale of Green's influence in *Developing the Musician*, in 2013:

> It would seem that, from the vantage point of mainstream music education research, the practices identified in *How Popular Musicians Learn* had hitherto been hidden in plain sight amidst the terrain of potential research…. prior to her study, a near-pandemic lack of interest within music education research had led to the learning practices of a vast proportion, perhaps a majority, of the UK's musically active population being ignored.[13]

While it is significant that Green's work prompted a degree of change in tone for music education, her ideas have intrinsic weaknesses in five main areas:

- her suggested pedagogy was based on the process of music making which did not position music's social meanings for young people at its core
- her approach was not informed by the expertise already well established in the Formal Pop Music education sector
- her recommended pedagogy was not as novel as it seemed at the time
- aspects of her research methods and approach would be unlikely to be acceptable today, especially in her representation of gender and ethnicity
- her engagement with the market for Pop music lacks an insider's informed view of the art

Despite these weaknesses, which are discussed in detail below, there is no doubt Green's research and publications helped change the atmosphere for school music education. One positive result of this may well be the encouragement of a more diverse cohort of twenty-first century trainee music teachers. For example, when Green's first book on popular music learning came out in 2002, music teachers were overwhelmingly classically trained as documented by the Youth Music and Valuing School Music reports.[14] Whereas in 2020, Garry Spruce, the PGCE course leader at Birmingham City University, reported to me during a seminar to his PGCE secondary music students at Birmingham City University that around half his students now come from a Pop Music or Music Technology

[13] Parkinson (2013) p.160

[14] Youth Music (2000) p.20 and York (2001)

degree background, perhaps having taken a BTEC or RSL style Pop Music qualification at school. Hopefully, they will be the students who carry forward the transformation of music education and make it far more inclusive for everyone, and Green's work was almost certainly an enabling factor in encouraging these types of music students to consider teaching as a possible career.

The five areas of concern with Green's approach are as follows.

1. The omission of music's social meaning in Green's pedagogy

Green's two books on pop music learning attempt to address the problems already identified by other music education academics. For example, Peter Dunbar-Hall set this out in his article of 1996 'Designing a Teaching Model for Popular Music':

> The problem of a teaching model for popular music is partly due to the fact that music teachers from art music backgrounds automatically know how music of the Western tonal tradition is taught, but lack the same instinctive teaching knowledge for popular music.[15]

Dunbar-Hall draws on a wide range of Pop Music scholarship, including work from Pop music's founding British professor Richard Middleton, whose adaptation of the terms 'etic' and 'emic' defined music respectively as something 'objective and autonomous' and as 'the product of cultural knowledge'. Green's approach focused more on the 'etic' than the 'emic'. As a result, the widespread trials of her ideas in schools led to a formalisation of methods that classically-trained teachers could learn to use based on their musical training, but without involving a full engagement with their pupils' understanding of Pop and Rock's social meanings and functions.

This lack of a social basis for Green's approach appears to run contrary to the ideas of other key writers and academics, such as Simon Frith, of which Green was aware. Frith and others had worked on explanations of pop's social aesthetics and meaning for over a decade, or in Middleton's terms, the 'emic'. Frith articulated pop's functions with real understanding, demonstrating how pop creates our individual sense of identity, enables us to articulate public and private emotions, shapes collective and shared memories, and punctuates our personal histories.[16] But Green's formalist and abstract approach to musical pedagogy did not centrally position Frith's and others' understanding of pop's social meaning, and instead focussed around the musical techniques (however informal) of creating pop songs and performances in schools. These musical

[15] Dunbar-Hall (1996) p.216

[16] See Frith (1989) as one of numerous examples amongst his work

techniques were largely free from incorporating and articulating the essential social functions of songs and their performances to the young people involved, turning this process of musical creation into an abstract, if more informal, process of 'school' music. As a result, her ideas were inevitably applied in schools in ways that produced a false dichotomy: making the dual spheres of informal and formal music education appear different even though they were both still based on the aesthetic values and pedagogic goals of Paynter – almost another articulation of the so-called 'elements of music' but in different form. Green appears to confirm her ideas' roots in Paynter's aesthetic, writing in the 2021 study, 'Creative and Critical Projects in Classroom Music', to celebrate the fiftieth anniversary of the publication of *Sound and Silence*:

> my own particular version of informal learning in the music classroom came from an amalgam of contemporary approaches, my own research and my musically bifurcated background. As distinct from earlier approaches, it was not a matter of bringing popular music into the curriculum but of bringing it into our pedagogy, using methods drawn from Paynter and others.[17]

Green's approach focused on helping school music teachers learn how to facilitate their students to rehearse, perform and compose pop songs, but she did not place at the heart of that process the social impulses behind why young people make pop songs. That meant her approach did not embrace sufficiently the meaning and emotional resonance of pop music that young people value and which motivates them to make it. This contrasts with the social and creative desire to express identity and feelings which has become the creative pulse for educators experienced in the Formal Pop Music education sector.

2. Green did not learn from existing Formal Pop Music education

By the time Green wrote her two books on popular music education, considerable expertise in the Formal Pop Music education sector had grown across Further, Higher and Community education in the UK starting in the 1980s. The growth in this sector was documented from 1996 onwards when the record company's trade body, the BPI, sponsored Allan Dumbreck, then of North Glasgow College and latterly of the University of Westminster and University of West of Scotland, to compile its annual *Music Education Directory* (*MED*). This enabled students to find the course that best suited them. By 1996 there were 106 such Formal Pop Music, Music Technology and Music Business courses listed in detail by the *MED*. Three years later in 1999, in the period just before Green's first book on popular music learning was published in 2002, the *MED* listed 254 courses;

[17] Finney, Philpott and Spruce (eds) (2021) p.26

and by 2009 there were 1312 in that year's *MED*.[18] The significance of this was not lost on John Preston, Chairman of both the BPI and of BMG (one of the major record companies in the world at that time), who writes in the *MED* forward:

> In an industry where trained, talented and motivated individuals are the driving force, investment in education and career development is an essential prerequisite for our survival and progress into the Twenty-first century… The *Music Education Directory* has been compiled to highlight the extent of music courses available which encompass all the established and burgeoning sectors of our industry. In the age of new technology the music industry values education and training alike and sees the learning of skills and the acquiring of knowledge as equally liberating experiences in education.[19]

In her books Green takes a clear stance about the contribution of Formal Pop Music education by suggesting that such courses:

> still mainly act as supplements or extensions to popular musicians' informal practice.[20]

However, the facts about Formal Pop Music education do not support Green's assertion. First, Formal Pop Music education was significant in the lives of many successful major young pop musicians, from the 1990s onwards and well before her books were published. Secondly, the music produced by these Formal Pop Music alumni was heard aplenty by the widest of audiences. To be specific, Green's book, *Music, Informal Learning and the School: a new classroom pedagogy,* was published in 2008, the year that Brit School alumna Adele released her eight times platinum album *19*. Adele publicly credited the Brit School for creatively developing her talent in her 2008 on-line interview with Clayton Perry saying:

> The BRIT School is the best environment that nurtures you. My talent wouldn't have been nurtured if I hadn't gone there.[21]

Around the same time Ed Sheeran, another of the UK's leading current global pop stars, was studying on an RSL Awards diploma with Access Creative College in London before making his breakthrough as a global star and becoming a patron of his old college in recognition of their part in his success. We have

[18] Dumbreck, A (1996, 1997, 1999, 2000, 2002, 2004, 2006, 2009)

[19] Dumbreck (2009) p.1

[20] Ibid p.5

[21] Perry (2008)

accepted for decades that our young fashion designers, photographers and film makers benefit from a process of effective and relevant formal education. Green's work did little to help build the case that pop music should be treated in the same way. She argues that 'notwithstanding the recent entrance of popular music into the formal arena, music education has had relatively little to do with the development of the majority of those musicians who have produced the vast proportion of the music which the global population listens to, dances to, identifies with and enjoys'.[22] Alongside the BRIT School, by 2008 all the pioneering Pop Music university courses boasted successful alumni as graduates. Their achievements spanned the pop and dance charts, as well as musical theatre, music for broadcast and interactive media. Furthermore, the music industry welcomed graduates of the best pop music business courses into their ranks from schools and Higher Education. An indicative list of artists connected to formal pop music courses is provided in Part 3 of this book. Foremost among the many institutions that can claim considerable successes with this, The BRIT School stands out as a leading early pioneer and as a fine example. Founded in 1991, more than ten years before Green published her first book on Pop music, The BRIT School's alumni present a who's who of UK pop music from the 1990s and beyond. Just a few of them include Adele, *Marsha Ambrosius-Billups* (lead singer of Floetry), *Lynden David Hall*, *Imogen Heap*, Jessie J, *Dan Gillespie Sells* (singer of The Feeling and composer of West End hit *Everybody's Talking About Jamie*), Katie B, *Leona Lewis*, *Katie Melua*, Rizzle Kicks, *Shingai Shoniwa* of the Noisettes, and *Amy Winehouse* (those in italics attended the Brit School before Green published her first book). By 2008, the music industry had been full of Formal Pop Music education alumni for decades. The school music education establishment, including Green, had just not noticed.

By 2008 there was a host of students on courses in British Further Education and Higher Education institutions which had highly-developed and up-to-date approaches to making pop music with their students that Green could surely have accessed and considered. Some of these were informed by models adapted from Pop music colleges in the USA. These BTEC, foundation, and Access to Music (now RSL Awards) programmes were attracting tens of thousands of applicants to FE colleges as well as new commercially-run private providers. These courses benefitted from huge enthusiasm from students too. As just one example of this considerable interest, Mike Pailthorpe, music lecturer at Northbrook College in Worthing, recounts how he and fellow local musicians helped launch its BTEC music programmes over a decade before Green's 2008 book:

[22] Green (2008) p.5

> In 1997, Paul Rogers somehow persuaded Northbrook College, as it was then, to run some kind of music course. They weren't prepared to put any money into it, but they did put it into the prospectus as a BTEC Level 3 course. They said that if we could get 15 people then we could run it. They said that in the Spring. Paul and I had played in some bands together, and he had been involved with Gary Numan and been signed to Warner Chappell. He set the course up with a number of full-time musicians in the area and asked if we would be interested in doing some teaching… I got the call as more than 15 people signed up – in fact 160 people signed up. They enrolled all of them for a full time Level 3 course.[23]

In 2013, Tom Parkinson, then of Reading University's Institute of Education, illustrates the start of a recognition by mainstream music education researchers of a changing landscape for the subject as he comments on the growth of courses in Pop Music:

> While popular music had featured in academia as an object of study for many decades, it was not until the 1990s that dedicated degree programmes emerged under the banner of 'popular music' as distinct from 'music', which had hitherto referred to programmes with a Western classical focus. In the two decades since the first popular music students enrolled, the discipline has grown exponentially; a search for 'popular music' on the UCAS website in April 2012 yielded one hundred and forty-one results for 2012 entry… and programmes are now offered by a range of Russell Group , post-92 universities, Royal-chartered conservatoires and private colleges. Demand for places is high, with some programmes attracting an average of eight applicants for each place.[24]

Green knew about some of these formal pop music courses of the time. This is clear from the list of proceedings of relevant projects and conferences in her 2008 book's bibliography. Additionally, one of her original 14 interviewees in her 2002 study, Rob Burns, was a widely-acknowledged expert in the field of Formal Pop Music education. He was the founding principal of Basstech, where he pioneered Pop Music performance degrees and diplomas from the early 1990s in London as well as writing and recording the world's first ever graded exam syllabus for the bass guitar for RSL Awards in 1990-1. Burns would have been eminently capable of explaining how a three-year Formal Pop Music degree or two-year full-time further education level diploma study programme for pop music performers had worked over time as he had helped to develop these from

[23] Mike Pailthorpe interview, 6 April 2021

[24] Parkinson (2013) p.155

the early 1990s, all based on his years of professional playing experience as a session musician, as a leading member of the Musicians' Union MUzitech demonstration band, and as a well-known bass clinician and author for all the major music equipment publications and equipment shows. However, Green did not draw on the knowledge of the teachers in these diverse courses to inform her new school pedagogy.

The first wave of these Formal Pop Music education initiatives that produced these successful artists in the UK emerged in the late 1980s and early 1990s. These courses were supported by the generation of musicians and music business executives or entrepreneurs who emerged in the UK pop music industry in the 1960s and 1970s. These were artists and business people who had sat through the dull school music lessons of the 1950s and 60s as pupils. They wanted their own children and others to benefit from a clearly-structured high-quality music education in which people could express their ideas and develop their talent and potential to the full – whatever style of music they wished to pursue. For them, the avoidance of traditional school music education almost became a method in itself to realising pop success. At the BRIT School and LIPA, for instance, George Martin and Paul McCartney exemplify this. My own career was informed by contact with Muff Winwood, a further major figure in the British music industry of the past 40 years. Winwood was the managing director of Sony S2 records and songwriter/bass player/producer on many hit albums. He had seen advantage in ignoring the old-fashioned music education his generation had received, echoing the established 'talent will out' view prevalent in the 1990s. As Muff explains in his interview-questionnaire for this book:

> If you love music from the heart, never worry about school music not supplying the musical inspiration and education you need – because if you really love music you can start at 14 or 15 and develop a technique that fits the way your emotions need to go rather than get tangled up in the schooled practical techniques. Remember poor music education in schools fuelled the pop explosion of the 60s, Punk in the 70s, New romantics in the 80s and Brit Pop in the 90s. Popular music can be strangled by too much practical technique at too young an age! [25]

Muff's success as an artist and music business figure is well known so his understanding of how school music related, or not, to the success of the UK music industry is significant. However, he was certainly not against attempts to develop a music education which harnessed and fostered the sort of style and creativity which were the hallmarks of his own career. For example, the record label he

[25] Written in an answer within a questionnaire received from Muff Winwood to Norton York in April 2000

led for years, Sony S2, was home to alumni of the West London Institute Pop Music foundation course, Reef, for five albums while Muff was in charge. Many University of Westminster commercial music students also graduated to work within Sony Music. Winwood's generation of music industry leaders enabled, informed and supported many of us who wished to close the gap between the music industry and education by forging the necessary links to create pathways for students to succeed. However, all this potentially useful information was not included in Green's work.

3. The novelty of Green's ideas is not quite what it appears

In her 2002 book on popular music education Green posits the 'informal learning practices by virtue of which it has always been created and passed on'[26] as defining characteristics of popular music. Applying this to education, she expresses her hope that her 'serious examination of popular music learning practices could surely provide formal music educators with some new insights and fresh perspectives, not only for teaching popular music itself, but for teaching music in general'.[27] From this, it seems she wishes to establish a discrete realm of music making, the informal, practised by popular musicians, which could be harnessed to complement traditional methods of music learning. But what she has actually done is to institutionalise a myth that justifies popular music being treated as a discrete area, different and separated from the mainstream work of formal class music teaching. This has allowed many teachers to merely make a gesture towards pop music while keeping intact the heart of their curriculum with its related traditional values and approaches.

Green credits Vulliamy for pointing out how Paynter's classical avant-garde aesthetics were a barrier to the success of his creative music project for most teachers and pupils. This is principally how Green differentiates her own methods as a new iteration of Paynter, but vitally she does not draw on the articles *within* Vulliamy and Lee's books written by Formal Pop Music education teacher-practitioners such as Spencer, Farmer, Crawford, Knight and more.[28] All of them document effective and detailed methods of teaching pop formally in schools and related organisations that had long been successful. These educators wrote practically and from experience about how they implemented the teaching of pop music styles in schools and community settings, but Green chose to omit their ideas from her work and her main suggestions appear to be very similar to their 1970s' practices. This is particularly noteworthy in her 2008 book where she creates her new pedagogy for school music education, *Music, Informal*

[26] Green (2002) p.7

[27] Green (2002) p.7

[28] All in articles in Vulliamy and Lee (1976) and (1982)

Learning and the School: a new classroom pedagogy.[29] This was based on Green's experimental work in several Hertfordshire schools, funded by the Paul Hamlyn Foundation's Musical Futures initiative. This was a hugely generous and brilliant proposition from the Hamlyn Foundation, and Musical Futures certainly opened up some positive debate about what music education could be.

In her book of 2008, *Music Informal Learning and the School: a new classroom* pedagogy[30] Green attempts to locate popular music learning within a unified scheme ranging from the classical to the popular. Green seemed to seek out a simulacrum of a 'new' idea by extending her research 'to bring informal music learning practices into the formal environment of the school classroom'.[31] Specifically, her novel pedagogy aims to 'recognise, foster and reward a range of musical skills and knowledge that have not previously been emphasised in music education'.[32] She argues this is different to initiatives which simply just used pop repertoire in music teaching, as her approach changes 'the processes by which the relevant musical skills and knowledge are passed on and acquired in the world outside of the school'.[33]

Green presented her methods in this 2008 book as new to the school environment, even though highly similar ideas about process had been put into practice as far back as the 1970s. Green developed an approach based on five guiding principles:

- pupils work on music they choose
- they learn by listening and copying
- they learn with friends
- they accept and enjoy the haphazard as much as the planned musical moments that occur in their playing together
- they integrate performing, improvising and composing as one creative act.[34]

[29] Green (2008). In my review in *Music Teacher* of Green's earlier 2002 book, *How Popular Musicians Learn*. I suggested she might consider distilling her initial findings into a method for teachers to follow, as well as raising some of the methodological issues noted below. The idea of a pedagogy seemed to me as a logical extension, given her position as a teacher trainer at the Institute of Education and as a researcher into how formal music education may benefit from informal learning practices. Green was unhappy with my review of her 2002 book in this vein, yet her published letter in response to it belies an indignation at my criticism that continues to appear disingenuous given that her 2008 book provides precisely what I had suggested – a new classroom method based on her earlier research.

[30] Green (2008)

[31] Ibid p.1

[32] Ibid p.1

[33] Ibid p.3

[34] Green (2008) p.23

All of these ideas have potential, and in fact many were already being used and further developed in Formal Pop Music education courses at the time, courses which Green did not appear to reference or analyse in detail. Additionally, evidence from the evaluation of Musical Futures (in which Green's ideas were implemented in schools) suggests that a significant minority of school teachers using Green's ideas also regarded them as nothing new. Hallam's evaluation report about Musical Futures confirms this in a number of schools, and that numerous teachers needed little explanation from Green for these methods as they were not new to them. In Hallam's first study of Musical Futures, she documented a vocal minority of teachers who:

> reported that the ideas were not new and that Musical Futures had validated the strategies that they had already been implementing in their classrooms.[35]

This is unsurprising given the literature about school music education in the 1970s already existed (mainly from a close reading of Vulliamy and Lee's books). It includes articles by Paul Crawford and Stewart Knight which recommend strikingly similar ideas to Green based on their work in Camden for ILEA. For example, this included:

- listening and valuing pupils' musical preferences
- showing pupils how to learn by copying and listening to recordings
- suggestions on effective ways for running band workshop sessions including how improvisation, composing and performing could be integrated[36]

These recommendations had been published three decades before Green's 'discoveries', and these author-teachers did not merely recommend using new repertoire. They also empowered music teachers with pedagogical techniques, encouraging them to change their attitudes about what music pupils knew and wanted to play, while showing them teaching methods for how best to help them realise their musical ambitions and potential. Along with the accounts of the popular music CSE Mode III from the 1970s by Paul Farmer and others, this literature provided plenty of information to build on which was genuinely new in the 1970s and had been implemented since then with school-age children and funded by local education authorities. Vulliamy and Lee's teachers' guide book did this in even further detail,[37] leaving it open to question as to why Green did not refer in detail to these teachers' ideas in her work.

[35] Hallam et al (2008) p.26

[36] Vulliamy and Lee (1982) p.25–27

[37] Vulliamy and Lee (1982) Routledge & Kegan Paul

4. Research method issues – ethnicity and gender

Green based her analysis of pop music's informality on interviews conducted with just 14 pop musician interviewees in her first book on popular music learning in 2002. If this study had been larger, and thus more representative of the pop music community, this might have somehow been justifiable. The limited nature of the study produced an over-simplification of pop music in Green's pedagogical method based on a lack of understanding about how contemporary pop music is made, in particular across emerging styles. Twenty years on, Green's choice of 14 research subjects appears particularly of concern in a number of key ways.

First, the gender of the subjects was overwhelmingly male, with only two out of the 14 interviewees being female. Given Green's other well-known academic research on gender in music education,[38] it is surprising she does not wish to account for the impact that this gender disparity could have had on her findings.[39] It is equally surprising that other academics have not commented on it. This gender imbalance was mirrored in the evaluation evidence of the reports produced about Musical Futures projects[40] which put Green's ideas into practice in UK schools. Was Green only really interested in the male perspective on playing pop music? Her only comment in her book of 2002 on this topic seems to dismiss it with a surprising ambivalence:

> If I had sought interviewees through a women's music network, there would obviously have been a lot more females (although the sample corresponds with the relatively low numbers of women and girls in popular music).[41]

Further into the book, Green does little to highlight the fact that just because there were fewer women in Pop and Rock, that did not mean they could or would not wish to articulate their experiences and ideas for the potential for change. This missed a golden opportunity to challenge this gender imbalance by highlighting it, and seeking out causes or possible solutions. A meaningful discussion with her women interviewees could have expressed and explored how they felt playing in a predominantly male musical world and what the challenges and opportunities of this may be. A way to redress this gender imbalance in her interviewees was available. There were at that time numerous established

[38] Green (1997)

[39] Green (2002) p.12–13 and also p.219 where the interviewees and their musical backgrounds are listed

[40] Hallam et al (2011) p.9

[41] Green (2002) p.12

and well-known rock and pop female musicians already working in London and across the UK in Formal Pop Music education. Together they had plenty of valuable experience and expertise to share about how all pop musicians, including women, develop artistically. At RSL Awards there was our main guitar syllabus writer of the time and composer of many RSL classic tunes Deirdre Cartwright (also member of pioneering all-woman band 'The Guest Stars' and presenter of the BBC television series *Rockschool*), along with RSL examiner back then and composer Jill Halstead who also taught at LIPA and Westminster before leading the first popular music degree at Goldsmiths. There was also Helen Reddington, singer/songwriter and lecturer in music production at the University of Westminster, Sheila Whiteley at the University of Salford, or Geraldine Connor at Bretton Hall College, as well as musicians teaching in London such as bassist Alison Rayner or singer and workshop leader Carol Grimes. In the community music area there was Wozzy Brewster at the Midi Music Company or Al Tickell at Community Music.

A second concern with Green's choice of interviewees is the complete lack of any non-White participants as well as her attitude to music made by many musicians of varied ethnicities. Her explanation of the omission of any Black interviewees is:

> If I were Black, or if I had sought musicians through a Black music network, there would undoubtedly have been Black musicians amongst the sample.[42]

If Green had based her findings on more than these interviews as her primary material, this lack of diversity may somehow have been mitigated. There were numerous Black musicians of various ethnicities working in formal and community music education organisations at that time, from Mykaell Riley at the University of Westminster to the members of the Asian Dub Foundation at ADFED and CM. This omission appears to be compounded when Green differentiates rap artists and DJs from other popular musicians as follows:

> Musicians in such fields do not go about acquiring their musical skills and knowledge in the same way as each other, or in the same was as, say, rock musicians.[43]

This treatment of mainly Black musicians, and the forms of music that DJs and producers make, seems to highlight two further misunderstandings. First, Green appears to give little account of the fact that many young British non-White people are not DJs but play mainstream Rock and Pop; and secondly she asserts

[42] Green (2002) p.12

[43] Ibid p.10

with no evidence that Rap and DJ music producers' means of creating music is necessarily different to rock musicians. Both of these are either untrue or not entirely true.

To be specific, Green seems unaware that many Black British musicians of the 1980s and 1990s, such as Billy Ocean and Joan Armatrading, played music classified by the market and media as mainstream Rock and Pop. Along with many others, iconic instrumentalists like Tony Butler, bass player in Big Country, or Henry Thomas, bass player for Bros, or Slash, lead guitarist for Guns N' Roses, and female performers such as The Selecter's Pauline Black or Poly Styrene from X-Ray Spex could also be included among this number. (Of course, there have since been many more artists who have continued their success). Were these types of musicians not of interest to Green, and if not, why? Might their experience of playing music have been useful in informing Green how music teachers working in schools with significant ethnic minority populations might have been trained to work more effectively with pupils by demonstrating that Rock and Pop was a possible musical future for them?

Green also presents no explanation of the detail for her claim that 'Rap and DJ music' is necessarily made differently to Rock music. What happened in the 1990s onwards was that Hip hop and digital technology transformed how all music was made to create a host of new styles, fusions and approaches to music production. Hip hop and Rock music are constantly changing and reacting to new waves of creativity, technology and popularity, and it is this process of adaptation and innovation, especially using ever-changing forms of music technology, which asserts UK pop music as compelling and exciting to follow. Fraser T. Smith, songwriter and producer for artists as diverse as Adele, Britney Spears, Stormzy and Dave (and a Formal Pop Music education alumnus of West London Institute of Higher education and RSL Awards Fellow) explains this from his perspective of creating world-beating albums which bring together different strands of music making into an ever-evolving hybrid that defines the sounds of our times:

> I think music crosses boundaries whether its age, colour, background, social background, political background. I think that music is the great leveller and I think when you put music in-between two people and you're both drawing from different influences, I think there's that common ground and I think that transcends all the age or cultural differences that I just mentioned.[44]

[44] Fraser T. Smith interview on 9 March 2021, available at *www.rslawards.com/rsl-fellowship/* accessed on 26 June 2021

In education in the 2000s there were people and expertise for Green to draw on to understand the perspective of British Black musicians. She could have sought out students at Lewisham College studying with David Moses and Deirdre Cartwright, at Community Music with Dave O'Donnell, at City and Islington College with Philip Flood, with me and my colleagues at the University of Westminster, or with Wozzy Brewster at Midi Music. As just one example of the diversity that Green's study omits, at Westminster the commercial music degree course had been running for nearly 10 years by the time she published her first book, with a consistent profile of 30% of students as non-White, a similar level at the time to London's population. Of the five key permanent staff lecturing on the staff, two were leading members of the UK's Black music community (producer Mykaell Riley and music manager Keith Harris). We also employed numerous visiting lecturers from among London's vibrant and ethnically diverse musicians, including guitarist Hussein Boon and singer-songwriter Najma Akhtar. There were very few Black people teaching in the UK's university music departments at the time (and still comparatively few today). Black artists from the course were among our most successful early graduates across a range of musical arenas, including singer-songwriter Karen Ramirez whose final year project resulted in her first Europe-wide top five hit 'Looking for Love', having studied alongside British gospel star Muyiwa Olarewaju, now OBE, Shereece Storrod, artistic director of Black Voices, and Lorraine Briscoe who was most recently backing vocalist for Taylor Swift. More recent successes from the course include members of the band Rudimental and singer-songwriter Michael Kiwanuka. The students on this course included DJs and producers who played and were interested in the whole range and breadth of pop music styles. Many of them came on the course with plenty of musical achievement but little in the way of conventional music education. All of our students shared their commitment and approach to harnessing the potential future of their commercial creativity, whether they were DJs, rappers, producers, singers or guitarists, bassists or drummers and irrespective of their ethnicity. They learned and understood that their success was defined as much by their ability to create new styles as reproduce established models of practice, and that these new styles would often emerge as extensions and fusions of their varied cultural backgrounds.

By contrast, in my view, Green allows herself to base her theories on a backward-facing investigation of musicians who were, by 2000, not representative of the UK population in terms of gender or ethnicity and who played music from a limited repertoire. In describing her group of 14 interviewees, she states:

> I am satisfied that the sample represents a reasonably typical cross-section of English popular musicians in Anglo-American guitar-based rock.[45]

[45] Green (2002) p.12

Even with this limited definition of her field of enquiry, which she positions as an example of popular music practice and not necessarily universal in its scope, Green perpetuates an extension of the assumption of cultural privilege already demonstrated in the work of Paynter and Swanwick. Why 'Anglo' or English and not British? Why is Rock music in Scotland, Wales and Northern Ireland of less interest to her than that of Manchester, Liverpool and Leeds? Why do we mainly hear the voices of White male musicians in her researcher interviews, when the UK population is made up quite differently? By 2002, Britain's pop musicians had four decades of history behind them and a back catalogue of songs that had travelled the world and had gained both artistic respect and commercial success. This encompassed multiple cultural references and fusions of identities which had shaped diverse expressions of British music, drawing on ideas from all over the world – not exclusively America. Indeed, the work of Mykaell Riley in particular has demonstrated the vital contribution of the African diaspora to British musical culture, while Vulliamy and Lee's '*Popular Music: a teacher's guide*' almost twenty years earlier had asserted the primacy of Black music with assurance and clarity probably for the first time in a music education publication, when they argued that 'Afro-American music has been the major influence on much contemporary popular music'.[46] Yet Green fails to present this crucial aspect of Pop and Rock music either as an iconic signifier of UK culture or as the key driver of national economic prosperity which by then had even been accepted in government circles, following numerous music industry reports.

5. Green's misunderstanding of the role of the market place and artistic innovation in pop music

Green's ambivalence to the market place for pop music is embodied in her choice of interviewees. Although a few of them had played with famous artists, Green chooses to omit interviews with pop stars themselves in her research arguing:

> Although their lives as star musicians may be rather different to the lives of the musicians I interviewed, there are no reasons to suppose that their learning practices have ever been significantly different.[47]

Green's view of the marketplace is not shared by Vulliamy and Lee, along with collaborators such as Simon Frith and Dick Hebdige. They subscribed to an alternative approach seeking out equality of excellence across musical styles, and looking to use the best of each genre to educate and inspire the young. For

[46] Vulliamy and Lee (1982) p.78

[47] Green (2002) p.11

example, Vulliamy and Lee proposed in 1982 that 'if teachers' aims are the pursuit of excellence, they can find it in any field… the rock music of Genesis, the Reggae of Bob Marley or the mass pop of Abba… Yet we can recognise that, within their different musical genres, they are all masters of their craft. To discover what separates such artists from their many inferior imitators can only be a musically enriching experience for teachers and pupils alike.'[48]

Green's omission of the musical achievements of commercially successful pop artists also runs against the grain of how mainstream culture regards their work as of special merit. The pages of music magazines like *Melody Maker* and *New Musical Express*, as well as the review and features pages of newspapers or the shelves of bookshops, are brimming with critical commentary about the lives and work of Britain's pop and rock stars. Here authors and journalists attempt to answer the questions surrounding how our stars and their producers make their music and what it means both for them, our culture and the audience. Anyone who has spent time talking to Britain's leading record producers, songwriters and performing artists will quickly find they have developed and mastered particular ways of thinking about and making music. While these may not all be suitable to roll out as educational methods, some have been tried at Higher Education establishments as we did at Westminster with the Eurythmics' Dave Stewart's (then our external examiner) idea of 'Nowness'. Nevertheless, these unique ways of working are often what defines these artists and distinguishes them from the many who may have been as skilled, but who are not ultimately as successful in attracting audiences. That signature quality is often the key to what makes these artists popular and this is certainly a product of how they make music – or in Green's terms how they have learned music informally. Imagine, if an academic claimed that all Classical music from 1750 onwards is made the same, whether it is by Beethoven, Haydn or by the host of less-known composers whose names are lost to history, there would be a justified outcry. Our music syllabi expect classical students to learn the idiomatic harmonies and voicings not of just any classical composers, but the acknowledged geniuses such as Bach, Mozart and Haydn. That is down to their ability to diverge from and excel beyond the more obvious and predictable approach of their contemporaries. If this search for artistic excellence is what we understand as the correct approach for classical musicians to follow, why should Green expect pop and rock musicians somehow to accept something of less value or credibility than the lessons they can learn from the geniuses of the art? How they learn from these creative leaders need not be the same approach as in Classical music. But the process of understanding how pop innovators' creative processes can act as

[48] Vulliamy and Lee (1982) p.6

inspiration for a new generation to forge their own styles of music making is surely worth the effort for our music educators as they work with today's students?

Rock journalist David Hepworth amplifies this point when in *Nothing is Real* he cites two excellent examples of how musicians making hit records affect us in ways Green seems to overlook. First, he writes about the effect of the special style and phrasing of session players like Carol Kaye who performed on iconic 1960s girl group records. He explains that 'greatness in pop is all about… the tiny details that "make the tune pop". …When these musicians used the word 'pop' it was a verb, not a noun.'[49]

Surely our school music teachers, with their years of training, should be able to explain to young performers just what these brilliant musicians did on these recordings which makes us still listen to them today with awe and enjoyment? Hepworth continues on this theme when writing about the re-formation for a one-off gig by the original four members of Status Quo in 2013, after around 40 years apart. Hepworth highlights the impact of Status Quo's returning drummer and bassist as they re-create the unique quality of the band's original sound as soon as they start to play:

> The effect is magical. Suddenly Status Quo is back in the room. The swing has returned. It's not just another bunch of musicians doing their best to replicate a sound that the original four stumbled upon in 1970. It's the sound itself. It's a sound that all rock bands think they can make, which is where all rock bands are wrong. When you hear the real thing you know how wrong they are. Here it is again, forty-two years later, as if by magic… How else do you describe the way these four individuals just happen to lock together while thousands of other four men groups, no more or less deserving, simply don't? Rock is not an adjective. Like pop, it's a verb.[50]

Hepworth is not a highly-educated music professor, but he understands Pop and Rock as a listener, just as school pupils do too. The shame of our music education system is surely our failure to give teachers the vocabulary and methodology to discuss with pupils the differences between the tracks which enjoy success and those that don't. Otherwise, by what benchmarks will the teachers know whether their pupils are succeeding or not as they experiment in producing pop songs and performances in genres where commercial success often mirrors and highly values artistic achievement? If they judge them without reference to the style and sound of commercial success (which simply means the attraction of an audience interested enough to pay to listen), then surely

[49] Hepworth (2019) p.11

[50] Ibid p.20

they are ignoring part of the essence of Pop and Rock as music? Green appeared to agree with Swanwick and Paynter that this was not necessary as part of music education. I respectfully disagree.

The Musical Futures project – Green's ideas in action

Green's ideas were trialled and then implemented with the support of the national Musical Futures project funded by the Paul Hamlyn Foundation. This featured a multi-year roll-out of several approaches to teaching pop. This project spread the idea of teaching pop more broadly across schools in the UK. It was chaired by David Price who had been instrumental in setting up LIPA as one of the examples of how formal popular music education could work. While Musical Futures helped reset the direction for music in some schools, in many ways it also reinforced prejudices and discrimination in values and funding between this new so-called 'informal' realm of music-making, and the established Paynter-Swanwick defined 'formal' work. Many schools enthusiastically adopted the Music Futures project as a new topic, often using it as a means to timetable ensemble playing, but most class music teachers still retained an overall focus on traditional and formal music education within the GCSE curriculum.

There is much pragmatically to praise in the Musical Futures publications as they provide step-by-step support for teachers to introduce and develop a range of musics in their music lessons. This initiative prompted a strong demand from music teachers for professional development and allowed some teachers to change their methods. Abi D'Amore, research officer for the Hertfordshire pilot project in Musical Futures, explained in an interview with me that in the first year the project ran only in four schools in the Hertfordshire pilot; in the second year that grew to 20 schools; and soon afterwards the first Musical Futures resources pack incorporating all Musical Futures approaches was distributed to approximately 5000 teachers.[51] There was certainly a demonstrable demand waiting to be met among teachers.

This early work in Hertfordshire was largely based on previous classroom research by Green which had already taken place over two years in London, arising from her book of 2002. The head of Hertfordshire music service at the time had read this, becoming excited and committed to the idea of seeing how these ideas work in practice, so he invited Green to bring the research into their project. As D'Amore relates:

> Green wrote the section on informal learning in the first teacher resource book… her adaptation of 'informal learning' for classroom use was

[51] Abi D'Amore interview with Norton York 8 July 2020

> planned from the beginning. There was a framework and there were questions and she knew she would write a book at the end of it.[52]

However, the project developed in ways that came to reflect teachers' needs and priorities as much as the detailed intentions implicit in Green's ideas. One key issue is how Pop and Rock became the dominant style associated with Musical Futures, whereas Green had promoted the concept that informal learning should and could be applied to any style of music. Thus, a confusion between academic purpose and practical implementation came about which was noted in two studies of Musical Futures in 2008 and 2011 conducted by Sue Hallam and others from the Institute of Education in London. In the later study for example, Hallam notes:

> A persistent challenge found in the case study schools was that Musical Futures was frequently interpreted as a proxy for band work.[53]

The preferences of pupils in the musical styles they wished to study also supported this. In the 2011 study 41% preferred to study Pop and Rock, while a further 37% wanted to look at Rhythm and blues, Rap or Hip hop, and only 3% wanted to have Classical music as their focus.[54] This study also expressed teachers' experiences of how these pupils' choices encouraged more children to want to learn music if it focused on the styles they enjoyed:

> All of the teachers (100%) in Phase 1 agreed that Musical Futures allowed for greater emphasis on popular music… There was agreement that Musical Futures had not encouraged exploration of Classical music.[55]

The positive result of this was that many pupils found they were identified by their teachers as having real musical ability and potential, because of working in bands, who otherwise would never have had their talent and ability recognised.

Other teachers told the researchers that Musical Futures 'simply affirmed our views and principles which we have developed over our teacher and musical lifetimes,' while another teacher suggested that Musical Futures '…seems to be stuff that I have used in my own planning throughout my last 30 years of teaching music in schools'.[56] Given Musical Futures' implementation came 30 years after the ILEA and Vulliamy and Lee-influenced teachers were first working,

[52] Ibid

[53] Hallam et al (2011) p.8

[54] Ibid p.19

[55] Ibid pp.51–2

[56] Ibid p.26

this observation certainly accords with the history of pop music's use in UK schools. Why Hallam and Green did not follow up on this is not explained.

More problematically, both of Hallam's reports signal a philosophical presumption and underlying agenda which locates Green's and Musical Futures' work firmly within the Paynter-Swanwick tradition of using pop music – now re-cast in informal attire – to attract pupils to other more classical styles. In the conclusion to Hallam's 2008 report, she writes:

> Musical Futures has the potential to enhance pupil motivation in relation to music and enhance the quality of teaching and learning. In addition, Musical Futures may contribute to a greater enthusiasm amongst pupils for taking up music at GCSE.[57]

Teacher training was seen by 2011 as the correct mechanism for enabling teachers to achieve this desired change in pupils' musical taste. As Hallam explains in the 2011 report:

> A further CPD issue relates to the persistent focus on rock and pop band work, in the case study schools. The reason for this focus is clear; teachers begin the informal learning model with a focus on music that has relevance for the students themselves and in most cases this appears to be Rock and Pop music. However, teachers need to be encouraged to extend the boundaries and to facilitate their students in exploring and experimenting with a wide range of musical genres and styles, as advocated by Musical Futures.[58]

The desire to take pupils on a learning journey from pop to classical was clear within the Musical Futures handbooks, and even in Green's 2008 book on popular music education which ends with a chapter specifically on using informal learning for classical music teaching. Green and Hallam see no conflict inherent in this idea as they remain true to the Paynter-Swanwick aesthetic.

This problematic use of Musical Futures to harness pop literally to 'school' pupils into liking other styles can be seen in how Musical Futures documented the trend for schools to choose non-GCSE qualifications. Hallam reports this in the 2011 study:

> Over the period of the research there was an increase in the number of schools adopting BTEC examinations.[59]

[57] Ibid p.59

[58] Hallam et al (2011) pp.164–5

[59] Ibid. p.67

She notes that one school even adopted RSL's vocational qualifications. This really highlights the issue. Hallam and her colleagues raise the concern that even though 'the RSL option was deemed to meet the needs of the students in one particular school',[60] it was certainly not recommended or favoured as a route for others to follow because it did not conform to the traditional aesthetic position of trying to use pop in order to school pupils into liking Classical music. Hallam explained this by stating that the RSL qualification 'is not representative of the principles set out by Musical Futures which advocate engagement with a wide range of musical genres.'[61]

Hallam is correct – RSL's qualifications are different. They are based on the experience of delivering Formal Pop Music education over 30 years. They are qualifications that recognise the artistic value and integrity in pop music and aim to enhance and encourage those qualities rather than change them. In the words of Paul Ibbott, Head of Music then at Oasis Academy Lord's Hill who made this brave decision to change to RSL (then Rockschool):

> At the end of my first year of Musical Futures I realised that the GCSE course I was offering was simply not going to deliver what students wanted from music lessons… I switched the GCSE course to Rockschool.[62]

Ibbott goes on to report how the RSL qualifications not only served the interests and needs of his pupils better but, because they were invested in them, they also enabled pupils to succeed in their music qualifications with higher grades as outcomes.

Despite all the publicity surrounding Musical Futures, its momentum and impact has been hard to sustain. Musical Futures' management has since been spun out of the Paul Hamlyn Foundation while some teachers have reported patchy success as a result of this project intervention. They include Andy Gleadhill who implemented Musical Futures while Head of Bristol's music service as well as being county music adviser and advanced skills teacher for Secondary school music. In 2014, nearly a decade after Musical Futures came to teachers' notice, Gleadhill published an article which included his survey of 12–18 year olds in Bristol secondary schools. Despite being an enthusiast for Musical Futures, Gleadhill's survey questioned its long-term impact. Specifically, he gave voice to the familiar story from pupils about their music education. Like their 1960s and 1970s peers, the children surveyed by Gleadhill demonstrated that little had really changed in terms of pupils' lack of connection with music education. Gleadhill reports:

[60] Ibid p.11

[61] Ibid p.11

[62] D'Amore (2006) p.167

> …nearly all young people highly value their music… music is not valued as an academic subject and pupils are often unwilling to become part of the creative music making experience in the school. Music in school can be perceived by some pupils as 'uncool', or something that is the reserve of the 'gifted' who play a conventional Western classical musical instrument.[63]

He further notes that Rock and Pop as taught in most of these schools did not by itself attract pupils to music as a subject:

> …the Rock and Pop ensembles I have come across in schools tend to be made up of pupils who already play in these more traditional school ensembles. They are not attracting young people who may be into popular music but would be uncomfortable about this being part of the activities organised in school time.[64]

This leads him to voice, just as Vulliamy and Lee had in the 1970s and 1980s, an all too familiar refrain, demonstrating that all these attempts at reform from within the established music education tradition had still not solved the heart of the problems first identified in the 1960s:

> If the musical interests of young people are not brought into the classroom we run the risk of further alienation of a subject from its pupils… Helping young people to understand more about the music they encounter in school music lessons can help engage them in the musical education process.[65]

Where we are now

In 2021, music education in the UK is a world which is still in need of reform. More and more pupils are choosing to study music in schools – not through GCSE and A-level courses, however, but through qualifications based on the pioneering work of formal pop music educators. More school music teachers are being trained by PGCE courses that are sympathetic to this reality, but which are not as conversant with how to apply it in schools as they could and should be. Musical Futures continues to support this culture of change in teacher professional development and significantly has implemented programmes for music teachers to learn how to adapt their teaching towards BTEC and RSL qualifications directly,[66] so engaging with the experience of the Formal Pop Music

[63] Gleadhill (2014) p.11

[64] Ibid. p.111

[65] Ibid p.121

[66] See *www.musicalfutures.org/training* accessed on 19 July 2021

education sector. However, for long term change to be successful and sustainable I believe a number of things need to happen:

- the formal popular music education sector needs to be more direct about its benefits and achievements, especially to the music industry, government and the school sector
- the music education world needs to embrace a new philosophy for the subject which leaves behind the desire and ambition to school pupils into liking Classical music as its prime aim and instead pursue a new purpose of enabling young people to express their identity, ideas and emotions through music

Work to achieve this still has some way to go. The traditionalists' view of music education still dominates as a key influence on government policy. The most recent example of this is the new model music curriculum for Key Stages 1 to 3 published in March 2021. The then Minister of State for School Standards, Nick Gibb MP, introduced this curriculum setting out at its start its underlying aim to lead pupils to music beyond contemporary Pop and Rock. He related this to his own life experiences of music:

> If it hadn't been for the Classical music played before assemblies at my primary school or the years spent in school and church choirs, I doubt that the joy I experience listening to a wide variety of music would have gone much beyond my favourite songs in the UK Top 40. I would have heard the wonderful melodies of Carole King, Elton John and Lennon & McCartney, but would have missed out on the beauty of Handel, Beethoven and Bach, the dexterity of Scott Joplin, the haunting melody of Clara Schumann's Piano trio in G, evocations of America by Dvořák and Gershwin and the tingling mysticism of Allegri's *Miserere*. The Model Music Curriculum is designed to introduce the next generation to a broad repertoire of music from the Western Classical tradition, and to the best popular music and music from around the world.[67]

It is wonderful that we have had a Minister of State who committed to the value of musical experience, but his advisers appear still to have believed that school music is meant to draw the young away from Pop and Rock, rather than enable them to produce and re-invent it for diverse twenty-first century audiences. This may well be due to the creators of this syllabus having been led and managed by the Associated Board of the Royal Schools of Music, the largest of the UK's graded music examination boards by candidature, and the only one with no Pop and Rock exams in its range as well as a classical piano repertoire which has been widely criticised recently by musicians and academics for its lack of

[67] Department for Education (2021) p.2

ethnic and gender diversity.[68] With the influence of the ABRSM and their advisers, the traditionalists' continued sense of cultural superiority pervades this curriculum. In the Key Stage 1 and 2 Listening lists for Western Classical music up to the 1940s[69] there are 10 pieces, but only one by a woman and only one by a composer from an ethnically diverse background. In the equivalent popular music list, there are 11 distinct repertoire recommendations, but all these date from more than 20 years ago, while the pop music of the last two decades is left to teachers to work out for themselves with their pupils. Do the curriculum's authors not know the musical styles of the last 20 years well enough to guide teachers in these? From 2000 to 2021 there are only three British Black pop and rock artists featured in the curriculum's chronology of recommended classroom listening out of 99 pieces in this list (that is a mere 3% representation), while from 1970 to 1999 there are just 9 out of 113 (only an 8% representation). That is an overall percentage for the last 50 years of 5.7%. There are a few British Black Jazz, religious and classical composers representing their genres, but given the global, critical and commercial success of British Black artists during this period from Billy Ocean in the 1970s to today's hitmakers like Michael Kiwanuka, Arlo Parks, Dave and Stormzy (all absent from this list), this does throw into question both the expertise and the cultural preferences employed in creating the list.[70] If this curriculum sets out to introduce pupils to 'the best popular music', why does topping the charts, winning the Mercury Prize or Brit Awards appear to be insufficient for these Black British artists to be considered models of inspiration for pupils? That may be particularly galling for the 14% of the UK population who are not White, and does little to pique their interest in music education through the exclusion of the music made by people who resemble them. If these omissions are anything more than an oversight, it serves only yet again to demonstrate how music education's traditionalists have failed to bridge the chasm between their ideas of value and the public's appreciation of Pop and Rock music as an art which speaks for and about their lives.

In Part 2, I trace an initial reading of the history of the UK music education organisations that provided what the traditionalists would not. This is a first attempt at an account of some of the key pioneering individuals and organisations from the Formal Pop Music education sector. I hope that by presenting the history of these innovators, it will initiate a project to inform the music industry and education worlds of their existence; and thereby start a process so their achievements may be harnessed to start the work of real reform and improvement which has been delayed, confused and avoided for far too long.

[68] Batty, D 2020

[69] Ibid p.8

[70] Ibid p.2

Part 2

Formal Pop Music Education

Introduction

Part 1 provides a survey and analysis of how pop music was presented and addressed by government, educational thinkers and innovators who were either part of, or reacted to, the traditional music establishment. That overview traces how pop music was marginalised or 'othered', being made problematic by the traditionalists, instead of being harnessed to provide opportunities for all to succeed and express themselves. This was the environment into which the ideas, initiatives and organisations I explore in Part 2 emerged.

This is the story of the personalities and their organisations, often connected by having played or worked together, who challenged the status quo in music education. Most of the people leading these projects lacked specific experience and training to undertake what they did, but they shared the desire, commitment and drive to produce a range of educational options for young musicians that was different from their own musical education. For some this meant providing new opportunities at schools, colleges, in the community or at universities. For others, it was finding ways to bring music education closer to the music industry. The result was the founding of independent university colleges with degree awarding powers and with innovative funding and governance models, graded music examination boards recognised by the UK government as comparable in quality and status to their Victorian era predecessors, music industry training and education programmes, new university music departments, new privately run and charitable further education and community music providers, new academic research groups and publishing, alongside new performing arts schools as well as alternative and increasingly popular qualifications for music in schools. Together these have created accessible, engaging and culturally inclusive education opportunities. The demand for this popular and approachable style of Formal Pop Music education has grown hugely and shows the most positive way forward for the subject at all levels.

If music education's traditional establishment had not been blinkered and prejudiced about the transformation of British musical culture, these individuals and the organisations they created would not have been needed. Now, they should be nurtured and welcomed within the music education mainstream so that all pupils and students can access their benefits with status and funding equal to their Classical music peers. That can only happen when there is a re-appraisal of our shared priorities for music education. This means a clear recognition of the quality of these young organisations, the practices they have

pioneered, and an understanding of their value to the music economy and communities of the UK. Part 2 will help initiate this.

This is not a definitive history of every pop music course, initiative or development. Having worked in this field for more than 30 years, I have been privileged to interview more than 40 people for this book who have helped lead and shape, or participate in, the main innovating organisations which are most relevant to documenting this history. In addition, having professional access to documents which explain the intentions and content of numerous courses and projects, brings another fresh perspective to the subject. This part of my research will first document how pop music education started in the UK in the 1970s and 1980s as a local and disparate phenomenon. Then it will explain how a variety of people and organisations found ways of becoming established within the formal education structures of the country, leading to a period of expansion within the sector over the past three decades, which has made a great impact on British music and music education, while attracting some government recognition.

For most of the people and organisations I describe, this may be one of the first times their story and mission has been explored in an extended study. I am sure in the future others will build on my research and go into fuller detail about individual strands of activity. It is also certain that specific organisations will wish to publish their own histories and I look forward to these more comprehensive works emerging in time. For now, I am grateful to my interviewees for the time and detailed information they provided – far more than could ever be included in a single volume. Here, I attempt to recount how and why these organisations were created, how they were linked or connected with each other and the music industry, as well as their individual and collective impact on music education and the music industry. I hope the interviewees will feel that their stories are recounted fairly. My aim has been to give their voices plenty of space to be heard so that their stories can be shared as directly as possible. The focus is mainly on pioneers, as the challenges they faced often smoothed the way for many excellent organisations which benefitted from the path they carved out. I hope that everyone involved in all these organisations can understand and accept this prioritisation has been necessary in order to explain the story of pop music education's genesis in the UK coherently.

Given the role I have played in some of the initiatives presented here, I am writing as a voice from within – just as the words of my interviewees record directly their ideas and experiences. This offers future historians access to their specific thoughts, not just the output of their work seen in the colleges, universities and qualifications or teaching programmes they created. Inevitably this means I have given more space to some of the projects I participated in. I trust this detail provides a depth of information which may be useful to future

researchers and which others with greater insight may wish to match for any projects given less prominence. This is not because I view my personal work as necessarily of more importance than others' contributions. It is simply a pragmatic way to begin the process of shaping how we understand and value the work that all of us in the Formal Pop Music education community have produced so far.

Pop music education in the UK has been more welcoming of diversity than the classical tradition, but it has not always been able to deliver on this issue as fully as it should have done. In 2021 RSL Awards worked with the Musicians' Union to formalise benchmarks for diversity in the music presented in our syllabi. We launched this along with our first ever Classical Piano syllabus.[1] That set a standard that I am delighted is also reflected in the diverse profile of the people interviewed for this book. The RSL Awards syllabi will improve upon this first step with each new syllabus we produce from 2021 onwards. While I know for this book the proportion of women and people from diverse ethnicities amongst my interviewees is in no way yet equal to that of the White males, this does also reflect the range of people involved as leaders at the time of these organisations' emergence. To balance this, I have aimed to ensure the emphasis given to the issues raised by my interviewees who are women and members of ethnically-diverse communities means that the quality of their ideas shines through, even if quantitatively they are not equal in representation yet. It is hoped that this approach provides a reasonable first attempt at representing the achievements of the main different communities involved in this sector over the time period covered by this study.

This is also a British story of determination, opportunism and entrepreneurialism. It is informed in part by people's experiences of music education in the USA, by their professional work in the UK music industry, and by the global reach of the courses and initiatives which have emerged. I hope UK and international readers will find an account which illuminates their experiences of UK Formal Pop Music education and which informs their understanding of its impact, however great or small, on music education in other countries. While the USA has so much to offer the world's music educators, here in the UK our special combination of pop music courses, informed by our art school traditions in particular, have created innovative models of practice which many have sought to emulate and benefit from either as students or collaborators. This makes our British experience distinct from much of what has happened in the USA, which I hope is explored and explained here.

Finally, young musicians and educators must take heart from this history – most of the people who started these new pop music education organisations

[1] York (2021)

were young and at an early stage of their careers. We did this to turn ideas into tangible change and in so doing we created organisations which serve an artistic as well as an educational and social purpose, provide significant employment, and democratise music learning. The brilliant thing about music is that it is ever-changing. So this opportunity to create new music education which embraces the future of the art is constant. I hope and trust this section of the book may inspire anyone with a similar desire and passion to believe in the possibility that you can create the future of music education too.

Part 2.1
A Local and Disparate Start – the 1970s and 1980s

The movement towards establishing the Formal Pop Music education sector began well away from the government funded mainstream of music education in schools, colleges and universities. This is a story of mainly disparate initiatives which led to local change largely as a result of being conceived and funded as short-term or otherwise limited projects. This position meant that the individuals who pioneered this work enjoyed an ability to experiment and explore the possibilities that emerged, free from mainstream academic scrutiny. A range of projects emerged in the 1970s and 1980s which set an innovative agenda forging the foundations of more formal and ambitious growth in the decades that followed. With their mostly local or regional setting these were largely individual projects showing little or no connection to others around the country.

The range of this activity spanned educational initiatives from within broadcasting and the music business, particularly from the BBC, the Musicians' Union and the audio hardware and music instrument sectors; additionally, this period gave rise to the idea of community music organisations as a route to supporting employment opportunities. Many started in London but they soon spread widely beyond the capital and fostered the creation of workshops and organisations which influenced a whole generation in how to support creative people to realise their musical potential. Allied to this was the start of using music business training as a method of empowering local musicians and creative people to take charge of their commercial careers, often supported by local councils and their development agencies. In addition, there were the first glimmers of formal music qualifications emerging in Further Education, while magazines and music equipment shows were established to serve a burgeoning market for music learning, especially amongst young rhythm section players.

Almost all of this developed with little input from the traditional music education specialists who controlled school or university education in the subject. These innovations were created because of the social, artistic and commercial experiences of particular individuals, in hindsight perhaps accounting for how disparate their development seems. The only real explanation for this is that each individual or organisation was finding out through these early steps how best to harness their skills and resources for their own and their audience's benefit. That took up almost all of everybody's time, so

there was no need, incentive or forum through which any greater degree of organisation, co-ordination or planning could take place. That finally started to fall into place in the 1990s. In the two decades preceding that, there is a more fragmented picture.

Parts of the music and media industries were amongst the first to create Pop and Rock education programmes and opportunities in the 1970s onwards. The people involved in these have often gone on to play leading roles in this sector or to make a broader contribution to musical life in the UK. These initiatives came into being so that the organisations providing the funding could fulfil broad aims and ambitions from within their core purpose, but what was done in Pop and Rock education was often a marginal additional activity added to their core mission. This provided scope and freedom for the pioneers in pop music education to experiment as they made a start at scoping out what was possible and desirable.

The MU

The Musicians' Union was a fine example of this, playing a key role in developing innovations in pop music education without this being central to its work. First amongst many MU projects to emerge in the 1970s and 1980s was the 'Rock Workshop Unit', latterly known as MUzitech. The person behind organising this project was Brian Blain, long-standing MU official who helped harness many aspects of the union's work in engaging with non-classical music and musicians in a host of ways. Blain won the support of the MU to fund this to demonstrate for current and future MU members the prowess of rock and pop instrumentalists. The aim was to make the idea of becoming a working session pop and rock player seem possible, both musically and as a career choice. This was as much about recruiting new members for the MU as it was educating musicians, but over more than three decades the MUzitech band performed and led workshops in its various forms and guises establishing the model for instrumental clinics which music equipment manufacturers widely adopted to promote their instruments and sponsored artists.

The MU Rock Workshop Unit's debut performance was in Wolverhampton in 1972. The band was co-ordinated by Derek Wadsworth (working at that time as an arranger for artists including Dusty Springfield and The Rolling Stones). Many top performers appeared, even Jack Bruce from Cream for a couple of nights. Crowds of up to 300 attended in clubs, pubs or arts centres, enthusiastically listening to a combination of individual and group performances and talks from each player about their career, the equipment used and the music they performed on the night. Local newspapers often covered these events as well, with a typical report from the early 1970s in the local Southend newspaper

heralding the Rock Workshop Unit's event as 'The Night Four Gods Came to Earth'.[1]

After its early 1970s beginnings the group performed on average 8 to 10 times per year visiting many local MU branches with gigs at colleges, universities and music venues. By the 1980s the band's membership had evolved and stabilised, and was quite soon led by Rob Burns, a leading session bass player, soon to be Head of the BassTech school, and latterly Professor of Popular Music at the University of Otago in New Zealand. Rob recalls how he joined and worked with MUzitech:

> *I was working for Pete Townsend back then, and Les Davidson, one of the other guitarists, put a dep into our gig one night, Ric Morcombe. We hit it off and later he asked me to do some workshops with the MU as he was the Musical Director. Before then the team had been the current or former members of Ian Carr's Nucleus band. With some trepidation I said yes. We had a rehearsal and it was all jazz fusion and they said you are going to have to talk to the audience for about 15 minutes, tell them about what you are doing and the equipment you are using, and then do a solo. I did it, with a big slap bass solo, and quite enjoyed it and kept on being booked to come back.*
>
> *I had taken over from the bass player Colin Hodgkinson (who played for Back Door and then Whitesnake) who taught me (and Stanley Clark) how to slap… I kept on getting these workshops and after a while Ric asked me to take over as MD, and so I brought Les Davidson in on guitar, Tony Bourke on drums and Mick Parker on keyboards.*
>
> *Our first gig as that line up was at a comprehensive school in Fulham… After then I suggested to Brian Blain who ran the band for the Musicians' Union that we should do more schools. We started touring round the whole country going to universities and schools everywhere. In the end I did it for 17 years.*[2]

The first of these school gigs with Rob Burns was reported on by Martin Jackson in *The Daily Mail* under the headline 'Now Rock Goes to School'. Amongst the interviews, the children were positive about this improvement on their normal music classes, with one commenting 'It was certainly better than the music lesson'.[3] Jackson asked Blain to explain the intention behind the band and its

[1] Blain (1992) p.28

[2] Rob Burns interview 31 January 2021

[3] Jackson (1980)

work and he explained it as an attempt to re-balance the lack of non-classical music in the classroom. As Blain comments:

> *Schools regularly have lectures from classical musicians, lessons on opera and string quartet recitals. We want to show that Rock and Jazz is music too, and we also want to encourage youngsters to appreciate live music…*[4]

This event was in 1980, many years after the implementation of the creative music idea and the work of early pioneers in school pop education such as Farmer and Spencer discussed in Part 1. The interest from pupils and teachers at this school, and from a national newspaper, shows the extent of the traditional music education establishment's failure to engage with Pop and Rock music in a concerted and organised way. The fact this was seen as newsworthy or novel is striking, and speaks volumes about how slow the school music education culture was to adapt to the UK's changing musical landscape, even in London which had benefitted from ILEA's innovations in the 1970s. The school's music teacher appears to confirm this event as an improvement on her normal class music lessons, telling Jackson: 'I have never seen the girls so quiet and attentive'.[5]

Gateway School of Recording and Music Technology

Mick Parker played keyboards in MUzitech at this and many other gigs. He also featured in Jackson's article and was one of the pioneers involved in the development of another new initiative, the Gateway School of Recording and Music Technology. Mick became heavily involved at Gateway in the 1980s,[6] but the school had actually been created by Dave Ward in the 1970s. Ward was working as a folk and jazz singer as well as a stand-up comedian and created the school as a reaction against the sheer boredom of his grammar school music lessons in the late 1950s, which typified the generalised complacency noted in Part 1 within 1950s and early 1960s music education. As Ward recounts in his interview for this book:

> *The music lessons at the Grammar school were boring and obvious, with the dates of dead German composers. I already knew what a crotchet was, so these lessons weren't at all enlightening and I was very bored through the whole process. All I really wanted to do at that point was to be a singer.*[7]

[4] Ibid

[5] Ibid

[6] His approach to production was documented in detail in Parker (1991)

[7] Ward interview 11 March 2021

Ward took an enterprising approach to realising his musical dreams, starting his own jazz and folk club nights in Northampton in the early 1960s which featured the top London musicians of the day. Once he was established and working as a performer, he also became frustrated by how musicians were regarded in the recording studio, even as late as the 1970s:

> *I was always fascinated by recording and I hated how we as artists were treated in the recording studios. It was still almost the men in white coat era in the 1970s. I heard about the TEAC 4 track tape recorder. I bought one plus a couple of AKG microphones and turned a room in my flat into a little studio.*[8]

This DIY approach to running a studio soon led Ward into a process of self-education about the technology he was using at his new Gateway Recording Studio in Balham – named Gateway after the BBC Goon Show's characterisation of this south London suburb as 'gateway to the south'! Ward's clients were professional producers and the studio played a significant role in recording emerging reggae artists of that era. These producers started to ask if Gateway would run courses to help them learn more about the potential of the equipment. Their requests were soon echoed by the manufacturing and distribution companies of the studio equipment that Ward had bought for his studio. This was because Ward had invested energy and time in creating understandable workbooks about this kit as:

> *…the only books about studio recording were so impenetrable, I had to formulate easy ways of understanding the technology and techniques. I had to make this up as I went along. I read articles in* Studio Sound *and all the magazines. Some of the producers, who also didn't know about the technology and microphone placement, started asking if I would begin courses in all this in a room above the studio…That was the start of the Gateway School… around 1979–80. The people coming to the courses were mainly producers already in the music industry. Next, we started training the staff of the manufacturers and suppliers. We used to train all the Soundcraft staff, Todd Wells' people at Soundtracs, the Harmon people and there were lots more. When they had new staff we would train them in what the company did. It worked because we had made these simple ways to explain everything and made it fun. We produced course booklets which were photocopied or duplicated. It was highly successful alongside running the studio as well.*

[8] Ibid

Based on Ward's account, it is reasonable to conclude that the Gateway School was the first studio-based music school of its kind in the UK to offer this type of commercial audio and music education. The teaching activities that Ward pioneered provided education for both creatives and the technical and sales staff of the hardware companies in the audio and music production industry. This was quite different, for instance, to the technology design and sound engineering focus of the Surrey University Tonmeister degree that had begun in in the 1970s[9] and which continues to thrive today. The next stage of Gateway's development happened in the 1980s with its partnership with Kingston University and will be explained further below.

Community Music and the Manpower Services Commission

The other pioneering breakthrough in this field began in Jazz and community making, but has gone on to influence the wider Pop and Rock landscape. This was the work originally led by Dave O'Donnell and John Stevens at what became Community Music, the UK's first organisation with this name and of its type. In interviews with me, O'Donnell and Alison Tickell, who later became a key figure both at Community Music and in UK cultural education policy more widely, separately explain their perspectives on Community Music's work and impact from the 1970s onwards. This work has its roots in the emerging community music outreach work that Dave O'Donnell pioneered at the Albany Theatre in Deptford and which provides part of the model for their workshops and courses based on John Stevens' musical methods from his book *Search and Reflect*.[10] This book of musical pieces was first published by Community Music in 1985, drawing on Stevens' remarkable work in Jazz and improvisation both as a performer and composer as well as an educator. If the school music educators designing the creative music approach had looked beyond their own experience, they would have discovered John Stevens' workshops as early as 1971 according to Christopher Small in his Foreword to the book:

> *My own first encounter with him, in 1971 in his Spontaneous Music Workshops at Ealing College, when he was experimenting with many of the ideas which led to the pieces in this book, was exhilarating, disturbing… and, above all, liberating… I count those workshops… as a major influence on the way in which I make, perceive and think about music.*[11]

[9] See Wells (2012) for course leader Dave Fisher's account of the course and its technical emphasis and approach

[10] Stevens (2007)

[11] Stevens (2007) p.iv

Given Small's influential later academic work on music education[12] this is considerable praise. Stevens was instrumental in creating a new approach to developing musicians which was rooted in a collective artistic experience. As music director initially of the National Jazz Centre's Outreach programme and then of the organisation which coined the name Community Music as its title, Stevens was hugely influential on the musicians who worked directly with him and for those who went on to create their own separate music projects, both artistic and educational. If ever there was a music education method which could and should have formed the basis for how music teachers are taught to develop children in schools, this was it, and it was completely overlooked by the traditional music educators informing and directing policy and practice at that time, and even still today. At least with the book's re-publication in 2007 by RSL Awards, then known as Rockschool, we gave this remarkable tome new life in a facsimile edition as by then it had become almost impossible to buy new.

Small recognises the inclusive nature and excellence of Stevens' achievement with *Search and Reflect* when in his Foreword he explains:

> *The pieces-exercises-activities-vehicles-call them what you like… in this collection represent an achievement in sustained musical thought that is at least equal to that called for in the creations of those admired musicians who compose for the Festival Hall… and they require for their performance a concentration and a devotion that is even more intense. The difference is that these are not exclusive in their intention but inclusive; anyone can play, regardless of formal technical accomplishment, provided he or she approaches them with simplicity and seriousness and a mind drained of high-culture assumptions of what music is supposed to be about… the pieces depend more on collaboration, on listening to one another than on individual performing skills; they invite each participant to trust, in a communal and convivial spirit, in the musicality which is born in us all.*[13]

These pieces were the basis for a large proportion of the work in community music making and workshops that exploded around the UK from the mid-1980s, influencing many of the methods and approaches of most community music organisations which emerged as a result. Stevens' pieces create the potential for a music education open to everyone, children and adults alike, rooted in the living practice of music making rather than preserving and repeating the traditions of the past. Instead of a focus on the abstracted elements of music which have determined the musical knowledge school pupils learn, Stevens' explanation

[12] Small (1977) and (1985)

[13] Stevens (2007) p.iv–v

of the fundamental elements of music explores the nature of sound, its opposite (silence), and what they share which is a duration, or length. Based on this and more, Stevens posits the idea that rhythm, not pitch (privileged in traditional music education), is the key to understanding musical sound and experience. Stevens explains this early in the book:

> *The click and sustain are different durations of sound. In order to differentiate between them we need silence. Silence also has the property of duration. As soon as we choose the length of silence that separates the click and sustain, we are making a RHYTHMIC choice. Through the combination of sounds of different lengths, RHYTHM becomes manifest as the next fundamental element in music. All music is made up of these fundamentals. Where specific rhythmic patterns become associated with particular cultures and musical styles, in our pieces we try and isolate those elements of rhythm which are common to all music.*[14]

The book goes on to describe and provide instructions for participants to realise and explore over 30 pieces with titles ranging from 'One Two' based around counting and rhythm, and leading to improvisation and composing in pieces such as 'Scribbling' 'Sustain', Triangle' and 'Ghost'. These pieces became the bedrock for many jazz and improvisatory musicians' creative practice[15] as well as defining how many musicians set about leading community music workshops in a host of settings from the 1970s onwards around the UK. They are not only remarkable artistically, but also in their educational approach because they are rooted in how people hear and experience music rather than requiring specific technical skills on an instrument or knowledge of traditional musical notation. In the Introduction to the section of the book on improvisation, Stevens makes this focus away from notation clear when explaining his idea of 'aural sight' as 'the awareness of, and ability to listen and identify the sounds within the group environment.'[16]

Stevens uses graphic scores and verbal explanations of how musicians may perform through his pieces which are in effect teaching instructions too. The frustrating irony is that just as traditional school music educators were seeking a new approach, here was one in development which met many of their aspirations. The methods Stevens used were not so far different to the experiments so valued by Paynter in particular from the classical avant-garde. However, the

[14] Ibid p.5–6

[15] See Memoir One and Two by Steve Beresford and Maggie Nicols respectively in the opening pages to the Rockschool facsimile edition of Stevens (2007) in which they describe this in detail in relation to their own and others' musical work

[16] Ibid p.60

crucial difference between Paynter and Stevens was their aesthetics and, for Stevens, how this led to a commitment to social collectivism. For Paynter, the composer's ideas and intentions were paramount, as his tradition of music education schooled pupils to learn to realise these; for Stevens, everyone participated in creating the composition and could be included in this process whatever their initial levels of technical musical skills. This meant Stevens' method has the potential fully to realise the aspirations of the Creative Music idea by reaching out to and including the vast majority of pupils in schools for whom conventional school music was irrelevant, boring or dull – especially pupils from diverse ethnic backgrounds. Yet Paynter and his colleagues were either unaware of or were not curious enough to seek out this genuinely new idea. That was a real failure.

In her 'Memoir Two' within *Search and Reflect*, British jazz singer Maggie Nicols explains the use of the individual pieces better than I ever could. Nicols' account reveals just how disappointing it is that this approach was never considered as a way train school music teachers and help them deliver a new form of music education from the 1970s onwards. That was such a missed opportunity by Paynter, Swanwick and all their peers, especially as this music making was going on all around them though community projects. Here are a few of Nicols' explanations of the pieces which she also used in her own music workshops from the 1970s onwards at places like the Oval House Theatre (words in capitals denote the titles of the John Stevens' compositions in *Search and Reflect*):

> *John demonstrates the essence of timekeeping with the basic unit of ONE TWO…In RHYTHM TREE...John demystifies the maths of music only to lead us deeper into its infinite possibilities…..CLICK PIECE …presents the almost impossible adventure of attempting to exactly reproduce the shortest sound you can make. This unites experienced musician and beginner alike… ..In NUMBERS…he got us to shout out unashamedly 'I GOOFED' when anyone made a mistake. We would then re-start with renewed concentration.*[17]

Nicols explains that the pieces are challenging to master but open to everyone to participate – perfect for a mixed-ability group or school classroom. They relate to people's experience of sound directly, free from cultural assumptions of hierarchy, while getting directly to the heart of making music. Stevens' approach, according to Nicols, helped everyone participate because he worked 'at the pace of the most vulnerable person in a group'[18] and above all Nicols believes that while the pieces 'cover the whole spectrum from meditational to

[17] Ibid in the Memoir Two in the opening pages of the (2007) facsimile edition

[18] Ibid as above

mind stretching' they were also 'serious fun'[19] – surely the best recipe for effective music education which aims to include all in a class room rather than prioritising only those with conventional music technique and skills.

The impact and development of Stevens' and Community Music's work is explained by O'Donnell and Tickell in their interviews for this book. Tickell remembers how her training in *Search and Reflect*, which she undertook like all trainees on the MSC's[20] Community Music programme, fundamentally changed and challenged her, having been schooled musically within the orthodox tradition until then, including her conventional music degree. As she explained to me, 'I was an unemployed hopeless music graduate with a music degree and a capacity for scraping a bit at the cello wondering what I was going to do with my life'.[21] Tickell joined the government-funded scheme that Dave O'Donnell had managed to create which paid musicians £40 a week in the 1980s to train and work as community musicians. Back then, that was enough money for a young musician to use as the basis for a freelance income plus it provided Tickell and many more with a life changing and rigorous music training:

> *What* Search and Reflect *did, which I will always be deeply grateful to John for, was to say let's re-think creativity for you as an individual and let's re-think creativity for you in the context of a group.* Search and Reflect *enables this beautiful interplay around discovering creativity through a moment-to-moment exploration, so you suddenly realise that your own creativity is dependent on the people around you. That challenges the essence of the classical didactic tradition, undermining the idea there is just one great mind who comes up with amazing ideas, and that we as performers have to serve and nurture only that.* Search and Reflect *argued that creativity is so much more dynamic and is more to do with wonderful interplays in the moment between yourself and others, and how that is constantly changing with everything around you.*
>
> *I genuinely believe that being creative is an act of love, an act of giving up and surrender. To facilitate this* Search and Reflect *takes you on a spiritual journey through music. I have never seen anything quite like it. It is a falling in love with your capacity to be creative in a community. It is the embodiment of something very profound, and that is why Community Music was so special for so many people because it embodied everything* Search and Reflect

[19] Ibid as above

[20] The Manpower Services Commission (MSC) was a government organisation which funded training programmes across many sectors, not just music, to attempt to alleviate unemployment

[21] Alison Tickell interview 12 February 2021

was seeking to do. John Stevens was a genius, and he could work with a bunch of conservatoire violinists, or a crowd of teens in a youth club, because he gave 100% commitment to that journey of love to everybody. Experiencing that with him was brilliant.[22]

The training Tickell had was part of a scheme funded by the government through its Manpower Services Commission. Dave O'Donnell explains in his interview for this book how this came about. Arguably it is the first example of a UK government scheme designed to train musicians for employment. The scheme was an outreach project designed to justify the continued development of the fledgling National Jazz Centre, as O'Donnell explains:

Community Music came out of a project called the National Jazz Centre which never opened but was the dream of a small number of jazz activists to have a national centre for Jazz. We identified a building in Floral Street in Covent Garden which was an old banana warehouse. It was a fabulous building, and they raised some money to start building and sound proofing it. A lot of the funding was coming from… the GLC. As with most building projects, they began to run out of money. So to get more funding they were being obliged to show some sort of community benefit.

One of the prime movers was John Cumming who co-runs Serious Productions. We had worked together at Bracknell Arts Centre and during my time there I effectively began a community music project although it wasn't called that at the time, promoting punk bands, creating free rehearsal space and all the rest of it. That was in 1974 to 1978.

John Cumming said we were going to create a music outreach project. Back then there were no music outreach or community music projects. They were plenty in Drama, and his background was Theatre in Education and experimental theatre, but there were no equivalent models of theatre in education for music in schools. We know why – because Classical music had a strangle hold on all of it. In theatre there was due respect shown to twentieth-century playwrights, while any kind of non-classical modern music was shown no respect. We were the first to do this type of outreach project in music, using the theatre model for Jazz and popular music.

John got funds from the Manpower Services Commission's money which was an unemployment scheme designed to artificially manipulate the unemployment figures by paying £40 a week to unemployed musicians (of which there were many at the time due to the recession). We started this and it took off

[22] Ibid

like a rocket with a massive demand for youth clubs, schools, community centres. We didn't have any equipment or instruments. We just had my old van and an old PA plus seven part time musicians who had come off the dole. Crucially, we also had John Stevens who was the creative brain behind the training and delivery of the music and he was also a jazz musician coming from the field of improvised music. He had created the pieces in what became Search and Reflect *even then, but they were all in his head and he hadn't written them down.*

We worked three days a week on this project. Two days were training – although we didn't call it that – in Search and Reflect. *The other day each week was going out to do music workshops. My job was to manage all of that and make it happen. His job was to teach* Search and Reflect. *We didn't train them in anything else. But it gave these musicians, who were all good players without any formal teaching skills, a radical repertoire of workshop pieces that could be used in almost any setting.*

The MSC could see we were being so successful they offered us agency status. This meant we could offer an unlimited number of places on the programme. We could also set up our own projects elsewhere. We started in August 1983 with seven part-time musicians and by August 1985 we had grown to 120 musicians and we had projects in Lewisham which became Midi Music, and also there was Musicworks in Brixton which started as a CM project in Raw Material's building of today (we didn't start Raw Material). We had CM Wales in Cardiff, CM East in Norfolk. We were funnelling the MSC funding to them. There was also an African Drumming group and a community recording studio in Camden, and there were about 12 projects including our own that we were the managing agent for.

It took off and demonstrated for the first time the massive demand hidden under the surface, with the tip of the iceberg being music in schools, and under the surface the huge rest of the iceberg being this unmet hunger for music for young people who wanted to play the music they wanted and liked.[23]

The success of Community Music in developing a national network of musicians in the early to mid-1980s who were trained to lead and facilitate music workshops based on Stevens' ideas stands as a huge achievement. CM has gone on to support the development of organisations such as the Midi Music Company, Raw Material, Sound Sense, Community Music Wales and Community Music East, all of whom have played a significant role in developing similar type of

[23] Dave O'Donnell interview 22 February 2021

work for their regions and some of which are now funded nationally by the Arts Council of England. Others involved in Community Music at that time have pioneered aspects of music education in their own right, such as Denise Stanley, a board member in the 1980s. This scheme trained and influenced a generation of musicians who went on to create amazing music as well as leading music workshops in the Community Music style around the UK and the globe. The Asian Dub Foundation are among the highest profile of Community Music's alumni, alongside jazz musicians such as Courtney Pine. These alumni and the organisations listed above, which were established directly or indirectly through Community Music, helped justify others' work in developing new and allied ventures. In London, this includes John Stevens' bass player, Gary Crosby, of the Jazz Warriors. Crosby later became the inspiration for the amazing Tomorrow's Warriors music development project and is the recipient of the 2018 Queen's Medal for Music. In his interview for this book Crosby recalls:

> *How I got into music workshops was a mixture of working with John Stevens, plus the Jazz Warriors were doing some great workshops and collaborations with great musician/teachers, like Henry Threadgill and Art Blakey which were important and very beneficial.*[24]

In addition, other musicians and singers were influenced by Stevens and Community Music. Carol Grimes, charismatic British jazz, blues and opera singer first got into running her innovative vocal workshops through Maggie Nicols. Carol recounts this in her interview:

> *I had met Maggie Nicols on a ferry coming back from gigs in Europe in the late 1960s. She was a great friend of John Stevens and was a big presence in the London improvised music scene. She rang me up in the early 1980s to ask me to dep for a few workshops for her as it conflicted with tour dates. I told her I had never taught. She had a studio in Wapping back then overlooking the Thames which was blissful. I went along and ran a few workshops with her. I was absolutely terrified. It was so different to a gig. There you assume the people in the audience are there because they like your music but walking into a room with people wanting to learn from you, I felt I was holding up a placard saying 'I know what I'm talking about', and of course I had no experience at all of singing teaching apart from terrible singing lessons at school in the 1950s.*
>
> *I just played it by ear and winged it, and they came back the following week. I did three weeks because of her tour. Then I got a call from a woman at The*

[24] Gary Crosby interview 19 March 2021

City Lit which was run by ILEA back then. In the meantime someone else got in touch with me and I ran singing workshops for ILEA in Bethnal Green in an adult education centre. They became quite successful and the word got out in the adult education world. They sent in a film crew to shoot a couple of my sessions because, although I didn't know it, whatever I was doing was unique and new. I must add here if it wasn't for Maggie Nicols it would have taken me far longer to reach that point.[25]

Tim Brown who founded Raw Material was also a Community Music alumnus. For Tim, that was a jumping off point for further professional training in intercultural studies at the Institute of Education and a job at the ILEA funded Cockpit Theatre which led him to recognise the social injustice endemic in music education. He aimed to address this through Raw Material:

I went as a participant to Jackson's Lane in Archway for CM workshops. I probably went there for quite a while. I also went to Hoxton Hall to the jazz workshops there which were fantastic along with my son playing trumpet. We were a horn section there. That was a completely independent charity in an old music hall. It had great musicians involved in that. I took it on myself to train. I can't read music properly, but I have my own studio still and produce a lot of music and visual arts too. I sequence, record and link that with live recordings.

I also went as a teacher fellow to the University of London's Institute of Education. I did two things there – an art teacher's certificate to teach visual arts; plus I did a study into issues of race and equality in the music and arts education system that I was working in. That was like doing an M Phil and I was attached to the centre of intercultural education. That was where I got the idea of doing Raw Material.

I had in between times got a job at the Cockpit Theatre for a couple of years in Marylebone. After the art teacher training, I decided I didn't want to work in a school having done teaching practice. This job came up at the Cockpit Theatre which was a multi arts theatre funded by the ILEA. I got the job in community arts and through that I started to work with the local community in one of the estates around Lisson Green. I met there all these talented young people of Caribbean origin. I thought they were creating all these amazing pieces of work. Everyone paid to work in the Cockpit was White and middle class so I questioned why the young talented Black people weren't

[25] Carol Grimes interview 1 February 2021

getting the jobs at the theatre. All we did really was to appropriate their Black culture as we were getting paid and they weren't.[26]

This desire to combat cultural appropriation has always been central to Community Music's work as well as influencing many other organisations. This has led to Community Music supporting the foundation of Black-led community music organisations such as the Midi Music Company in Deptford and ADFED with the Asian Dub Foundation to put these ideas into practice.

The Community Music programme was highly successful, taking this innovative approach to music education into schools, youth clubs and centres for the differently abled. The musicians involved in its delivery were diverse, reflecting the increasingly multi-ethnic population of London in contrast to the overwhelmingly White demographic of school music teachers at that time. These projects were always concerned with long-term outcomes, and real connections with the communities of people involved, setting a better and new standard for this style of music work. O'Donnell explains this in his interview:

We went everywhere – primary and secondary schools doing after school projects; we were in youth clubs with teenagers primarily. There were quite a lot of women only groups run in youth clubs run in some pretty rough areas. We worked with the 12 Tribes of Israel Rasta project in Brixton; we worked with special needs centres, with Felix House rehabilitation centre for addicts; with seriously physically disabled young people. These were all long-term projects usually with a regular weekly session. A long term approach has always been one of my obsessions. This is down to my first exposure to community and civic arts centres at Bracknell and elsewhere. I saw the damage done by short-term community arts projects which were rampant in the 1970s. I determined that we would work long term with young people. CM has always had an obsessiveness about long termism.

The diversity of the musicians we trained on the MSC scheme was pretty extraordinary. Some of them were not technically very well skilled but eager to learn with high levels of ability and without formal qualifications. It was what you would expect coming off the dole, we had a lot of DJs, African drummers, jazz musicians, rock guitarists and singers. This was pre-digital so none of the digital army had turned up yet.

As an estimate, it was about 40% BAME and 60% White. There were also classical musicians like Al Tickell who came to us with her cello under her arm after doing a Classical Music degree, but not knowing what to do with

[26] Tim Brown interview 25 February 2021

> *the rest of their lives and who saw this as a compelling opportunity to get involved with an alternative to the sense of failure that music students often have when they don't make it into an orchestra.*[27]

The MSC scheme was closed down by the Conservative government in 1987, with their remit and work later being partially taken over by the local and regional Training and Enterprise Councils (TECs). This meant this sizeable programme of music training and education quickly had to be scaled down and re-organised by O'Donnell and the rest of the Community Music team. It was partly as a result of the MSC scheme closing that Community Music's related organisations such as Midi Music Company, CM Wales and CM East became independent so they could benefit from and adapt to the more local and regional funding model of the post-MSC period.

BBC *Rockschool*

Other musicians who were on the Community Music scheme included two members of what became the UK's most successful all-women jazz group of the 1980s, the Guest Stars. These links between the people involved at this time in these newly founded organisations are typical. In her interview for this book, the Guest Stars' lead guitarist, Deirdre Cartwright, recalls this:

> *Ruthie and Julia, the original bass player, were very involved with John Stevens and we used to use those exercises in warm ups for the Guest Stars. Several friends of mine did the Community Music project because it was a good way of getting £40 a week and doing music. I wasn't involved in that although I did go along to see Art Blakey do a workshop. I knew loads of people who did it like Jan Ponsford because it was a legitimate way of earning money.*[28]

Cartwright did not do the Community Music MSC scheme as she was busy gigging in numerous rock and jazz groups around London:

> *I played in quite a few different bands including three all girl bands when I was fairly young, around 15 or 16. There was one with my sister. After that I found one through* Melody Maker*...The only girls' band we had vaguely heard of was Fanny because they had been on the* Old Grey Whistle Test *on TV, and of course Suzi Quatro. They were the only women I saw playing on television, as well as Painted Lady who became Girlschool. I joined them*

[27] Dave O'Donnell interview 22 February 2021

[28] Deirdre Cartwright interview 23 March 2021

> *because Painted Lady put an ad in* Melody Maker *for a drummer. I went along with a friend for moral support. They saw my guitar and asked me if I played and if I could play lead like Jimi Hendrix. I didn't know to be honest as we were so naïve but they said Jimi played solos for a really long time. They played something like Hey Joe. They could play the backing for the track and I played this really long solo over it. After that they asked me to join the band.*[29]

After that Cartwright joined another band, Tour de Force which ended up being managed by Harvey Goldsmith and signed to United Artists. Their first album was recorded but was lost in a studio fire, and its release coincided with the emergence of Punk. That band ended, so Cartwright started rehearsing and playing with the Guest Stars which famously became one of the UK's most sought after jazz groups. Cartwright's description of how the Guest Stars began is a timely explanation of how life for women musicians differed, in the early 1980s, from that of their male counterparts:

> *In 1981, they were called the Guest Stars as a trio because they had guest musicians, men and women. The Guest Stars didn't set out to be an all women band. A couple of women used to rehearse together. People would come and sit in with them as I did. The men who did that had far more gigs and contacts and stuff going on. That meant the people who were free to rehearse and gig were the women because the men were in five or six bands while the women maybe were in one or two. So there was a smaller pool of work available to us.*[30]

The Guest Stars quickly established themselves on the British and international jazz scene in the early 1980s as Deirdre recalls:

> *All of a sudden, the Guest Stars started to get really popular. We ended up doing all the jazz clubs and the biggest jazz tour in the UK in 1982–3. Jazz Services*[31] *would put a band to tour usually for a dozen gigs, and with us they had to call a halt to our tour at 20 gigs. Every gig was packed. We then got picked up by the British Council and did tours all over the world.*[32]

[29] Ibid

[30] Ibid

[31] Jazz Services: was a charity mainly funded by the Arts Council as the chief advocate for Jazz in the UK, see *https://londonjazznews.com/2017/11/14/news-jazzuk-formerly-jazz-services-closes-down/* accessed on 04 October 2021

[32] Deirdre Cartwright interview 23 March 2021

During some downtime, Deirdre went out busking in Covent Garden. That led to her getting the gig for which she is iconic in British pop music education, presenting the BBC's *Rockschool* series[33] alongside bass player Henry Thomas, Keyboardist Alastair Gavin and drummer Geoff Nicholls. Cartwright tells the story better than I can:

> *Chris Lent was a young television producer. He decided to get some Rock music on TV. There was no internet or YouTube back then and very little music on television. Chris had already got Geoff and Henry for the show. I was busking in Covent Garden, one of about three times ever I did that. I had a little battery amp and we played jazz standards and a few bebop things. Chris was walking through Covent Garden to interview an American drummer for the programme. He was in the end the person who interviewed me and gave me the job. He watched me for a bit. I was in my early 20s. Luckily he had an assistant producer with him who was a woman. He had been talking about who they were going to get to do the guitar on the show. She suggested me, and he wanted to know if I could play anything else other than Jazz. They had to track me down, and two weeks later I got this call out of the blue from the BBC. Somehow, they had found me. I went in and met him. We chatted and asked me to play some Rock, and Funk. He asked me to do the show, and if I could write because there was a book to go with the series. We had about two months to write the book, about 20,000 words. I had no idea how to do it, but I just said yes of course.*
>
> *What was great about that show all those years ago is that they managed to hire a woman to play guitar and a Black guy on the bass. A lot of younger Black musicians would come up to me and be very open and I felt like I was part of something that wasn't just Whites only. That was really important. It was the same with young women musicians too for years.*[34]

On *Rockschool*, for the first time on mainstream media, pop and rock musicians showed the viewing public, including young musicians around the world, how to perform their music as well as how to use the fast-developing music technology that was revolutionising music performance, production and recording at that time. The show represented the classic BBC mix of education as entertainment, featuring explanations of techniques and technology alongside archive and live

[33] There were two BBC series produced in 1983 and 1987 shown in the UK on the BBC and later on public television network, WNET, with Herbie Hancock as an additional presenter. Two books were also published in the UK and USA, one for each series. See Cartwright et al (1984 and 1988)

[34] Deirdre Cartwright interview 23 March 2021

performances and interviews with some of the world's leading pop and rock performers, from Jimi Hendrix, Rick Wakeman, Motorhead and the Mahavishnu Orchestra to Depeche Mode, Bronski Beat, U2, the Smiths, Robbie Shakespeare and Annie Lennox. The books accompanying the series took a similar approach with Volume 1 focusing on playing rhythm section instruments and key established rock and pop styles.[35] Volume 2 presents detailed consideration of the use of technology as well as extensions to the instrumental technique from the earlier volume plus vocal technique information from leading British singer, Juliet Roberts.[36]

The *Rockschool* series and books celebrated the fact that playing Rock and Pop was hugely rewarding and demonstrated that the linked processes of developing a playing style, or a way of recording or song writing, was something that could be passed on from musician to musician in an orderly way. While its core purpose may not have been to teach its viewers, its impact and success was to demonstrate that Pop and Rock music could be the stuff of exciting, relatable and popular education.

Hackney – an example of council-led cultural regeneration

As the 1980s progressed, further developments demonstrated other possibilities for Pop and Rock education. From within local government examples of cultural regeneration policies emerged using music. In the London borough of Hackney two such innovative projects developed, led by individuals who went on to national prominence in music and music education. The first of these was led by Horace Trubridge, now General Secretary of the Musicians' Union but then ex-sax player with the commercially successful band Darts who had a string of UK Top 10 hits from 1977 to 1980. The second was the Hackney Music Development Trust (HDMT) co-founded by Christina Coker, who soon afterwards would become the first chief executive of Youth Music and so the first Black woman to lead a national music organisation in the UK.

Hackney Council recognised the talent in their borough and understood the potential for using music to regenerate employment and cultural activity. For Trubridge this initiated a career supporting musicians in protecting and taking control of their music and their finances, first at what became known as the Hackney Agency for Music Marketing Action (HAMMA), funded by the local council, and later at the Musicians' Union. Trubridge was influenced by his own negative experience with Darts and used this as a spur to try and protect musicians and encourage them to take control of their commercial lives so they

[35] Cartwright et al (1984)

[36] Cartwright et al (1988)

would not be unfairly treated. Trubridge explains this in his interview for this book:

> *…the experience I had with Darts, Magnet Records and Bob England's management really made an impression on me. I came to hate the record industry. Every musician I met had their own stories about how they got ripped off and this made me feel that the industry was rotten to the core. In some respects, I still think that. I had a profound sense of injustice when I came out of Darts.*
>
> *I worked next in several bands. I did a good fun restaurant band called Sitting Ducks. I joined a band called Hit List who had a deal with Virgin. They wanted me to sign the record deal with Virgin and I refused. I didn't want to sign to a record company ever again so I stayed in the band and was paid as a session musician. Hit List had a record released called 'Into the Fire'. It was starting to take off and then the Bradford fire disaster happened and Radio 1 said they couldn't play the record any more. The record got pulled, and the band were dropped by Virgin. Those were the days that Virgin Records would almost sign anything that moved, and at their Monday morning meeting bands would just get dropped. So by staying as a session musician with Hit List, I earned more money than all the other musicians who signed the record deal… At that time I decided to make sure I had a secure income. I didn't want to be known as that guy who used to play in Darts. I tried to get various jobs. One job I went for was at a plumbing firm, and every time I went for interviews they always recognised me as the bloke who played in Darts and I didn't get the job.*
>
> *I saw in the magazine City Limits an advert that Hackney Council had put in for a 6 month job to see if they could promote music in Hackney. That is how HAMMA came about. I went along to the interview and I spread out all my records and told them I really wanted the job and thought I could do it. I had a steering group from the council who met with me every week, involving local people, and I said I thought it was crazy if I limited what I did to just Hackney. If a Hackney band had someone in it from Wandsworth, I needed to be able to help them. They agreed for me to do it for all musicians from the bands who came to me.*
>
> *We set up a label, and I believe I invented the Demo Jury. I contacted record labels. I knew A&R people really well. Geoff Travis had asked me to go and work for him at Rough Trade and in the same way I wouldn't sign for a record company, I didn't want to work for one either… I wanted to connect musicians with record companies so they could understand how the process worked. At the same time, I was constantly advising them not to sign anything*

with record companies unless they were paying an awful lot of money or offering something you can't do for yourself. That was always the DIY principle I pushed through HAMMA.

Hackney had a lot of money at that time. It was a Labour council and they realised there was a lot of talent in the borough. For example, it was so exciting to work with reggae bands like One Style MDV, I got them gigs with Burning Spear and Misty in Roots, and all these supports as they were a really good band. They had a singer called Clappers Priest who was like a Raggamuffin Rapper. I put out a record with him that he wrote and it was record of the week in Music Week.[37]

Trubridge's work soon caught the attention of the Musicians' Union and others. Brian Blain, driving force behind the MU's MUzitech, connected with Trubridge and got him involved with the MU's recently appointed music business adviser, Mark Melton. Together they started to run music careers talks all over the country for MU members, a similar idea to the MUzitech gigs, but focusing on career strategies and serving the majority of the MU membership who were playing in rock and pop bands rather than in orchestras or West End theatre pit bands. I attended lots of these events and saw the passion, intensity and focus that Trubridge and Melton brought to the challenging task of explaining to their audience of musicians how the music business, especially the record and publishing business, really operated and how they could work effectively within it. Trubridge recalls in his interview how these went:

We were sometimes doing these seminars two or three nights a week. They were always packed out and the room was heaving. There wasn't back then much of this sort of education and information sharing going on. We were pioneers really. We were the first to do it and nobody had done it before like we did. I had been through the business, so I hadn't studied it as an academic or was faking it, I had done it all so I could say what it was like to sign to a record deal, and talk about the pitfalls in recording and publishing contracts, and what it was like to be on the road, whether or not the label would put the record in the shops. So, with Mark's experience as well, we could pass on all this knowledge and experience.[38]

What Trubridge and Melton pioneered is something that has become standard practice in successful pop music courses ever since – bringing in credible

[37] Horace Trubridge interview 16 March 2021

[38] Ibid

professionals from the music industry who are currently working to help students to understand the realities of the business they wish to enter. A specific innovation that Trubridge introduced in Hackney and then for the MU was the 'Demo Jury'. He describes this:

> *I was mostly getting tapes from bands as I was at HAMMA, and then was feeding them through to A&R people at record companies I thought might be interested. At the same time, I was still doing Demo Juries which were great. I could get A&R staff to come to Demo Juries and speak their mind about stuff. It was a really good process. To this day I despise record companies, but some of the A&R I worked with back then had good ears and it was great for them to be able to speak freely to a roomful of musicians, some of whom think the world owes them a living and put into some perspective where they are in the industry which was often an eye opener. I had a lot of quite hard-nosed musicians and artists say to me after these Demo Juries, maybe they wouldn't carry on their music career in the same way – either take their music to other channels in the music industry or get out of music altogether. I used to say back then that moving someone out of that area of the music business was almost as important as moving them up. There were too many people trying to get into it. At the Demo juries we would speak honestly to people to put them straight.*[39]

Trubridge and Melton's approach to the music business back then was documented in their articles in *The Rock File: Making it in the music business*.[40] The impact of their talks was huge on the musicians listening and discussing with them how to move their careers forward. As just one example, this is how Mike Pailthorpe reacted to Trubridge's talk at the MU-backed Brighton Rock summer school. Pailthorpe has gone on to work as a songwriter, producer and musician as well as being a key tutor in establishing and leading Pop Music degree and diploma courses at Worthing's Northbrook College (now known as part of Greater Brighton Metropolitan College). Pailthorpe remembers Trubridge at Brighton Rock in 1989 in his interview for this book:

> *Most important of all the guests was Horace Trubridge. I took his number at HAMMA at that point. He was prepared to talk to everyone, even an older guy like me with a funk band. I used to go up and see Horace, take him stuff and he was fabulously honest. For example, with one track he summed us up saying that what we were trying to do was street soul and our vocalist*

[39] Ibid

[40] Trubridge (1991) and Melton (1991)

sounded like a Radio 2 session singer. That moment everything fell away and I realised he was absolutely right… I have stayed in contact with him... He was fantastic.[41]

The other cultural project funded by Hackney council was the Hackney Music Development Trust. This was co-founded by Christina Coker. She was one of the few Black women in her generation to become a secondary music teacher. By the 1980s she had become part of the ILEA staff working in the chief education officer's office. She was concerned at how instrumental music lessons and teaching in general would fare as the ILEA was closed down and its music education work devolved to local councils. This prompted her to found an innovative independent music charity in Hackney to secure the future of music instrument education in the borough and to extend the scope of this work into community music work. In many ways this was a precursor to the idea of music hubs which today are funded by the Arts Council of England to provide this type of work across the country. In her interview for this book, Coker explains how and why this all happened:

My first job was as a secondary music teacher, teaching music and French in a Kent secondary school in the late 1970s. I went through various things and ended up in the 1980s working for ILEA. I was in the central office with the chief education officer. I was there four years and in the final year ILEA was abolished, everything was being broken up and being devolved to local authorities in London. When I watched this, I could see what was happening to the music services, the advisers and all of that structure as it was being devolved. Then I moved to Hackney in a position where I was really central to the embedding of the new education service into Hackney council. There was a real opportunity for seeing where education and the cultural part of education fitted together in Hackney council.

At the time there was a big push on regeneration. Most of this was physical regeneration. There was very little cultural regeneration. At that time, I was involved in the discussions about regeneration, I was also heavily involved with the music advisor, Annie Cartwright. She was worried about the Centre for Young Musicians (CYM).[42] *It had its own off-shoot in Hackney but it didn't have the finances to pull it through. So, Annie and I had a chat and*

[41] Mike Pailthorpe interview 6 April 2021

[42] The CYM was the ILEA funded organisation serving the whole of London founded in 1970 providing state funded instrumental lessons and tuition in groups for young people. It still exists and details about it can be found at *https://cym.org.uk/about* (accessed on 14 May 2021)

came up with the idea of an independent trust. She wanted something to raise funds to support CYM; for me I was also very interested in the development of music beyond school and into the community as part of Hackney council's push for regeneration.

I am somebody with a broad eclectic music taste and what I loved about Hackney was the diverse musical and cultural mix in the borough. But that was very little supported and people were often unaware of what was going on. In my spare time I used to go clubs and community venues and hear some fantastic Turkish music for instance, but it was all quite underground and unsupported. In the youth centres there wasn't anything dynamic going on in support of music and cultural development. Annie and I had a discussion with the head of Hackney council and Director of Education and put to them whether it would be possible to set up an independent trust which I would run. The council would pay my salary and give me office space. The rest was up to me. That was the engine for starting off Hackney Music Development Trust. For most of the four years it was me and later one assistant that ran this thing. We raised money and started making partnerships in the local area.

Coker is an inspirational yet unusual figure in British music education. Her passion for Classical music helped fuel her journey through the traditional route to becoming a secondary music teacher, despite invariably being the only British Black woman present during her music education. She recalls this in relation to what she went on to do at Youth Music, including setting up the Youth Music report on Higher Education discussed in Part 1 which documented and raised concern about the paucity of non-White music teacher trainees:[43]

One of the reasons why I was so passionate about what I did at Youth Music was down to growing up in the north east of England. I was the only Black person playing in the youth orchestra I was in. The route to making music or becoming a music teacher was very narrow, there was just one pathway. I went down that route, but I can't remember a time when I wasn't alone as the only Black person on that journey.

As a Black person pursuing a career with Western Classical music at the core, I was often viewed as an anomaly – but at least I had a supported career pathway to follow. No such luck, though, for so many of my peers whose main musical passions lay outside Western Classical – there were no obvious progression routes or support on offer for them.[44]

[43] Youth Music (2000)

[44] Christina Coker interview 28 April 2021

Coker occasionally joined forces with Trubridge in Hackney as she saw the potential for him to help advise the musicians she was working with in the local estates and communities to make a different impact to traditional music education services. This was almost unique for someone back then with Classical Music training. Coker describes working with Trubridge:

> *What was really clear from some of the young musicians I had met in Hackney was they didn't know what the next stage was in terms of finding their place in the music industry. Somebody put me in touch with Horace. He was brilliant. We ran a number of Demo juries and music business seminars and he bought people in. We did that as part of what HMDT was starting to do.*[45]

Coker went on to develop community music initiatives based on the council estates in Hackney. This was ambitious and innovative work which attracted the involvement of national arts organisations and artists. But for Coker, the key was finding a way for high-quality musical work to support the development of a real community in the locality:

> *The Clapton Park Estate was one of the estates into which the council was ploughing money. They had done a fantastic job of pulling down the old tower blocks and landscaping the whole place. It looked great. But it was dead, and barren. I went there and knocked on doors. There wasn't any sense of community or people coming together at all. Out of discussions with people on the estate, the person who ran the Pedro youth club was particularly interested in music. I had discussions with ENO [English National Opera] which was doing interesting work with singing with elders. They were interested in doing some partnership work. From that we made something called the Summer Music Splash which we did on the Clapton Park Estate for two more years before I left HDMT. That demonstrated what you could do to build a community of music making around people of all ages in disadvantaged circumstances if opportunities, support, and a focus were provided.*
>
> *It also brought talent out of the woodwork who were or had been musicians. There was no genre bias. It was about people having the opportunity to make music, form a community, to have something they could hang onto and get lot out of musically, culturally and socially. It wasn't about one-off workshops and that meant people were able to feel like they were on some sort of authentic music journey, with much to explore, learn, develop and share longer term. To build on this work, I met with Jonathan Dove to find out if he might be interested in developing a community opera in Hackney – the*

[45] Ibid

> *answer was 'yes'. So, with a continued partnership with ENO, it was full steam ahead. 'A Palace in the Sky' came out of that – which was Hackney's first community opera. It was a focused collaborative endeavour of cultural and musical diversity with a commitment to excellence. Best of all, it brought together community-based musicians, some of whom I had heard when I started working in the borough, and all sorts of people who were part of the fabric of music making in Hackney – it was their community opera.*[46]

This open approach to all music styles, informed by the desires and interests of local communities as well as a recognition that music education could and should involve career and business planning for artists, characterised so much of what Coker went on to achieve at Youth Music which will be discussed in Part 2.3.

Formalised pop and rock colleges emerge

As all these initiatives became established, it set the scene for the creation of the first pop and rock instrument performance schools. Early key examples set up in London were led by charismatic players, some of whom had studied at the Musicians' Institute (MI) established in Los Angeles in 1977. The initiator of the first music school was Francis Seriau, a French drummer relatively new to London. In his interview, Francis confirms how music education in France was no more enlightened about Pop music or drums than it was in the UK:

> *Music and drumming were always what I wanted to do. I remember, at the end of a crucial school year, I was 17, in front of a large panel made out of the Head of School and all my teachers. It was about putting you on the right pathway. When my turn came, they asked me what I wanted to do as a career. 'Music' I said. I remember the Head of School looking around baffled at the other teachers equally baffled, and just dismissing the idea and saying 'Music? Music? – we don't have that. What else do you want to do?' It was that sort of thing. It was just not part of the system, so you had to do something else. It was a nightmare for me. My school results were not good anyway. They kicked me out and sent me to a technical college where the Head, Marcelle Fouquet, was a fantastic lady. She lent me a drum kit and a practice room with the key. What more would I want? It was heaven. For the next two years I practised every free hour I had.*[47]

After those years of practice Seriau arrived in London aged 21 knowing only a little English and with few connections. With hard work and application, he

[46] Ibid

[47] Francis Seriau interview 12 February 2021

started gigging and working as a drummer, and soon began being approached about lessons:

> *In 1982, I started giving some lessons as people were asking me. Almost right from the beginning, I decided to formalise the structure of what I was offering. I gave it a commercial name and in 1982 effectively Drumtech was born. I remember doing a survey amongst people I knew – I had a list of potential commercial names for my drum teaching studio and people ticked the name they preferred. Drumtech was the one. That was my favourite one too! I started teaching in one of the living rooms in my then girlfriend's parents' house in North Wembley. I used to advertise in Harrow and around there. On the one hand I had my music career which I was pushing, and on the other, in a light way, I was developing my teaching activities. In 1984 my girlfriend's parents retired to France and that was when I took a little studio in Stanley Gardens in Acton.*[48]

The Stanley Gardens address soon became synonymous with Pop and Rock music education in London. Seriau quickly made some decisions which were innovative at that time. First, he gave his drum lessons a brand name. Secondly, he organised his teaching around a curriculum which broke drumming down into concepts. He connected with professional drummers who wanted to learn fresh ideas and techniques and publicised his teaching work through the newly established music instrument focused magazines from Music Maker publications. This was mainly in their drumming title *Rhythm* and in its independent equivalent in France, *Batteur*, which drew in an international student audience. Seriau details all this in his interview:

> *At that time no one had given a teaching practice a commercial name. It was 'John Smith guitar lessons' or something else like that. I believe mine was the first commercial name for lessons in the UK. The methods I developed attracted attention. Soon I started to get people for lessons like Pick Withers from Dire Straits, Bill Bruford from Yes and King Crimson, Rat Scabies from the Dammed and a lot of other people. I was obviously marketing my lessons but I realised I had developed something people wanted.*
>
> Rhythm *magazine started around this time, I approached them and they gave me a page to write an article every month which I did for years. It was a great outlet for all my music ideas and a fantastic platform to promote my lessons. I loved working with Music Maker as the group was called. They were a great bunch. I would go to all the music shops, talk to the people on*

[48] Ibid

the desk and hang out there on Saturday afternoons to give out my leaflets, play in the shop and show what I could do.

The word got around very quickly. It was amazing that within one year of opening up I had more students than I could cope with. They were aspiring professionals, keen amateurs and pros. Many of them were older than me. Psychologically, it was a bit tricky for me to teach older and more experienced drummers. It took me a little while to be able to manage that. They were coming to me as players in well-known or established bands looking for help on their technique or to grow their creativity, learn new things, become better players.

I was conscious that I was developing some interesting new education techniques that weren't on the market in the UK at that time. I realised I was opening doors in drum education that hadn't been opened before in this way. How that came about was a mix of inspiration, research and dedicated work. I decided to formalise this into a coherent curriculum. I organised my teaching material into small units or booklets and used them as a base for teaching.

My approach was focused on concepts. For example, rather than teaching people drum fills, I taught them the concepts of how to develop their own vocabulary and phrasing. Also, how to develop great time and musicality, not just know how to play things but understand the concepts behind everything that was played. That was the crux of my thing from the beginning – how to become self-sufficient creative employable musicians. And it worked extremely well.

Then, I started thinking about the purpose and mission of what I was doing. I did not just want to give drum lessons. I wanted it to become something rather different with a vision and a clear purpose.[49]

Seriau publicised and expanded his teaching by staging workshops for drummers at central London hotels, advertising in the music magazines like *Melody Maker* and *NME* as well as in *Rhythm*, attracting up to 300 people to each one. He also teamed up with drummers such as his student Bill Bruford and did tours of his workshops in France and beyond. This brought him to the attention of drum equipment manufacturers such as cymbal company Paiste who soon supported him. It also drew in the BBC's Greater London Radio station who started to broadcast these events.

[49] Ibid

At one such event Seriau was approached by London bass player, Tony Muschamp, about joining forces. Muschamp had already started a bass school but was keen to develop somewhere in the UK more like his alma mater MI in the USA. This quickly led to an agreement for Muschamp to establish his own Bass school in the same building as Seriau, as well as a plan to bring in another MI British alumnus, Alan Limbrick, to lead a guitar school. Seriau recalls how this happened:

> *It was during one of those events that Tony Muschamp came to talk to me. Tony had a bass guitar school at the Bass Centre, a music shop in East London. He suggested we collaborate. As a result, Tony joined me at 10 Stanley Gardens and we had drum and bass schools together, which seemed like a great arrangement. I was not sufficiently commercially minded at that time to put it all under my name. My thought was that we would each have our respective school, collaborate as a collective and all would be fine. Partnerships are not an easy thing to make work and sadly that led to problems later. As soon as you have people working together without an overarching agreement or authority things can go off the rails. Tony decided to call his school the Bass Institute, copying the name from Musicians' Institute in the USA where he had studied, even though MI itself was very new too at that time, it had opened in 1977.*
>
> *One day Tony and I were talking and he suggested we add guitar to our collective. He knew Alan Limbrick who he had studied with at MI. We searched for Alan and found he lived in Ealing which was nearby. Alan came along and he said he thought it was a good idea but he would watch how we got on for a while. Good old Alan. In 1987, Alan joined us creating the Guitar Institute. From that point Alan took over the downstairs room in the house, while I refurbished the upstairs as the new Drumtech drum studios. We had a collective of Drumtech, the Bass Institute and the Guitar Institute [GI]… Once Alan was in, we launched band performance and rhythm section workshops, and part-time courses.*[50]

Having three rhythm section instrument schools under one roof was a new phenomenon for London and the UK as a whole. It attracted lots of student musicians quickly, not only for the individual tuition from some of London's top players but also to the fast-developing programme of style and technique based part-time courses which for Guitar and Bass included programmes on rhythm guitar playing, Funk, Country rock, Rock and Blues as well as sight reading.[51]

[50] Ibid

[51] See Guitar Institute and Basstech (1993) for further details

At the Guitar Institute and Basstech, specifically, ideas derived from MI on accelerated learning were soon a feature of the schools drawing on the successful and innovative work of Howard Roberts, founder of the MI in Los Angeles and documented in his publications.[52] This involved the use of video lessons in the schools' video lab rooms and the use of Roberts' approach to learning technique and repertoire. Pete Whittard, one of the other early guitar tutors at the Guitar Institute, and now co-owner of its successor institution (ICMP), explains this in his interview for the book:

> *The initial mode of delivery that Alan and Francis collectively took was really the GIT model developed by guitarist Howard Roberts and Pat Hicks in LA. That blended the accelerated learning techniques which were being used in the corporate business environment with learning techniques on your instrument. That separated instrumental skill from the acquisition of knowledge. It was quite an interesting model. That made GI unique in the UK at the time. No one else was doing that then and it revolutionised the way the instrument was taught. I remember studying with Alan Limbrick and it was a revelation. Back then there were musicians who taught offering lessons and they would show you some funky chords and you would get on. Whereas Alan had a structure and organisation from MI. That was his first model that he utilised.*
>
> *What Alan did was to separate the skill acquisition from the learning acquisition. When you learn a new piece of music you break it down to very small chunks. You use mental and visualisation rehearsal to learn that piece of music quickly. You memorise it. You put the music aside and you play it from memory incredibly slowly with no mistakes. Rather than charging through it which is the traditional model you slow it, you memorise it and then you apply it. The model is that the work of memorisation is far more intensive than the process of repetition so you time frame everything. For example, you give yourself a minute to visualise the first ten notes of a major scale in position 1. You visualise it in your mind. Then you stop and have a break. Then you practise it physically with a metronome. You build up the picture, you separate the idea of learning something from performing it. That allows you to be free. We don't teach this way now which is a bit of a shame. It allows you to use your time more effectively because you can do the learning stage at any time or place, even on the bus. That was a revolution for me rather than slaving for 10 hours playing the same thing.*

[52] See Hicks (2011) for the MI story and *https://howardrobertsproject.com/the-hr-story*, accessed on 14 May 2021 for further details

From that point forward every class we had was always doing visualisation in the class with the tutor. This was all about the skill of becoming a better performer through skill acquisition. At that time, it wasn't really about creativity, it was about playing different styles and techniques. Styles were learnt through Live Performance Workshops which were a trial for the students. It was an amazing learning experience. What is bad about the model is the fact you only play for a short time in a long class. The good thing is that if the tutor does their job properly, you can engage the students to think and discuss about where each student did the right things, and where they could improve, and everyone can learn from hearing and seeing that happen in front of them. The challenge for us as a teacher is to be creative enough about engaging the students in that discussion. It is intense. People used to say that playing in one of those workshops in front of their peers was far harder than playing on stage and for some it was probably pretty terrifying. But it gave them confidence in their performance abilities. MI incorporated video lessons as part of their provision which Alan also took on.[53]

Terry Gregory, bass guitarist and early BassTech teacher, describes these Live Performance Workshops and confirms their positive effects on students. He also explains that they provided part of the model for the first Rockschool grade exams:

Alan Limbrick and Iain Scott, founder guitar teacher at Guitar Institute, had been at GIT. The LPWs were done based on that ethos. Iain speaks very eloquently about the teachers like Howard Roberts who was a visionary. Iain would always say that Howard's view was that if you are going to teach theory to guitarists you have to teach them on and through the guitar and from the perspective of guitar – how theory looks to guitarists, rather than the classical more keyboard-oriented perspective. Howard also had a lot of ideas. He was doing visualisations and mental rehearsal. He had the guys lie on the floor and play air guitar for a pentatonic scale to embed it in them before they picked up an instrument. So, the LPW was embodying that practice. Here is an LPW prep class, do some homework and learn the tune, and then come in and we will play it together and then we will give you some feedback. It is so real. It is what you did with Rockschool with the backing tracks so young musicians can feel what it is like to play in bands together. That still exists in our degree courses. LPWs are still central to our practice and doing it for real. It emerged in my mind that pre-You Tube you learned by observing other people. I did it by immersing myself in watching older players at gigs… it is a form of immersion learning really.[54]

[53] Pete Whittard interview 2 March 2021

[54] Terry Gregory interview 26 March 2021

By contrast Seriau developed his approach concurrently with Limbrick and his team, but based on his own ideas as he explains:

> *I had, previous to meeting Alan, started developing techniques on how to learn, how to practice and how to perform and labelled them as such. There was indeed a separation from the learning of the instrument skills and how to acquire knowledge and use it effectively. This included visualisation, but it did not come from MI for me. When I met Alan, we discovered that we shared key approaches in the learning process. The reality is I had developed a methodology and approach that was unique at Drumtech. The How to Learn techniques were indeed a revelation in the UK and in Europe. Over time Alan and I shared and mixed some of our ideas and techniques on this subject. The courses that Alan and I ran were fundamentally different in their construction and content. They remained so most of the time. Drumtech was about becoming much more than just a drummer, but a complete, creative, self-sufficient musician with a unique voice.*[55]

The pages of Music Maker magazines such as *Guitarist*, *Bassist* and *Rhythm* were full of adverts from these pioneering UK schools demonstrating the opportunities they offered as well as promoting the success they enjoyed. Additionally, their tutors' columns soon filled these magazines' editorial pages with help and instruction. Many of these columns and magazines focused on experienced players or the interests of aspiring professional players. It was an ideal forum for the tutors at these schools to show off their wares and attract suitable students.

In 1984, Muschamp decided to leave the collective alliance that he, Seriau and Limbrick had established. He was immediately succeeded by British bass legend Joe Hubbard but not for long. When Hubbard moved on, Rob Burns from MUzitech stepped in and became the first long-term and high-profile leader of Basstech within the Limbrick and Seriau organisation. By then he was not touring as extensively and was flexible enough to become one of the first pop musicians in the UK to mould a mixed career as a teacher and player. Looking back after three decades, Burn's fellow Basstech teacher and now programme leader of ICMP's MMus in Popular Music Performance, Terry Gregory, terms this as being a 'pracademic, straddling professional work and the academic'.[56] Burns explains the start of this new phase in his career in his interview:

> *I got a call from Alan Limbrick. He and Francis Seriau had been going as Guitar Institute and Drumtech for a while already by then. They asked if I*

[55] Francis Seriau interview 12 February 2020

[56] Terry Gregory interview 26 March 2021

would come and teach for four or five hours on a Tuesday afternoon. I had given up long tours by then so I could fit it in. That quickly expanded onto a Wednesday and a Saturday as well. I agreed with them that I could put deps in if a gig or a session came in that I needed to do. My rationale was that if I played or recorded with famous musicians that did them good as well as me.

Meanwhile, Muschamp chose to take his Bass Institute and establish a separate school in Wapping associated and physically near the Bass Centre instrument and equipment store. This followed the model Seriau and Limbrick used in many respects, but never fully succeeded commercially. Muschamp did attract the initial involvement of Pat Hicks and MI from the USA.[57] So when it opened its doors in January 1985, it was branded as MI Europe, offering 'the same fine program that it offers in Los Angeles including its celebrated teaching staff, intense curriculum, multi-language video learning, accelerated learning concepts and most important the high-energy environment MI is noted for.'[58] Hicks relates his version of events in his memoir *Trading Fours: The golden years of Musicians Institute,*[59] covering how he travelled to London to set up the school, and later his withdrawal from the enterprise as it was not achieving financially. Hicks allowed Muschamp to continue trading as MI London for several years,[60] before the school evolved into the London Music School. It is now in premises next to Hackney's iconic Empire Theatre offering a range of full- and part-time further education and instrumental courses under the ownership of sound engineer, performer and composer Martin Keating.

From its foundation until well into the 1990s the Limbrick/Seriau-led Guitar Institute, Basstech (as Bass Institute became in Acton) and Drumtech vied for students and attention with Muschamp's Musicians Institute in Wapping at all the music equipment exhibitions in London like the British Music Fair held at Wembley and Olympia, as well as in the pages of the Music Maker and Future Music magazines. Perhaps the key to the ultimate success of Limbrick and Seriau is how they applied and adapted their approach and techniques, some of which certainly derived from MI in the USA, to the educational landscape and needs of the UK. This started to happen as the 1980s turned into the 1990s and led to ground-breaking Further and Higher education courses offering UK validated and recognised qualifications, as well as to the world's first graded examinations in rock and pop guitar, bass and drums. This part of their story will be explained fully in Part 2.2.

[57] For full details about London Music School today see *www.tlms.co.uk* accessed on 14 May 2021

[58] Hicks (2011) p.208

[59] Ibid pp.208–216

[60] Ibid p.215

Away from the instrumental world, Dave Ward at the Gateway School moved in some respects one step ahead of Limbrick and Seriau during the mid-1980s. Alongside his collaborator Mick Parker, Ward was responsible for the first innovative partnership between a private and state sector music education institution in the UK. By chance, Gateway was offered an opportunity to become what I consider to be the first instance in UK music of a commercial education provider teaming up with a university to offer brand new courses on the university's own premises. Ward explains how this happened:

> *Mick Parker got involved and the studio grew in the 1980s. Andy Smith came on one of our courses. He was the music technician at Kingston University. By then, Mick and I were partners in the Gateway School part of the business. At that point the University School of Music had a new studio built but they had no money to equip it and they didn't know how to run a studio. The thing was half built and not even wired. Kingston University asked me to go into partnership with them to equip and run the studio part commercially and part educationally. That was around 1986–7. It was Kingston Polytechnic at the time, they became a university later. I didn't really know what a polytechnic was or what the Deans or Vice Chancellors were. It was one of the first private–public partnerships in the arts in the UK.*[61]

This was a major step forward for this developing sector. Gateway had created a partnership on the Kingston campus which meant their courses were taught there both for their music industry clients and for the undergraduates on the Kingston music courses, including their Classical Music degree. Ward recalls how Gateway changed what was essentially a Classical Music department into a location where active involvement and contact with the music production and audio technology industries took place. This led to Ward and his team creating a new and innovative pathway for music technology undergraduates within Kingston's music degree. It also began a process of training and enhancing music educators' skills at all levels in music and audio technology which he still continues through JAMES,[62] MIA[63] and TiME:[64]

[61] Dave Ward interview 11 March 2021

[62] See *www.jamesonline.org.uk* for details of Higher Education industry accreditation accessed on 14 May 2021

[63] See *www.mia.org.uk/the-mia-education-committee* for more on Ward and his colleagues' work on the Music Industry Association's Education Committee accessed on 14 May 2021

[64] For a clear picture of the work of Technology in Music Education UK see *https://techmusiced.org.uk/* accessed on 14 May 2021

The music department back then was very classical and had no music technology. We formed a symbiotic relationship so no money had to change hands. We did lots for them. We wrote a new degree for them incorporating music technology. That degree started around 1992. The degree was a BMus with syllabus A and B. There was no concept of a music technology degree, so they did two pathways within a Classical Music degree with a large amount of music technology and music business studies too.

We also started to teach a lot of educationalists, including through the university contacts the heads of a lot of the music schools. I would do presentations at places like the Dartington Music Festival, and I would demonstrate Cubase to music teachers on the little tower Mac.

Before then we had huge amounts of help from Brian Nunney who ran Roland at that point. They donated a lot of equipment and we trained their staff in a lot of the technology including their own instruments. We did the same for Yamaha as well. The Music Industry Association started and we formed an education committee there and I still sit on that committee as well. We trained all the major companies' staff as well as the degree students at Kingston.[65]

By the 1990s Limbrick and Seriau among others had forged new private and public sector partnership models which were better defined commercially than this Gateway model.[66] However, it is important to recognise Ward and Parker's achievement here in pioneering this type of arrangement as a significant catalyst for systemic change in the Formal Pop Music education sector.

Music business courses in London and Scotland

Outside London, the country's first successful full-time music business course emerged that attracted the help and interest of the commercial recording and music publishing business. This was run by songwriter and accountant Gordon Campbell at West Lothian College (WLC) in Bathgate, just outside Edinburgh. In many respects, the further education colleges in Scotland, rather than the

[65] Dave Ward interview 11 March 2021

[66] Gateway's arrangement with Kingston ended in the years after 1996. So this more informal contract did not sustain a long-term partnership. Gateway re-located to Clapham as an independent charity which relatively soon afterwards was unable to sustain itself. This was partly due to the need to charge full fees for its university level course while competing against well-equipped university based programmes on which students' fees were still subsidised directly by the UK government. Ward has continued the Gateway name in several other educational audio ventures since then from his base in Finland

universities, were ahead of everywhere else in the UK in developing practical and innovative courses which trained people to enter the mainstream recording and music publishing business. Campbell succeeded in this with a combination of music industry credibility as a songwriter and with his sound commercial background as an accountant. The programme was for a small cohort of 12 students who would study on a one-year HNC programme at around the same level as Year 1 of a degree. It included regular visits from some of the most senior staff in the UK recording industry. Part of the course also meant running a record label, Different Class Records, that had genuine commercial success. Campbell established his course in 1986 and for any other institution entering this field later, this course was the major competitor as it was the only one rated and admired by music professionals. This is confirmed by Allan Dumbreck, now of University of the West of Scotland, but back in the 1980s a music lecturer with aspirations (which he later realised) of establishing an alternative to Campbell's programme in Scotland. In his interview for this book, Dumbreck acknowledges Campbell's achievement:

> *The forerunner for all the Scottish courses, and the person who really broke the ice was Gordon Campbell. Gordon's course was always known in Scotland as the Bathgate course, but officially it was at West Lothian College. WLC was based in Bathgate. Gordon was a fabulous guy who was a songwriter and an accountant. He worked with Bobby Heatlie who wrote 'Japanese Boy' which went No.1 for Aneka and Shakin' Stevens' Christmas No. 1 hit 'Merry Christmas Everyone'.*[67] *With this strong background in song writing along with his accountancy profession, Gordon went to Bathgate and sold them on the idea of starting an HNC in music business… Gordon had great success with this course and in particular with getting placements with London music companies. I had real trouble at first getting placements as Gordon's course had them all. Everyone asked me how my course compared with Gordon's. He was running just before us. It took him a couple of years to get established, but it worked because he knew publishers and record companies and he brought up key people from the industry to his course and his students all did fabulously well in getting jobs across the industry.*[68]

The success of Campbell's course became clear to me when I started the BA (hons) Commercial Music at the University of Westminster in 1993. Our then Rector (Westminster did not have a Vice Chancellor title back then) invited

[67] Campbell co-wrote with Heatlie songs for Shakin' Stevens and others, but not these No. 1 hits

[68] Allan Dumbreck interview 2 February 2021

Rupert Perry, then chairman of EMI (UK) and chair of the BPI, the record companies' trade body to lunch. The Rector, Terence Berlin, was an academic scientist by training. He asked Perry about how the British music industry supported the training of new entrants into its major companies, and he was shocked to hear that the only course at that time that they drew on was Campbell's in Scotland.

This achievement is documented in *The Herald*'s article about the course in 1994.[69] Here Campbell explains how he developed the Music Management programme at WLC and why:

> *Initially some people thought of the course as an academic breeding ground for fledgling pop stars. It's not. For every performer you see on stage, there are 100 other people behind the scenes making sure everything runs smoothly. The course gives a more formal insight into how the music industry actually works. I spent 18 months doing my own market research, and wrote to every major record company to canvas opinion. At first, there was an attitude of — 'well, the wheels of the record industry have been turning quite successfully for years. So what do we need college courses on the subject for?' I didn't even know at what level I should pitch the course. Slowly, resistance began to fade. And to its eternal credit, the college was always very supportive. The music industry is one of Britain's most successful. We are market leaders in this field. But at government and business level, we seem to have difficulty relating to it as a bona fide industry.*[70]

London's record companies and the main employment agency used by the music industry, Handle Recruitment, welcomed and recognised the quality and value of Campbell's programme. Maggie Crowe at the BPI (British Phonographic Industry Ltd), now their Director of Events and Charities, confirms this in her interview, referring also to the courses started later by me at University of Westminster and by Allan Dumbreck at North Glasgow College in the early 1990s:

> *What also happened between you, Gordon and Allan, is that you presented yourselves as part of the music business. We never saw you as an educational piece. You knew you were part and parcel of this business and that is testament to your vision. What you did was you invited people to come and speak. It was really you saying to us that your courses are the funnel for young bright people who will be the future.*

[69] Herald Scotland (1994)

[70] Ibid

Stella from Handle Recruitment would go up to Gordon's course every year with Jill Berry from Virgin. She would know that when a CV came in from West Lothian College she knew the quality and calibre of the person she was getting for her workforce, and that made her able to get them jobs.

It was the tip of the older guard moving on while the younger executives wanted a certain level of skill being identified to be brought into the work place. Having the degree from Oxford and working your way up from the post room was starting to change. There was no given right that someone famous' nephew would progress any more. All that was changing.[71]

The other great measure of success for Campbell's course was his student record company, Different Class Records. This was the first time a commercially-functioning record label had been incorporated into the life of a music business programme in the UK. Campbell's students conducted an A&R exercise to find promising Scottish artists and worked to attract them to sign to the label. In 1996, Campbell closed the course showcasing the success of its graduates with a full page advert in Music Week listing all the names and jobs in the music industry that his alumni had achieved. He moved onto Stow College in Glasgow. There, Alan Rankine had founded their own student record label, Electric Honey, which has gone on arguably to be the most successful of its type in the world, working with artists including Belle and Sebastian, Snow Patrol and Biffy Clyro.[72]

In the mid to late 1980s a number of Scottish colleges transformed their course offer to incorporate both music business and music performance courses. Allan Dumbreck was central to this at a number of colleges (notably at Jewel and Esk Valley [JEVC][73] and at North Glasgow Colleges). In his interview below he describes his journey from professional keyboard player to music lecturer in the 1980s and indicates how people working in the music industry were beginning to find a route into forging a new music education path which reflected their professional experience better than what already existed:

Before I got involved in music education, I had started out studying electrical engineering at Edinburgh University. At school I had been told either to study Classical Music at the RSMD or I could do something completely different. Studying electrical engineering was always really helpful as I became a session keyboards player and I could use that knowledge to fix my keyboards.

[71] Maggie Crowe interview 10 March 2021

[72] See *www.glasgowkelvin.ac.uk/electric-honey/artists* and *www.glasgowkelvin.ac.uk/electric-honey/glasgow-kelvin-colleges-in-house-record-label/*, both accessed on 14 May 2021 for full details

[73] JEVC is now part of Edinburgh College

As I tell my students I didn't have the opportunity to study on the sort of popular music courses they have today.

I played in various bands when I was a student. Some of them started to take off. I did a John Peel session with one band; I then sessioned with various bands which signed to Virgin and to EMI. We did some albums and tours, and I really enjoyed it.

At the same time, I was teaching piano privately, and I also taught at a community centre called the Inch in the south of Edinburgh. I knew it because we rehearsed there with one of my bands. I went in there to help the head of the community centre to teach the youth club on a Tuesday night. The kids loved it. I taught keyboards and the other band members taught guitar and drums. We just got the kids together to play a Bob Marley or a Beatles tune, and there was no great production about it as the rooms we used were basic, but the kids enjoyed it and got a buzz from playing in a band.

That was in 1985–86. Jewel and Esk Valley College were teaching in the same building as the Inch. They taught one of the earliest FE courses in music performance at NC level which is for 16 year olds between school and university. The programme was running and the guy who ran it played flute. The head of the community centre said to me that no one teaching on this programme had experience of touring or playing in bands or anything like that, so he asked me to come in and give these kids on the JEVC programme some additional support. These kids were into music, and some of them long term on the dole.

I agreed and did some teaching for them at the college doing the same things as we had done at the community centre. We showed them how to play some basic tunes by getting them up to play individually with us as tutors in the band playing with them one at a time, and then gradually the students could play the tune as a band without us. They got a real sense of achievement out of this, so much so that the guy running the course asked me five or six times if I wanted to teach on a more regular basis. I wanted really to leave my day times free to get ready for gigs, but finally I agreed to do that.

Thirty-five years later I am still working in music education. I was part time at JEVC. I was a part of a small team at the college that was built up of players like me and that suited me so I could still play gigs. After a while the college wanted to go in a particular direction and that is when I went to meet up with North Glasgow College.[74]

[74] Allan Dumbreck interview 2 February 2021

Dumbreck went onto pioneer a number of innovations in music education at North Glasgow College and elsewhere which I will detail later in this book. Just as the ILEA professional pop and rock musicians used tunes familiar to young musicians in their teaching in 1970s London, it is notable how Alan supported students by playing tunes with them as necessary to reach the point when they could play independently. This is further evidence that this approach had been established and developed in different ways across the Formal Pop Music education sector way before its 'discovery' in the 2000s by the advocates of so-called 'informal' music education, such as Lucy Green. Alongside Dumbreck's work in Edinburgh, and that of Campbell and Rankine, the other pioneering courses in rock and pop performance from 1985 were at Perth College. These complete the picture of innovation north of the English border and have, since then, grown into a major pop and rock educational force, moving from Further to Higher Education as part of the University of the Highlands and Islands, and initially led by Pamela MacLean.

There were other courses focused on the music business created during the 1980s both in and beyond London. Denise Stanley led some of these, starting in the continuing education department of City University. In 1989 she established a series of evening classes within the Cultural Industries Unit to inform musicians about how the business works and specifically to try and address the paucity of Black music managers in the industry. One programme involved applying Stanley's trademark approach to empowering students through non-formal learning in the setting up and running of a student record label, 'Progression Records'. These six programmes covered: 'Making music work', 'Planning and developing a music business', 'Releasing and marketing a record', 'Music and Law', 'Gigging and touring', and 'The European music industry'. Stanley collaborated with Debbie Dickinson on much of her work at City University, drawing on Dickinson's years of work as an artist manager working in the jazz scene, notably with the Guest Stars and Deirdre Cartwright.[75]

Stanley later applied this knowledge and the same approach to running music business programmes in the London borough of Haringey for the Haringey Arts Council in 1991 with financial aid from both the European Social Fund and Haringey Council. Supporting young unemployed people in the borough to gain work in the music industry, these addressed the under-representation of ethnic minorities and women in the music business. These projects spawned others led by Stanley in Tower Hamlets, Dublin and Marseille, together with

[75] Dickinson's contribution to the jazz scene and her involvement with the City University creative industry programme over many years is documented in the tribute to her by John Cumming in *London Jazz News* at *https://londonjazznews.com/2019/03/12/tribute-debbie-dickinson-by-john-cumming* accessed 17 July 2020

courses and gigs run in prisons such as London's Wormwood Scrubs. Later in the 1990s Stanley became a key part of the music business teaching team at University of Westminster which played a major role in establishing new graduate routes into the music business, particularly in her role as the first course leader of the MA in Music Business Management. Amongst the most significant courses outside London is the MAS Records programme at Kidderminster College founded in 2001 by Kevyn Gammond and with industry patrons including Robert Plant, Ricky Wilson, Karen Harding and Clint Boon.

Much of Stanley's career has been focused on pioneering education within the cultural industries, and particularly music business education in universities such as her recent work at the Academy of Contemporary Music (ACM).

Stanley's most recent innovation is CLOCK. This is an on-line learning platform for people to gain knowledge and earn qualifications as they work and develop in the music business. It has attracted a range of high profile supporters from the music business and looks set to grow internationally as a significant way forward for entrepreneurs in music to use education to advance their careers. A number of well-known music industry figures feature among its alumni and as programme mentors, including Michelle Escoffery and Paulette Long.[76]

BTEC and the North of England's music courses

The other key national development in popular music education during the 1980s was the creation of A-level equivalent vocational qualifications which were taught in further education colleges at first. These were designed and delivered mostly in the north of England, although a couple of colleges in the South also played a role. BTEC qualifications originated in 1984 from the Business and Technology Education Council (originally the T stood for Technical) and were designed for sub degree-level courses with a vocational focus.[77] In many respects these were an English equivalent of the Scottish courses created by Campbell and MacLean at WLC and Perth respectively. At this time, these courses were delivered principally in further education colleges whose funding was determined largely by the size of their student recruitment, and this drive for success certainly attracted students to music courses in far greater numbers and in stark contrast compared with those that Paynter, Swanwick and their more traditional peers achieved with GCSE Music or A-level.

[76] See *https://clockyourskills.com/* accessed on 17 July 2021 for details of CLOCK and *https://clockyourskills.com/our-people/denise-stanley-chard* also accessed on 17 July 2021 about Denise Stanley's music business education work. See Alumni list for details on Escoffery and Long

[77] They are now wholly owned as a brand by Pearson Education and sit alongside their Edexcel brand of GCSE and A Level qualifications

Jim Joseph, as longstanding Head of Music at Newcastle College, was one of the key pioneers of these BTEC courses. Following the historic lead in this area of education set in the north by the Leeds Music Centre's[78] jazz-oriented Light Music[79] degree course started in 1965 and subsequent courses at Newcastle College, it is important to acknowledge the pioneering role of these mainly northern colleges in the piloting of the new BTEC National Diploma in Performing Arts (Popular Music). One of the most exciting elements of the programme was the emphasis on music as a practical subject. For Joseph, this practical and vocational attitude can be summed up by the simple idea of providing music education for the world as it is, rather than as some people might like it to be.

BTEC's work started in earnest in 1985 with Joseph's proposal to the BTEC science board for a two-year National Diploma (ND) in Music Technology. In the mid-1980s BTEC focused on its core activity – business and technology – so this aspect was emphasised in the submission. This ND was accepted and launched in 1985. It ran for many years at Newcastle College, until it was subsequently succeeded by others. The course prepared students for entry into the studio profession or for further study. Following the success of this ND, Jim Joseph along with Martin Seath of Chichester College were invited by BTEC to develop a Performing Arts ND. This was partly driven by the enthusiasm of a number of drama tutors from colleges based mainly in Lancashire. The Performing Arts ND had five common core units (Arts in Society, Arts Administration, Production Techniques, Performance Workshop and Production Project), and four distinct pathways in Music, Drama, Dance and Stagecraft. These subject specific units offered Joseph and Seath the opportunity to draft the music element so as to both match the musical interests of their students and to facilitate their course delivery. The options included Composition and Arrangement, an Introduction to Music Technology, Music Performance, Recording Techniques, and Singing. One of their aims was that students would be able to specialise in Pop Music, just as had been possible with the Mode III CSE until the introduction of the GCSE in Music. This was a considerable opportunity for colleges teaching Pop Music, and around 30 colleges piloted the two-year programme.

It was not long before a number of the BTEC Performing Arts pilot colleges contacted BTEC to ask for a specific qualification in popular music to be developed. Joseph was asked to chair a working group on the understanding

[78] Leeds Music Centre became Leeds College of Music in 1971, and is now known as Leeds Conservatoire

[79] According to Professor Derek Scott (in his interview of 26 January 2021), the title Light Music was chosen at the time by the then Leeds Principal, Joseph Stones, as a more respectable label for the course than Jazz, even though this was predominantly a jazz-led programme

that the new qualification would be under the aegis of Performing Arts and would not be approved under a new and separate subject heading. The outcome of the meetings was the development of a National Diploma in Performing Arts (Popular Music). This consisted of existing units in the music specialist strand of the established Performing Arts qualification, along with some modified units from the Music Technology diploma. It also moved away from the original core units of the Performing Arts diploma, making the significant step of allowing pop music students, some of whom were disenchanted by the core elements of the first Performing Arts course, to attain a far more relevant qualification.[80] This new Popular Music pathway proved very popular. By 1992 in the Rockschool survey of over 150 popular music courses in the UK, in higher and further education, BTEC dominated the profile of what was on offer by accrediting 72% of all such programmes.[81]

In a letter to me in 1996, Martin Banks, then Head of the Performing Arts Section of Harlow College which had helped pilot these BTEC qualifications, provides a personal perspective on why and how these innovations were needed and became possible. Banks had been appointed to this new college in Harlow in 1984. He recognised there was already a strong Classical music education structure in Harlow and that 'there appeared to be an arts mafia which encouraged music students away from the college into public school whilst keeping them involved in local orchestras'.[82] He also quickly noticed there was an active pop music culture in the town with local and regional rock venues as well as a Harlow Council annual rock band competition. Banks reports:

> *I had read that Perth College in Scotland had established a course in Rock Music and our first Head of Music went to Perth to discuss the operation of the course. We then established in 1985–6 a foundation course in Rock Music alongside other courses in Drama and Dance. From the beginning I staffed the course with part-time lecturers who were also professional musicians. I was aware from early on that the classically trained/oriented lecturers were not suitable to deliver the content nor the ambience necessary for such a course… As regards the Rock course, we contacted Jim Joseph at BTEC and there was a consensus which felt that the ND in performing arts was basically a theatre/drama course and that the rock students required a different course – hence the ND in popular music course of which we became a member of the pilot group.*[83]

[80] This was piloted by colleges at Barnsley, Bournemouth and Poole, Chichester, Harlow, Newcastle, Oldham, Wakefield and at Walsall

[81] York and Pitt (1992) p.4

[82] Letter to Norton York on 9 December 1996 in RSL Awards archives

[83] Ibid

Banks confirms the leading role that Perth College played at this time in influencing and helping other pop music programmes to emerge, as well as providing a clear picture of how he set about changing the music education culture in Harlow. By 1989 Banks' work had certainly started attracting support and involvement from the recording industry. For example, Tom Steenbergen, divisional director of international exploitation at Polygram Records at the time, wrote in support of the college as it made the transition from its own foundation course to running the BTEC ND in Popular Music. He concludes his letter expressing his:

> *overall impression is that the Rock and Contemporary music course at Harlow College is one of real innovation and its development should be encouraged as it has particular relevance and purpose for many young musicians.*[84]

Courses like Banks' at Harlow College relied on and attracted a new type of music lecturer, often part time at first, who typically brought experience of the music industry, knowledge of music technology, and an enthusiasm for change. Amongst those who joined this type of course in Manchester is Adrian Armstrong, founder of Armstrong Learning which went on in the 1990s to play a leading part in running the UK government's New Deal for Musicians programme. He went on to buy Access to Music, now known as Access Creative College, and which is the largest national further education provider of Formal Pop Music education. Armstrong recalls how he transitioned from the music industry into education, as many musicians began to do, once the new BTEC and other vocational courses became established. Tutors such as Armstrong in Manchester, and Dumbreck in Scotland, filled the skills gap left by teachers inadequately prepared by Paynter and Swanwick's priorities for this new form of music education. Armstrong highlights this as he recalls getting his first job as a college music lecturer:

> *In the 1980s there were people coming through the music industry who started to edit themselves back into an educational format, and the standard and traditional school and college routes were still full of fusty old lecturers with leather patches on their corduroy jackets. Suddenly a load of people came out of the real music industry, a bit like me. My career was fairly short but I had signed a major record deal when I was 21 years old after my physics degree at Salford. We formed a band and signed to Arista Records so our contemporaries were Lisa Stansfield at Arista and Johnny Hates Jazz,*

[84] Letter from Steenbergen to Martin Banks, sent on 10 March 1989, and sent to Norton York in December 1996 by Banks, now in RSL Awards Archives

and Matt Bianco. We were called Tianshi… One of our problems had been that it all happened so quickly. We found a manager at a party, Phil Ellis, who ended up working for me for the rest of his life, and we signed to Arista in London, did it for a few years, and I learned how to produce and engineer especially at Eel Pie studios.

I stayed in the industry despite the band getting dropped, stayed in music, and then my dad saw an advert for a part-time lecturer in music technology at a college in Manchester. I was about 25 years old or so. I went for the interview. There were about 15 other people being interviewed. I didn't have a clue what I was really doing there but then I looked at all the other applicants and, somehow, I was given the job because of my industry experience. What counted was that I had actually made a record and been in the music industry. Once I was at the college, I got into it and just loved it. There was so much to go for because back then the college didn't really know what they were doing.

The college was Central Manchester College… I ended up working at CMC, about 1989-90. I was doing three jobs, one at HE level at University College Salford, one was at CMC doing BTEC's and the third one was doing a fantastic community music programme in Moss Side so I was touching it with the massive in Moss Side.

Lecturers like Armstrong with a music business pedigree, along with some record company support, helped leaders like Banks move ahead with confidence to improve the pop music education they could offer in further education colleges like Harlow. Despite this opportunity for progress the going was never easy. Banks acknowledges this when reflecting that after seven years' operation of his pop courses in Harlow:

the gap still exists between the classical and popular musicians and… how we are viewed within the local 'music community'. The industrial and commercial base seems to be conveniently forgotten and/or dismissed as 'pop culture' and the elitist view of music is still embedded within that community.[85]

Banks' experience exemplifies how many pop music education pioneers had to work from the 1980s to the 1990s. As innovative Rock and Pop programmes emerged, support came often from local, regional and sometimes national figures and organisations within the music industry, and this enabled initiatives to start up and keep going. But these were often quite separate either physically and/or

[85] Letter to Norton York on 9 December 1996 in RSL Awards archives

philosophically from the traditional and mainly Classical music education establishment who still simply did not understand or recognise the value of what was being done. The new pop courses of the time were regarded by many as marginal to the main job of music education, or as eccentric experiments rather than as a strategy for change and revitalisation.

The Classical music establishment were not the only ones to show initial ambivalence to these courses. Amongst the music industry, support was also not fully established or universal. In the offices of the BPI Maggie Crowe recalls different opinions even in the 1990s from figures at the top of the UK's major music companies. In answer to my question about what people in the music industry thought about the emerging Pop Music and Music Business courses back then, Crowe paints a mixed picture, citing as one example a conversation she had when trying to get the BPI to fund the small amount of money needed for the first edition of Allan Dumbreck's *Music Education Directory*:[86]

> *That depended on which individuals you spoke to. I remember John Deacon agreeing but having a fight with Maurice Oberstein to get the money for the MED… Obie and I went toe to toe because he said you can't teach entrepreneurship.*[87]

Horace Trubridge, as both Musicians' Union General Secretary and governor of the BRIT School, confirms this and explains how even amongst pop music education's supporters there was a focus on its potential as a place for business training rather more than artistic development at first:

> *I have always had the same thing to say on this. There has never been a shortage of talent. We didn't need the music colleges for talent because it was always there. What the music colleges do is to organise that talent, educate it about the industry, and help musicians develop to get the most value out if it. That has been the terrific role the music colleges have played.*
>
> *At the time when these colleges started to emerge, whether it was you at Westminster or any of the others, there were a lot of people in the industry saying you can't teach all this. I used to say you can teach about the industry and teach about how you take the talent you have and maximise the value you gain from it. That is always the role those organisations play. It has been proven now as that is precisely what has happened over the years. The alumni from Westminster in particular, so many of them are working in the industry*

[86] Dumbreck (1996)

[87] Maggie Crowe interview 10 March 2021

> *now, and the talent that the BRIT school and BIMM and the others have produced is fantastic.*[88]

Even arguably the most high-profile artist to support the development of pop music education in the UK, Sir Paul McCartney, expressed some concerns, according to Mark Featherstone-Witty, founder of Liverpool Institute for Performing Arts (LIPA) in The Beatle's old secondary school building in Liverpool. Featherstone-Witty recounts McCartney's tales of his own music education in the 1950s and 1960s which appear to have been typical for that time:

> *When Paul was here as a pupil, and George Harrison was two years younger than him, it was a grammar school so they were absolutely focused on academic achievement and getting pupils into well-known Higher Education institutions. There were a few breathing areas. There was some music going on, some carpentry and art. People like Paul were drawn to these three disciplines, less so carpentry, but the music and art were important for him. What he told me about the music classes was that the master would come in, turn on the gramophone with some music by a genius classical composer like Bach or Beethoven, and then ask the youngsters to listen and comment on it.*[89]

Despite this, McCartney's support for LIPA was initially not educational, as Featherstone-Witty recalls:

> *Paul isn't that interested in education per se. Where his interest stemmed was in the 1980s. It was a bit of luck which hopefully I managed to make work. Paul was creating a piece of music called the Liverpool Oratorio. It was about a young boy growing up in Liverpool including a big section about being at school. As part of this project, Paul decided to come back to Liverpool Institute for Boys, his old school, and spend time reminiscing. He is at his most charming in this footage which is in the box set of the Liverpool Oratorio, as he tells stories about his school days. The building at that point was derelict and empty. The thing he wanted to do was to save the building, but the question was what for?*[90]

Featherstone-Witty worked tirelessly for years to develop the idea and the possibility of building LIPA as a result of an introduction to McCartney by George Martin. He has got to know McCartney from their years of working together

[88] Horace Trubridge interview 16 March 2021

[89] Mark Featherstone-Witty interview 2 March 2021

[90] Ibid

and he remembers the Beatle's initial scepticism which has since been overcome now LIPA is well established:

> *Paul was very wary about people learning about the creative and performing arts in an institution, even though John Lennon had gone to the building next door at Liverpool Art School (but he wasn't there very much). Paul was reluctant about the idea although now he says we are one of the best performing arts schools in the world, but he didn't say that for years. He was equally wary from the artistic side about teaching creative and performing arts in an institution.*[91]

McCartney puts personal effort into support LIPA and its students, particularly inviting professional friends and colleagues to talk there, participating in their annual graduation ceremony, and perhaps most significantly spending one-to-one time with students, as Featherstone-Witty confirms: 'mainly what he does is one-on-one meetings with third year singer-songwriters.'[92]

The start of LIPA and the many formal new institutions and organisations created in the 1990s is the subject of the next chapter. In the 1970s and 1980s, disparate developments around the UK had sown the seeds of change. The pioneering enterprises of these decades: the employment programmes, private colleges, courses, qualifications, industry initiatives and television programmes together built a new, dynamic and positive environment into which a more formal national and international provision for pop music education could emerge in the 1990s.

[91] Ibid

[92] Ibid

Part 2.2
Formal Pop Music Education Emerges in the 1990s

In the 1990s, the first initiatives in Formal Pop Music education matured and grew. The projects and organisations which had been established during the previous two decades expanded organically responding to the local or specific circumstances out of which they first emerged. The occasional collaborations that took place were more often commercial service agreements between innovative pop music education organisations and funders or providers of education or training like universities and colleges, rather than academic partnerships between the pop music education pioneers themselves. Away from any real involvement from the traditional music education sphere of influence, this new form of music education developed and expanded fast, defining the scope and laying the foundations of what Formal Pop Music education today has to offer.

The major areas for development were in Higher Education, graded music examinations, Further Education and industry training. Students in the 2020s may not fully appreciate that in 1990 if you wanted to study Pop Music at degree level there was nowhere really to go in the UK. If you played bass guitar, or rock drums or electric guitar, no exam board recognised your instrument or style of music nor would the Victorian era exam boards like the ABRSM or TCL award pop musicians the same academic credit or status in the form of a grade exam as classical musicians had enjoyed for nearly 120 years. To be clear, these institutions accorded artistic status and the educational currency of qualifications neither to these musical instruments nor to the styles with which they were most closely associated.

The universities and music exam boards that ignored pop and rock music all this time determined what was taught in their institutions and by music teachers of graded music exams across the world. They ignored the changing face of UK music culture, so the innovations that occurred in the 1990s were largely due to new organisations being forged out of partnerships with funders or academic establishments often with little background or history in music education. This coincided in the UK with a changing pattern of management and regulation for universities and colleges of further education. This new opportunity in Higher Education meant the former polytechnics assumed full university status and were given academic freedom to award their own degrees as well as more financial independence to own their estate and manage their financial futures. In a similar vein, further education colleges were incorporated

and removed from direct Local Education Authority control, and a spirit of enterprise and encouragement towards vocational education of all types was highly prized and sought after.[1] Taken together this created an environment in which commercial innovation, enterprise and investment in higher and further education more generally met a compelling case for change and opportunity in this new approach to musical learning and development.

In this more favourable environment, Pop music education began to formalise in the 1990s across higher, further and community and music industry education. People and organisations worked across these spheres throughout this period, so this distinction is for the purposes of explanation and clarity only and not because the organisations involved were fixed in one area. For example, at RSL Awards, known then as Rockschool, we created graded music exams at the same time as working with the Prince's Trust on a national programme of pop music residential courses, with the music industry on business seminars and events, and with the University of Westminster on the foundation of their commercial music department. We were not alone in working between and across these boundaries, and I will try to reflect the multiplicity of particular organisations' work as far as possible while explaining their particular focus and achievements.

This is the period when the demand for new ideas and courses to deliver them emboldened the pioneers of Formal Pop Music education to build organisations and companies which had the potential to grow and thrive in the long term. It was a competitive and exciting time, and the comments of the people involved in their interviews for Part 2.2 reflect this.

How Formal Pop Music education started in universities

The start of many Formal Pop Music education initiatives resembled a rapidly-assembled, entrepreneurial cottage industry more than anything. The foundations of so many of the privately owned and commercial initiatives as well as the charity and community sector projects were driven by one or a few individuals working rapidly to set up their projects, ready to serve the many young people wanting to learn and play. This is a peculiarly British story and is quite different to the American models of developing popular music education, like that at Berklee. As Joe Bennett, British professor at Berklee and formerly of Bath Spa University's commercial music department, comments in his interview, 'I don't think Berklee has had a huge influence on UK pop music education. There aren't many Berklee alumni running pop courses in the UK.'[2] Bennett considers part of the reason is simply the divergent histories of the UK and America:

[1] This was catalysed by the Further and Higher Education Act published by Department for Education and Science (1992)

[2] Interview to Joe Bennett 12 April 2021

> *Part of the UK and USA distinction is down to the different diasporic ethnicities of the two countries. Obviously the African-American musical story is so huge in the history of American popular music, and therefore at Berklee, while the UK has different diasporas and musical ethnicities.*[3]

Despite being aware of Berklee in the USA as well as the huge success of UK artists globally in the decade of MTV and Live Aid, the UK's traditional music conservatoires and universities were still largely inactive and silent on music beyond the classical canon apart from one notable experiment. This was led by arguably the most significant Berklee alumnus in UK pop music education, Nick Ingman. He created the first commercial music composition-based degree in the UK in 1987 at the Royal Academy of Music under the auspices of another Berklee alumnus, Graham Collier's Jazz department, initially for a handful of about four or five composer and arranger students a year.[4] Beyond this small, specialist and brilliantly-taught course, the rest of the UK music conservatoire and university sector was largely silent about the practice of making pop music despite the huge success of UK artists, producers and record companies during the 1980s.

In Higher Education, change began to happen mainly in London and Manchester, building to some extent on the advent of the BTEC qualifications in the 1980s. By 1993 the options to study a Pop Music degree in the UK had opened up a little, with students being able to choose between the Universities of Salford and Westminster. The Salford music department was then led by Derek Scott, latterly professor there and then at University of Leeds; and the University of Westminster course was initially developed by my team at Rockschool with the significant input of my co-founder, Simon Pitt, whose background included teaching at London Business School. These first significant degrees in Pop music in the UK share a connection as Scott and I worked together at West London Institute of Higher Education (WLIHE) just before moving to Salford and Westminster respectively. In many ways our work at WLIHE laid the foundations not only for some of what happened in these pioneering degree courses, but also for the conception of RSL Awards, the development of popular music academic research, and the creation of innovative commercial partnerships between private institutions and higher education organisations, which underpinned how the private institutions in this field became fully established.

[3] Ibid

[4] See Nick Ingman's website for details *www.nickingman.co.uk/*

Prior to the 1990s, popular music had already been studied to a small extent in the Music departments of some British universities some time before the Salford and Westminster degrees. As far back as 1981, Norman Josephs at Keele University reported at the inaugural international conference on popular music research how he incorporated a lecture series titled 'What is popular music?' for all first year music undergraduates and had also established American Ragtime, Tin Pan Alley and popular songs as suitable material for pastiche classes. Keele also offered an MA in American music which included a course component on 'American Popular Music of the 20th Century', leading him to conclude that:

> *We are convinced that the results from teaching such courses have already demonstrated that these studies in popular music are just as respectable and rigorous as are those from more orthodox programmes.*[5]

Other institutions taught through pop music, mainly from a sociology perspective or as part of a broader cultural studies agenda. For example, David Morse taught Music and other arts or humanities students at Sussex University in the 1980s about Soul and Black music in the USA based on his research on Motown in this vein.[6] More significantly cultural studies lecturers such as Stuart Hall and Paul Gilroy at University of Birmingham's Centre for Contemporary Cultural Studies led the emerging academic debates in the 1970s and 80s about youth culture and Black studies in particular. One of their students, Dick Hebdige, continued this type of teaching and work with his book *Subculture: the meaning of style*[7] taking it into art schools as a lecturer within what was then known as complementary studies. Looking back at this period from 2015 in a conversation transcribed for the University of Birmingham website, Hebdige explains why he chose art schools as his preferred place to work:

> *I finished my MA in 1974 so that was all written… some representatives from the faculty of art and design at Wolverhampton Poly came… they were in a department called complementary studies, it just meant that everything that wasn't essential to what art makers do, I loved it actually. I liked being complementary, supplementary and superfluous. And I said, 'Yeah, I want to do it.' I was amazed that nobody else did that. I really wanted to do it; it wasn't that I saw it as second best to working in a university, I thought this is perfect. Art schools then, even in Polys, were pretty, as I say, unregulated.*

[5] Josephs (1982) p.245

[6] See Morse (1972)

[7] Hebdige (1979)

> *It was intelligent people trying to make statements and do things in different media, and find out who they were in a fairly unregulated environment where half the people who were teaching them were crazy. I think it was brilliant… for certain versions of eccentricity and perversity and contrarian thinking. Everybody knows that history; all the rock 'n' roll that came out of it, all those people, Keith Richards and The Kinks and David Bowie. So for somebody like me, interested in the interface between fashion and music and visual art, it was no better place to be.*[8]

By contrast, higher education courses for students making pop and rock as a performer, producer, songwriter or DJ were largely absent from the UK's university music departments until the 1990s. This is what Scott and I helped to change first at WLIHE, and then at the Universities of Salford and Westminster. At WLIHE, we enlisted the vital help of Francis Seriau, Alan Limbrick and their fast-developing team at the Guitar Institute, Basstech and Drumtech. Their schools' development is the first thing that needs explaining to tell this story.

Seriau and Limbrick develop their schools

By the late 1980s Limbrick and Seriau had expanded their operations. First, they created a series of part time courses to provide a broader range of stylistic and musical experiences for their students. Seriau recalls how this happened, prompting a more strategic approach to what they were starting to achieve:

> *We thought that there might be an interest for part-time courses. It was Alan's idea originally. For people who would want to come for one or two series of sessions as opposed to every week for private lessons. The Drumtech part-time courses were 10 week long. They consisted of 10 sets of 2 hour sessions covering a collection of concepts, techniques of the instruments, styles, some music theory as drummers are often not too hot on that, and rhythm section skills playing with a bass player. We also ran rhythm section workshops in which Alan, Tony [Muschamp] and I would perform and then we would coach the students playing the same tunes. That led to Saturday afternoon live performance workshops where anyone could pay and attend the workshop as a one-off. I also asked some London drummers to teach their speciality. Charlie Morgan ran one on studio and recording techniques. It was the part-time courses that gave birth to the one-year diploma course later on.*

[8] See *www.birmingham.ac.uk/Documents/college-artslaw/history/cccs/Interview-Transcripts/Dick-Hebdige-(edited).pdf* transcribed on 27 February 2015 and accessed on 19 May 2021

There was no plan or strategy at that time. We all shared a desire to offer some great teaching, something exciting and engaging. It is a bit like putting a band together. There was a great chemistry between us all, we were on the same wavelength and inspired together. It just happened. It was very energising and exciting. A lot of musicians would come and hang out. Musicians touring in London would come in like the guys from the Chick Corea band, guys from Soft Machine, from Go West, many others. There was a fantastic vibe. It felt very rock 'n' roll. We were very rigorous in our approach, but because it was new and there was nothing there to copy, we were chopping our way through the jungle as we went along. At first, we didn't really have the perspective to develop a strategy, but quite quickly we did and it made a huge difference at all levels. We realised we had the first music school like this certainly in the UK and probably in Europe. We needed to get it organised on a bigger scale.[9]

After these part time courses were developed, the next step was creating a three-month and one-year full time programme in 1990. This structured the part time elements of their offering more systematically. Seriau started this first at Drumtech and was surprised at how the three-month and one-year year course took off quite differently:

Back at our school, Alan and I started formulating our vision and mission around what was driving us: to provide access to great and innovative popular music education to musicians. There was nowhere for rock musicians to learn and to have a proper music education. Back then people could only go to the Guildhall or classical conservatories. Old dusty establishments that knew very little about popular music. In addition, one of their entry pre-requisites was to play a second instrument. How many young drummers in those days would play a second instrument? Not many. They were not focused on access and widening participation at that time. Rather on deterring people. In 1990, I said… we should do 1 year full time and three-month courses… Alan suggested I should do it and he would watch to see how it developed. I launched three-month and one-year full time diploma courses thinking the three-month course would take off and the one-year would be moderately successful. It was the complete opposite. The fee for one year was £2500. I am not sure if it was expensive or not then. I remember pricing it so that people could afford it.

I had written the skeleton of the course for marketing purposes, but I hadn't yet written the whole programme, I wanted to see if people liked the idea or

[9] Francis Seriau interview 12 February 2021

not. We had 24 people sign up and by the following academic year Alan did his own one-year course. We shared our staff and resources. The Drumtech one-year and three-month courses were drum courses with a strong emphasis on music. They included music theory, band performances, rhythm section workshops, studio sessions, Latin percussion. And many master classes. I wanted our drummers to be complete musicians. Several of the classes were taught by guitarists, bass players, keyboard players in order for drummers to learn not just from drummers but from an array of musicians of the type they would work with later. The key teachers then were Rob Burns, Iain Scott and Terry Gregory. The whole thing took off, it was unbelievable.[10]

With all these programmes in development, by the time I met Seriau and Limbrick, introduced through Rob Burns of MUzitech, they were ready to take on a more substantial role in a longer programme and to collaborate with a higher education institution in a new way.

Brighton Rock

Before that happened, I had started my own work in pop music education, building on my career as a jobbing band musician while I was studying. I saw an advert for a rock and pop summer school in Manchester which in the end did not happen. So I set about trying to launch the UK's first university-based rock and pop summer school by myself. This was partly inspired by my own experience of running bands and being asked by other musicians how to build a profitable career from music. But it also sprung from the clear unfairness and waste of talent that I saw amongst my fellow musicians, some of whom were disbarred from a higher education in music because the instrument they played was not accepted in the music faculties, and some of whom should have been teaching in universities or conservatories, passing on their amazing artistry and skills to a new generation.

Brian Blain at the MU championed this idea so it received their endorsement, practical help and modest funding, while David Osmond-Smith of Sussex University's music department agreed to allow the faculty's rooms and equipment to be used for teaching as well as the Students' Union music practice rooms on campus. I drew in tutors from the numerous London initiatives I knew about – Deirdre Cartwright from the BBC's *Rockschool* series, British jazz guitar legend John Etheridge who composed music for the first Rockschool exams, Mick Parker from Gateway along with his MUzitech colleague Richard Marcangelo on drums. Carol Grimes and Ian Shaw led the singing workshops and my

[10] Ibid

brother, Adrian York, taught keyboards. In later years Alan Limbrick from Guitar Institute taught with us as well. So numerous figures who created the pop music schools which went on to make a significant impact all came together annually over five years for this intense week of music making in Sussex.

The model was simple – instrument lessons each morning for three hours in small groups, followed after lunch with specialist music workshops from song writing, production, vocals for instrumentalists, horns section workshops with Dave Bitelli and Raul D'Oliveira who played for Elton John and Wham, and special vocal workshops with artists including Sarah Jane Morris. Later in the afternoon each tutor worked with a small group of students and created a band which rehearsed ready for a performance on the final day. After dinner, the on-site music club venue hosted us for several hours of jamming – the tutors started off each night's gig with a few numbers together followed by the students performing in ad hoc groups formed in the cracks between sessions during the day and somehow in the morning and evening breaks. We were never short of performers to fill a night's schedule until 11pm. A key element of the course were the music business talks which took place before the gig each night. These were given by Horace Trubridge and Mark Melton from the MU as well as a host of leading music business figures including Ed Bicknell, Dire Straits' manager, Brian Southall and Lisa Anderson from EMI, and Stuart Grundy from Radio 1. All these people allowed me to persuade them to visit and talk at Brighton Rock for nothing and their contributions were invaluable.

The audio equipment business also supported this project. Through various contacts of the musician tutors and by simply being brave enough to ask for help, companies including Roland UK, Trace Elliott, Pearl (UK) , Shure and AKG microphones, Alligator Amplification and especially Ken Achard at Peavey Europe agreed to loan the instruments and technology we needed for the week's course. That meant we had a Roland keyboard lab, drum kits for 10 bands, along with enough bass and guitar amps, microphones, and PA systems. Local Brighton based Allen & Heath installed their demonstration recording studio in the university's music recording studio so that students had a credible music production set up to learn with rather than using the university's kit which was far more suited to avant-garde contemporary classical music. My work was to make sure all this equipment was in the right room at the correct time and in the early years literally to drive the van to collect and return it from the factories and distribution warehouses. Like anyone running a busy course, my memories of the course are about the challenge of making it happen hour by hour, so I am grateful to Brighton Rock attendees and tutors for their recollections of the impact the course had on them.

Rachel Nelken is now chief executive of Raw Material,[11] having had a career in the music industry spanning the set-up of the PRS Foundation for New Music to work at the Albany in Deptford and founding the ArtsTrain charity in South London. She came on Brighton Rock as a teenager, attracted by this contrasting counterpoint to her school music life with our music tutors from the industry who helped her learn how to make the music she liked and listened to, as well as providing new opportunities for playing in multi-generational bands, which is an unusual and hugely valuable experience in itself:

I was really lucky as I was offered a cello to play at the age of five. It was pretty obvious I was musical early on and I have always been able to pick up harmony from a young age. By the age of 10, I was being given piano lessons, but I had always listened to pop music and loved that as well as all the Classical music I was being exposed to. I started playing in bands and writing my own songs from an early age. I had a school band from the age of 14 which ended not long afterwards, playing keyboards and singing. I did vocals at Brighton Rock taught by Carol Grimes and Ian Shaw. One of my best memories was Ian taking us outside and we all performed in close harmony. It was just fantastic. It completely opened up a new world for me. The spirit of collaboration and having to come up with something new was incredibly empowering and undoubtedly it is what has driven me to push composition and writing in all the work I have done ever since.

For me that is what separates musical tuition from the process of creation and that has underpinned all my work. I am always much more interested in how you allow people to create and take ownership of their work rather than just teaching them a skill – not to disregard instrumental tuition or any of that, but to me they are ingredients in the process of creating your own new work. I have realised how empowering that can be for young people, particularly those not engaging academically.

I think I saw an advert for Brighton Rock possibly in NME *or* Melody Maker*, and I knew I had to come. At school I had formed my band and was writing my own songs. The school were encouraging and let me use the school hall for a gig. But there was no sense of being taught to play the music I was listening to. The closest we got was a little bit of jazz, and maybe a little musical theatre. These things have changed and evolved but perhaps not as much as I would hope.*

[11] Raw Material is an Arts Council of England funded community music organisation based in Brixton

> *Brighton Rock had one thing I always think of as a cornerstone of good practice which is having industry relevant, credible tutors who are actually professionals in their own right, doing it themselves rather than being lifelong teachers. It was really clear that Carol and Ian were first and foremost gigging musicians and that was really valuable and important… One of the other things about Brighton Rock was that I was one of the youngest participants and there were lots of people of all ages there. There are not many settings when you get inter-generational groups working together cohesively, and BR did that well too.*

Nelken also recalls that amongst the Brighton Rock students a few went on to commercial success. In particular she remembers Jake Williams, known sometimes as Rex the Dog. Williams was in the process of becoming a leading proponent of electronic dance music and he was pioneering this even then as Nelken remembers:

> *Jake came to the same years of Brighton Rock as me (1990/91), and he was unusual because he was really ahead of the game in terms of electronic music, he was writing in a different way to most people back then.*

Williams went on to have a number of Top 10 UK and international hits, most notably with 'There's nothing I won't do' and 'Son of a Gun' and became an influential producer and re-mixer working with the Prodigy and with Kompakt records.[12] Williams' 'Son of a Gun' was produced within the Paul Oakenfold Planet Perfecto set up. Oakenfold was one of the many music business figures who wrote articles for a publication I edited to embody the learning and ambition of Brighton Rock.[13] In 1991, this was the first book about the music business published by Oxford University Press, and *The Rock File: Making in it the music business*[14] subsequently became a key part of the teaching material in the university courses I created to educate musicians during the 1990s.

Another Brighton Rock attendee was Mike Pailthorpe, musician and music educator based in Worthing, Sussex. Pailthorpe also recalls Williams' impact on the course:

> *He was the youngest kid on the course. He was JX. He was also the one kid who used a Roland keyboard sampler. He could play chords but was*

[12] See *www.beatportal.com/feed-beatportal/rex-the-dog-top-14-kompakt-tunes* for details accessed on 20 May 2021

[13] York (1991)

[14] Ibid

> *technically just starting. He had great ideas. There was a really interesting break between the rockers who said he couldn't play anything and those of us who knew everything he played sounded amazing. It doesn't matter he doesn't understand what he is doing enough to tell you about it. The fact is all the songs he did sounded great. In 1989, that hadn't really happened yet. He was quite divisive in some ways. There was also Keith Emerson's son there. On the first day, Keith Emerson was there with his son. Keith is originally from Worthing. I didn't recognise him but someone told me. There was an incredible range of people.*[15]

Pailthorpe went on to work as a musician and helped launch and still runs the music courses in further and higher education at Northbrook College in Worthing. He used the Brighton Rock model when the first of these courses started because it needed setting up rapidly and he knew this approach worked. It is typical of Formal Pop Music education that students go on to lead other courses and often build on the experiments of the pioneer programmes to positive effect:

> *I used the Brighton Rock approach when I got called in to Northbrook College, after working in my studio, doing gigs and being a full time musician… There were no members of staff, no course written and nowhere to go. We were called in to try and get them up and running. My memory of Brighton Rock was similar. With that experience, I thought the Brighton Rock model would work – putting students in bands, plus a series of sessions in the studios, having the musician/tutors doing talks on things we specialise in (like at Brighton Rock), and getting the students working on projects so we can teach them as they do it – which is how you learn best. That is what happened. We were teaching in the student bar, and we all brought our own equipment in for recording and rehearsals to show the students what we do. It was like all the things you (Norton) were most worried about at Brighton Rock, and suddenly I was making it all happen. It didn't feel so uncertain because I knew from Brighton Rock that it was possible, it could work, it could be fun and that students could learn a heck of a lot. It made me remember how much I learned at those weeks at Brighton Rock. That was Sept 1997.*[16]

Another musician and educator who attended Brighton Rock's collaboration year with BBC Radio 1 in 1993 is Tim Bennett-Hart. He has gone on to lead the education work of ACM, make a prime contribution to the development of the music technology degree at the University of Sussex, and is currently the Director

[15] Mike Pailthorpe interview 6 April 2021

[16] Ibid

of Academic at RSL Awards, after a career as a performer, songwriter and producer. Bennett-Hart recalls how getting a coveted free scholarship from Radio 1 to go to Brighton Rock provided a stepping stone from his classically-oriented music education towards the career he eventually followed:

> *I was a teenager listening to the radio every night and trying to emulate my heroes without much recognition at my school. The music I was playing wasn't going to be part of any ensemble or activity… You hear someone you respect who talks about the music you like, and they say that you can actually do that music, that was transformational. I sent in my tape and got one of the free places on Brighton Rock which was great… I spent a week at the University of Sussex… It gave me evidence that I was good at what I wanted to do. I had learnt violin for many years and done my grade exams. Everyone said I was good at it and I went to the Yehudi Menuhin School, and did well. Nothing I could do with guitar playing was similar. To have an activity that I could do and be a real musician and talk about guitar playing with other people, that was the first time I was able to see that this is what my life could really be about.*[17]

The media were enamoured of Brighton Rock as well. The local television news for BBC and ITV covered the event, along with features on Radio 1's Newsbeat and the national press covered the programme.[18] The regular tutors became used to their sessions being observed by reporters with me anxiously monitoring what was going on. One year we agreed to host Craig Charles, famous from Red Dwarf, and then from BBC Radio 4's satirical programme, *Loose Ends*, hosted by Ned Sherrin. He came to do a feature on the course, aiming to send us up. This was probably the one moment when I should have refused media coverage as Charles was clearly primed to make fun of the idea of learning pop music. Without my knowledge, Deirdre Cartwright chose to subvert Charles' agenda, as she recalls in our interview:

> *I had a group of about 10 really bright guitarists in my group who were fun. We knew Craig was popping in about midday. I talked to the guitarists about playing a trick on him. I asked them just to go along with whatever I said and to pretend this is what we had been doing all week. They agreed. I told them I would talk to them about how they look, their hair styles, make up for men and nail varnish, and miming. We were doing our usual real lessons on modes. Craig walked into the classroom on cue. I jumped from my real*

[17] Tim Bennett-Hart interview 21 May 2021

[18] See Chappell (1991) in *The Independent* as one example of many

lesson into play acting for Craig by saying 'What we are going to look at now is being on Top of the Pops. As a musician you are obviously miming, so it doesn't matter what you are playing. What is really important though is to look again at those movements on stage you are doing which are so essential for success. First let's look at the straight forward head bang.' One of the guys had really long hair. He took it out of his hair clip and starting moving forward and backwards energetically and in time with the music. The students started enjoying themselves, so another guy asked about doing a hair flick over the shoulder. I said 'Yes I nearly forgot about that' and then 'remember this one, the figure of 8, does anyone remember that from this morning?' The whole class started doing the figure of 8 movement feeling the beat of the tune, and Craig Charles obviously couldn't believe his eyes. One boy, Julian, said to me 'I am finding this a bit tricky'. 'I know' I replied, 'we've talked about this with your very short hair. For TV you will need that hair length to create this movement.' He replied 'You're right, so I will grow my hair...' Craig Charles then asked me why I was doing this. I said they had been playing for a year, so what they really need for session and pop work is the look. Craig asked if they needed to play. 'Not really' I explained. Then the students started asking about nail varnish colours, and I suggested black. Craig left the classroom really confused but it went out on Radio 4 just as we did it. It was a lot of fun… He had been sent down to make fun of us by Ned Sherrin and hopefully we stymied his ability to poke fun at least a bit...[19]

Cartwright also recalls what we really spent most of our time doing at Brighton Rock, and explains how the course, in pre-YouTube and social media times, played an important role in helping musicians see for themselves how to play in new ways which they had little easy access to in any other way:

With Brighton Rock it was really looking at different styles as well as some theory. I would often take a group of guitarists who were blues players wanting to do something more. We would do things like looking at a mode and see how you move beyond minor pentatonic scales and bringing in a slightly more sophisticated sound through the use of a couple of modes as well as looking at styles like funk and reggae, and skills of rhythm and timing, using metronomes. They were often blues players who could do a decent solo, often quite young. They maybe had played five or six years and were perhaps a bit stuck and looking for new ideas. I fed them concepts from playing and listening to stuff. I would find out what they knew and move them forward. Of course, it is very different now because all this was before You Tube. That is

[19] Deirdre Cartwright interview 23 March 2021

> *an important thing. People didn't have that ability to access that kind of theory and they wanted to know that, and back then that is what I provided.*[20]

Carol Grimes, one of the Brighton Rock vocal tutors, also remembers how the help she provided for students was not easily available to young vocalists, and had been something she had needed to work out for herself during her varied career in blues and soul bands, recording and performing since the 1960s, including fronting The Race, one of the UK's first multi-racial soul bands:

> *One of the things I realised in one of those light bulb moments as I was standing in front of a group of bright-eyed and bushy-tailed young people… I thought I was probably a good person to teach singing because I know what it is like to start from the beginning with no help whatsoever and dig deep, literally. So how do I do this? How come when I was first in a gigging band like The Race, and we had a lot of gigs, I would feel tired in my voice after a tour? I had to think about what each of my muscles were doing when I was singing, and it led from there. It always stresses me that some of the younger highly-successful singers ... have had to take time off singing because they kept on losing their voice. So, I knew that out of sheer fear I had to work out how the human voice works when used in an extreme way. I often equate it to a dancer or an athlete. If they don't warm up and don't use their muscles correctly with the right breathing technique, they will harm the voice and or body… because we are using high extremes of range and volumes. Unless you work out how to physically sustain it, your career will be over. It's all about the muscles. And the heart and soul. How does it feel in body, heart and emotions?... Getting a group of voices singing together is wonderful. I am a great believer in making warm-ups fun. It breaks the ice. I have a horror of boring people. You never want to be the worst bore in the room at a party. My warm-ups are body, breath, muscle and voice in that order.*[21]

West London Institute of Higher Education

With the experience of running Brighton Rock, I was hired in 1989 to be a part-time lecturer in Isleworth at West London Institute of Higher Education, which had been a teacher-training institution and latterly merged with Brunel University. There I was tasked, as lots of people later in the 1990s would be in other colleges, with equipping a couple of music recording studios as well as teaching studio production and music theory. It soon became obvious that the

[20] Ibid

[21] Carol Grimes interview 1 February 2021

music department's courses were not recruiting enough students, especially for the two-year music foundation course. This had originally been designed to prepare classical performers for music conservatory entrance while taking Music A-level. It had capacity for 30 students per year and was barely attracting that number of applicants to audition.

During my first year at WLIHE I got to know the head of the Creative and Performing Arts faculty, Johnathan Brill, who also chaired BBC Greater London Radio at the time. He wanted to see a change in what was offered, so I suggested a new approach which offered a pathway for rock and pop performers, the sort of people who came to Brighton Rock. To make this happen well, I proposed WLIHE agree a partnership with Limbrick and Seriau of Guitar Institute, Basstech and Drumtech to co-deliver on this new course. To his credit, after weeks of discussion Brill concluded a commercial delivery deal with Limbrick and Seriau, and we brought it to fruition. After Gateway's deal in 1986–7 with Kingston University, the contract between WLIHE and Limbrick and Seriau was the next deal done in this sector, so setting the stage for the commercial arrangements which underpinned the development of all the other independent Pop music colleges later in the decade.

We quickly rewrote the course to include instrumental tuition from Limbrick and Seriau's faculty, and introduced their Live Performance Workshops as the ensemble classes, trained the WLIHE music technician, Bob Philp, as a studio manager and engineer, and re-validated the course. We did this in time to launch the programme for auditions in September 1990. The course was advertised through the relevant instrument-based music magazines like *Guitarist*, *Bassist* and *Rhythm*, and we soon found ourselves in the position of having 500 applicants for these 30 places, and hosting many days of auditions during which candidates were interviewed, had an individual performance assessment and took part in a live performance workshop.

This was one of the first instances in the UK where a higher education institution offered the chance for rock and pop musicians to study a two-year full-time programme on campus in London with tutors from the music industry and with tuition fees paid for and even a discretionary living grant available to some. The rarity of this package attracted not only a large number of applicants, but also significant quality. The course only ran in this format for about four years, and in this short time it produced a remarkable list of successful alumni from Sony records' artists 'Reef',[22] session drummer Nathan 'Tugg' Curran,[23]

[22] Kenwyn House and Dominic Goldsmith studied on this course at WLIHE. See *www.reefthe-band.com* for the band today, accessed on 21 May 2021

[23] Curran confirms this in this feature in Modern Drummer *www.moderndrummer.com/2017/06/beat-nathan-curran-aka-tugg-basement-jaxx-talks-session-work-artists-tours/* accessed on 21 May 2021

jazz saxophonist and Mercury prize nominee Denys Baptiste,[24] BIMM Brighton principal and session drummer Martin Wright[25] and brilliant songwriter, guitarist and producer Fraser T Smith whose credits span Adele, Britney Spears, Craig David, Dave and Stormzy.[26] Wright recalls in his interview for this book how his local drummer friend told him about the rigorous audition for the WLIHE course and then how this opened up a host of new musical avenues for him as well as creating a network of fellow students who supported each other as their careers took off:

> *One day he… showed me something in* Rhythm *magazine saying there was the new course at West London Institute in modern music. We both thought this was amazing. I went home and talked to mum and dad and asked if they would be behind me if I went for this. They said they would help me give this a shot, and so I went along to the audition. There were loads of people there. It involved playing 'Mercy, Mercy' in a live performance workshop which was terrifying because it meant playing in front of the tutors plus some of the current students already on the course as the house band. I was the only orthodox match grip player in the room, like Francis Seriau from Drumtech, so he clocked that. I also did other interviews in the day testing my theory plus we had to submit a tape with different drum grooves on it, and a few weeks later I got this letter saying that I had got accepted which was amazing as my brilliant friend who also auditioned didn't get in.*
>
> *But now I know that what you were looking for was talent that you could shape and mould, and once I got to know the other students at the college I could see we were all similar. We had a long way to go, we were open minded, and the course gave me so much in exploring the possibilities of what I could do in music. There was a lovely 8-track recording studio you built for us. That got me obsessed with production, and I developed my theory knowledge and harmony and chord progressions which I had never been introduced to. Then Ian Shaw taught a lovely choir session once a week, and one day he just came up to me and said that I could really sing. That was my favourite lesson. It was so free and liberating to me. I started having one-to-one lessons with him. I put a portfolio of songs together in the song writing class, so after six months I had started as a drummer I was writing songs, recording music,*

[24] Baptiste explains this here *www.denysbaptiste.com/about-us* accessed on 21 May 2021

[25] See *www.bimm.ac.uk/lecturers/martinwright/#:~:text=Martin%20Wright%20is%20the%20College, over%20the%20last%20two%20decades* accessed on 21 May 2021

[26] See *www.frasertsmith.com/* for details on Smith's career and *www.rslawards.com/rsl-fellow-fraser-t-smith/* for information about his education at WLIHE and his career, both accessed 21 May 2021

I was singing on them, doing backing vocals for people, I was fronting another band, and the possibilities were endless.

At this time I had this amazing group of friends at college which has solidified and continued on into my professional career, and that network got me the job at BIMM, introduced me to labels, and all parts of the industry including a gig that led to working with Ronnie Wood. There wasn't really anyone else back then on this kind of modern music course, so we were the trend setters in a way, and obviously my friends from back then included Kenwyn and Dom who went onto do great things with Reef, and Andy Wallace, the keyboard player who played with Roger Waters, Reef and Hamish Stewart. You obviously saw something in the people at the college that meant they had real potential.[27]

This relief at finding somewhere right to study plus the drive and enthusiasm for making music is reflected also by Fraser T Smith in his recollections on the course and how it helped him start his musical career. This yearning for somewhere to start a musical apprenticeship as Smith calls it is a common factor for so many young people who want to pursue a music career:

I was at this point where I felt that I was becoming quite an accomplished guitar player, even at the age of 16 and 17, but I wasn't too sure how you made that next step. And I knew there were some big courses in America like the Guitar Institute and Berklee but that was really out of my realm in terms of financial commitment for my parents. So I did my A-levels which was English, French and History and spent most of my time in bands and was rewarded for spending the time in the bands with a D and two Es! Now a D and two Es in A-level at that point got me the great options of going to Hull or Woolwich Polytechnic. I thought if I go to Woolwich Polytechnic to study Business, which was the only course available to me, that seems closer to London than Hull, that was all I could think of. So, I went to London and promptly joined a band and didn't go to many of the lectures because I was always touring and always doing late-night gigs and again was rewarded by the academic authorities there by being thrown out! After my first year… you can imagine at this point my parents were thinking 'This guy is on a road to nowhere.' So in the meantime I had seen somewhere, I can't remember if it was in Guitarist *magazine or through the Guitar Institute that there was this course and this was to me, your course that I eventually got accepted onto, this ray of light… so I literally practised and practised and practised and did the audition and I think I remember actually meeting you in the audition*

[27] Martin Wright interview 2 February 2021

> *Norton… I did go back to see my dad and I said 'Look I've got good news and bad news,' and he said, 'What's the bad news?', and I said, 'Well the bad news is that I've been thrown out of Woolwich Polytechnic', and he said, 'Well that's really bad, what's the good news?', and I said, 'Well I've got a place on a course at West London Institute. It's a two-year course, you don't have to pay anything', which was the thing that he was probably most excited about. I said, 'There's a grant for this, so I'm not going to ask you for any more money, I've got into it, it's the thing I really want to do, I won't let you down' and the rest. That was really the start of my musical apprenticeship! I mean for me, having being doing A-levels that I didn't want to do and a business course I didn't want to do… Then I was given this wonderful opportunity of meeting other musicians such as Nathan Curran who's gone on to do amazing things who I still keep in contact with, Dominic Greensmith from Reef, all of the Reef band that did so well there and just like-minded musicians recording, playing, learning Classical music. Even the things which most people would think were boring I just thought this is the most amazing thing. Seeing Beethoven's sheet music but then going and jamming out with the wonderful musicians there… playing James Brown music… and having the music that I came up with… recorded professionally and working with some of the musicians to play on my records which actually was a bit of a precursor to me being a producer because I just love that recording process so much.*[28]

The course not only involved the Limbrick and Seriau teachers and methods, it also involved jazz vocalist Ian Shaw teaching singing and voice workshops as well as bringing in Tim Whitehead to teach a young generation of sax players including Denys Baptiste, replacing the more military band style of playing the instrument that prevailed in so many institutions back then. I taught music business studies to the students as well mainly informed by the articles in *The Rock File*.[29] The music industry helped in different ways, with Remo drums sponsoring drum kits, and the Musicians' Union sending speakers plus Horace Trubridge supporting the course at the validation event for its approval. A few of our pioneer group of students needed this new business knowledge within six months as they were hired as the backing band for UK No. 1 and USA top ten selling artist Chesney Hawkes and were performing his hit, 'The One and Only' all over the world. One of these players was Chesney's brother, our student Jodie Hawkes, as well as John Conlon on bass and Denys Baptiste playing sax. The impact of a new pop music course in a higher education institution

[28] Fraser T Smith interview at *www.rslawards.com/rsl-fellow-fraser-t-smith/* accessed on 21 May 2021

[29] York (1991)

producing musicians playing on a UK Number 1 within six months or so of the course opening was considerable in terms of starting to build a case for developing this and other initiatives.

At the same time, Derek Scott came to lead the degree course in music at WLIHE. He set about modernising this, incorporating the Limbrick and Seriau tutors and methods as well as introducing modules addressing the changes in musicology scholarship which he would champion so effectively later in his career, influenced by the type of work found in the recently published Leppert and McClary edited collection of essays, *Music and Society*.[30] This publication represented a microcosm of collaborative invention which impacted a number of the key pop music education initiatives throughout the rest of the decade.

Rockschool Ltd and the advent of Pop Music graded examinations

While running the WLIHE Foundation course, students started to call me with a financial issue of concern. This was a problem accessing funding for the grant that Local Authorities could offer for students' living expenses. This was a discretionary grant decided according to the individual processes and criteria of each borough or local authority in England. One consistent factor across many boroughs formed a catch-22 style problem for our students' families. The local authorities would only offer a discretionary grant if a student auditioned to prove their musical potential and prowess. That was fine in principle as the students who were given places were all capable players. However, almost all the boroughs would only audition students who possessed a pass or better in a Grade 8 examination on their main instrument. Bass guitarists, rock drummers and guitarists were systemically discriminated against simply because there were no graded qualifications for pop music instruments in existence. This is where the blinkered aesthetic of the Paynter-Swanwick tradition brutally excluded talented young musicians from accessing public funds for their further or higher education, simply down to the instrument or style of music they chose to play.

As this issue became more and more common in my discussions with potential students holding offers to study on our WLIHE foundation course, I decided to investigate how this problem might be solved. I developed the idea of forming a new company which became Rockschool Ltd in 1991, along with a guitar-playing friend, Simon Pitt, who had wide commercial experience. We approached Trinity College of Music's examinations department initially through their chief examiner, Keith Stent. Stent was hugely generous with his time and enthusiasm, and very quickly we had a commercial collaboration agreement, in principle, that Rockschool Ltd would produce, own and run the world's first

[30] Leppert, R and McClary, S (eds) (1989)

graded music examinations in Rock and Pop for electric guitar, bass guitar and drums. These would be academically validated by Trinity.

No one had started a national music graded exam board for years, and certainly there was no one available to us who could provide advice. Pitt and I also had little in the way of external funds to draw on to make all this happen. We agreed with Faber Music a deal to publish our first books, for Grades 3, 5, 6 and 8 in guitar, bass guitar and drums.[31] There were specially commissioned tunes by Limbrick and Seriau's teachers such as Paul Elliott and Terry Gregory as well as musicians I worked with, from Deirdre Cartwright to John Etheridge on guitar to Dave Bitelli and many more. These tunes were recorded by Iain Scott and Rob Burns enabling us to launch the examinations which fused the traditional grade examination format with much of the practice of the Guitar Institute, Basstech and Drumtech schools and their curricula. The tunes involved tracks that sounded like hits and were played to a cassette tape backing track as a music minus one style performance – the one the student would play. This was one of our Rockschool innovations in this first syllabus which we have modernised as technology has allowed. It mirrored the Live Performance Workshops used at WLIHE and at GI, Basstech and Drumtech, as Terry Gregory, now a tutor at ICMP, recalls: 'It is what you did with Rockschool with the backing tracks so young musicians can feel what it is like to play in band together.'[32]

Seriau and Burns led the drums and bass syllabi creation, while Limbrick worked on the guitar syllabus. This was based on the instrumental curricula of their schools as Seriau explains:

> *I knew the curriculum I had written for Drumtech worked extremely well. It was logical to use the principles on which it was based for the Rockschool syllabus. Although there were constraints due to the fact we were dealing with exams and not a course, I used the same approach. It was about developing some of the key pillars such as techniques, playing time, developing vocabulary and styles, sight reading and crucially performing. The key principles that were inhabiting what I did at the school at the time. It was very exciting to work on the grade exams because it was a new thing for rock musicians. A new level of academic recognition. We loved your idea. There were already grades for classical musicians, but you were trying to bridge from one to the other, and bring some of the rigours and benchmarks of the classical field into the pop music field. We were very proud to see some exciting grades on the market. That was part of giving people courses and*

[31] York (ed) (1992)

[32] Terry Gregory interview 26 March 2021

> *elements that would be recognised, adding value. You had obviously identified a need and you knew how to fill that gap.*[33]

Burns shares similar insights on his approach and how he benchmarked them against the classical grades to ensure comparability. In the early years this type of benchmarking was essential to gain validation and accreditation, although sometimes it caused musical and education problems as the classical standards simply did not make sense for pop music instruments:

> *When Alan, Francis and I first started talking about the Rockschool grade exams, we decided on a number of styles which we thought were crucial for any musician. We wrote pastiche or in the style of pieces for the exams. That was how I approached writing the tunes. I wrote a lot of the RSL syllabus touring on the road. I modelled the syllabus on the teaching we did at Basstech combined with the classical exam boards in terms of the technical standards to ensure comparability with them.*[34]

Rockschool's examinations started small, taken by a band of brave students and teachers around the UK with significant early adoption in South Wales, London and Bradford. In the early months and years examiners would literally travel from London to Cornwall to examine a handful of drummers for an afternoon. The press covered this change in the music education landscape with the *Daily Mail*'s Education Notebook in the Summer of 1992 taking a human interest approach by telling the story of one of our early guitar candidates, Harrison Oaks under the headline 'Testing the merits of rock'n'roll.'[35] By contrast, *The Guardian* typically questioned the idea of testing creativity prompting Pitt, my co-founder, to explain 'We are teaching skills. To be creative, you need to be skilful.'[36] *The Guardian* went on to note how pop music courses in the private sector were proliferating as well in order to contextualise its headline of 'School's in as rock and pop finally makes the grade.'[37]

We developed further innovations apart from the instruments and styles we examined. Our publications were the first grade exam music books to include everything a candidate and teacher needs to take an exam in one publication, as well as featuring a 'playalong' accompanying cassette. This model has become the

[33] Francis Seriau interview 12 February 2021

[34] Rob Burns interview 15 February 2021

[35] Massey, R (1992)

[36] Meikle, J (1992)

[37] Ibid

standard for many music exam publications ever since, making the process of accessing all the study material for a music grade exam cheaper for candidates and far more convenient for everyone. Other innovations included questions in the exam about the care and maintenance of the pupil's instrument and more significantly a different approach to ear tests. These were designed specifically for each instrument so drummers learned to respond to aural tests on their own instrument, and relevant to the type of playing they did. The same was developed for guitar and bass. Moreover, we developed stylistic routes through the syllabus vertically. This meant a rock or blues player could follow that style as they progressed through the grades – we understand that a guitarist or drummer is enthused to learn to play because they enjoy specific styles of music, and do not believe it is necessarily the role of our exams or its associated teaching to change that. Rather we aim to facilitate and enhance this musical excitement and this is a further means of achieving this goal.[38] Since then, our firsts have included grade exams for Music Production, Pop and Rock Vocals, Popular and Contemporary Piano, as well as our commitment to equality and diversity in the composers and performers whose music features in our syllabi. RSL Awards exams are now taken in person in over 50 countries worldwide and even more on-line, and this success was recognised in 2018 with the Queen's Award for Enterprise.[39] Another sign of RSL Awards' success came in the 2010s when the Australian Music Examination Board, founded in 1918, adopted the RSL Awards as its Pop and Rock syllabus, recognising its quality and leading global recognition above its own pop exams of the time and any others.

Unknown to us at the time, Tony Skinner was also planning to launch the Registry of Guitar Tutors (the RGT) and their graded exams for electric guitar just after Rockschool. Skinner's approach was to build a community of like-minded players and teachers who shared goals in teaching embodied in his syllabus. Skinner's syllabus did not involve playing tunes in the same vein as Rockschool, as Joe Bennett recounts having taught RGT in the early days, latterly becoming an examiner:

> *Back to 1992, the year after I graduated. I got the very first trawl from RGT looking for members. I was a private guitar teacher at that time. I signed up for the RGT. I didn't think much about it for a while but about a year later I got some of their early books. I didn't know much about Rockschool at that time, or hadn't encountered the books. By 1993, I was a private guitar teacher teaching at home and I was teaching guitar in a load of colleges including Newcastle, South Tyneside, Darlington, Durham and a bunch of North East*

[38] A lot of these ideas are detailed further in two articles in *MU Teacher* – York (1992)

[39] See details at *www.rslawards.com/about-us/#:~:text=In%202018%2C%20RSL%20proudly%20received,52nd%20anniversary%20of%20the%20scheme* accessed on 28 June 2021

colleges, and gigging of course as well. I was teaching some electric guitar, multi-track recording and music technology, almost all on BTEC courses around the North East. I joined the RGT and I found it interesting. I liked the fact it was a syllabus blowing over changes which suited my style of teaching at the time. I had a brief glance at the Rockschool books, but at least back then they seemed to be a lot based around playing pieces by rote, although that probably isn't fully true, and at that time I leant towards the RGT. I went to a couple of their conferences and I became an RGT examiner for a while. I parted company with RGT and I also worked with Rockschool as an examiner.[40]

It is important to acknowledge there was diversity of practice in this area even at the start and hopefully this competition has resulted in teachers and pupils finding a pathway that suits their needs. The RGT went on to become validated by the London College of Music (LCM), which was by then incorporated within Thames Valley University (now West London University). Ed Lee, collaborator with Graham Vulliamy on ground breaking books about teaching pop music in schools in the 1970s and 1980s, became their chief examiner for a time as well, and since then their exams have continued to grow around the world, most recently as a fully-owned part of London College of Music examinations. They pioneered popular music theory grade examinations as a further RGT innovation. The RGT have a long list of guitarist patrons from Sir Paul McCartney to Ronnie Wood, Dave Gilmour, John Etheridge and Suzi Quattro, although they have never achieved independent accreditation for their examinations by Ofqual, as RSL Awards have done, separate to their association with the LCM.[41]

Rockschool and the RGT examinations provided a new national, and quickly an international, opportunity for players to gain the same academic credit as their Classical music peers. Almost out of nowhere, they provided an alternative to the old-fashioned traditional music exams.[42] Rockschool's and the RGT's arrangements with Trinity College of Music[43] and London College of Music

[40] Joe Bennett interview 12 April 2021

[41] See *www.rgt.org/* for full details accessed on 21 May 2021

[42] Smaller examination boards were also founded for Asian music styles around this time including Frances Shepherd's Sangeet College examination (see *www.sangeet-examinations.co.uk*), the Oriental Fine Arts Academy of London (OFAAL – see *www.ofaal.org/about-us*), and Griffin College London (see *www.griffincollege. org.uk/ourbrand*) although none of these have achieved independent Ofqual recognition, leaving them outside of the mainstream for the provision of Music Education qualifications in the UK. RSL Awards does accredit Griffin College London, and in 2021 will start accrediting OFAAL, providing a route for Asian musicians to achieve UK recognised qualifications. All websites accessed on 31 May 2021

[43] Trinity College London, the examinations board related to Trinity College of Music, have belatedly used the RSL Awards exams as a model to launch their own Trinity Rock

respectively provided a further example of how these new pop music education projects gained acceptance through a commercial validation arrangement with a traditional education provider. In these cases, Trinity and LCM had little input into the content of the qualifications, but they contributed their structure and format for examinations, and this provided a basis for the public to trust our fledgling organisations to act in good faith and with academic rigour. This meant GCSE teachers could assess candidates with more certainty, giving them confidence to award the most accurate mark, using the full range of marks available, based on a better understanding of what should be expected at different stages of development. In addition, the grades provided a new way for course providers to benchmark the prior learning of students for degrees and other courses. Joe Bennett quickly adopted this approach, for example, at the Bath Spa University BA (hons) in Commercial Music. This was part of why he dropped the teaching of instrumental skills on the degree, as he explains:

> *After the second year of launching the Commercial Music degree we abandoned instrumental technique lessons, which has become a core philosophy for my courses as well. In Rockschool terms I believe you don't need technique beyond about Grade 5 to play most pop songs, to physically play it on an instrument. That is not the same as in Classical music to play any symphony you need technique well beyond Grade 8. This idea really informed the BA – the creative part of the course – and drove the decision to abandon instrumental teaching. In effect, we pushed instrumental technique into prior learning. For a guitarist applying for the degree course, that meant we wanted all the barre chords, major and minor, up to the 11th fret at the audition. I wanted that vocabulary under their skin by the time they arrived as students. Due to that, we had some success in championing the Rockschool exams as matriculation qualifications, as A -level equivalent for entry to the degree. It also saved us time.*[44]

Together Rockschool and RGT graded music examinations now cover a significant variety of pop music instruments and subjects, ranging beyond guitar, bass and drums to vocals, piano and keyboards, theory, music production and far more. RSL Awards now affords music educators and students everywhere the opportunity to study with excellent materials and get an internationally-recognised qualification. That was not my intention when I thought of the idea

examinations with some limited success. Their main innovation was to highlight the use of hit tune repertoire in specified performance pieces taking on this model already used by Rockschool as supplementary material from the RSL *Hot Rock* series see Pitt, Scott, Troup (2009)

[44] Joe Bennett interview 12 April 2021

to solve an admissions challenge at WLIHE, but it is satisfying that has been its unintended impact.[45]

Rockschool and RGT benefitted, as did the first pop music colleges, from being featured in the instrument magazines which also started around this time. Initially these were from two companies, Music Maker with *Guitarist* and *Guitar Techniques* and then Future Publications. Joe Bennett helped launch one of Future's titles which particularly focused on new players and showcased the RGT and Rockschool material and the tutors associated with it. As launch music editor for *Total Guitar*, Bennett and his team's focus was beginner players while still aiming for a vibrant and fun read. This astutely recognised that a truly mass market for guitar publications needed to focus on the most numerous segment of the playing community – beginners:

> *In 1994 I got my first full time day job in music, which was as launch music editor of* Total Guitar *magazine. There was a team of four of us. I relocated to Bath for the job and we launched the magazine by the end of the year. The aim was always to make a non-elitist, all-inclusive, all learner guitar magazine. That was the ethos of the project. As the editor of the time said to me, why don't the magazines like* Guitar Techniques *do something for beginners? Not only do they have as much right as anyone else to learn, but there are more of them. That stuck with me. We had this philosophy embodied in our strap line 'Making you a better guitarist' trying to reach all the players, and we moved into Total Rock, Total Novice and all that. The novice column became our flagship thing with backing tracks and play along. In the same month we and* Guitar Techniques *launched cover CDs to support this. In the four years I was at* Total Guitar *the magazine became the most successful guitar magazine in Europe, precisely because we reached beginner players. In 1995-96, Future Publishing bought Music Maker publications including* Guitarist, Guitar Techniques, Rhythm *and all that stable. For two years we were rivals and from then on we shared a floor and went out for beers with each other. We knew each other's contributors and I used Tony Skinner from RGT to write the beginners column for a long time.* Total Guitar *is still going strong. The reason for its success was reaching beginners and having backing tracks.*[46]

All these magazines carried news items and regular columns by the teachers associated with all the new private teaching colleges, as well as advertising for

[45] Full details on RSL Awards current range of music graded exams are at *www.rslawards.com/rockschool/* accessed on 21 May 2021

[46] Joe Bennett interview 12 April 20

their courses. All this created an environment in which aspiring players would see the route to improving could be using these magazines, going to a private music college or taking one of the new music exams all serving their interests in a way that was unheard or thought of only a decade earlier.

The Three Degrees – Salford, Westminster and TVU

Out of this whirlwind of activity in the early 1990s three new degree programmes emerged representing different pathways which set the model for other courses and initiatives in many ways. This was at least in part catalysed for me by the realisation that despite the success of the new pop music courses at WLIHE, that institution would or could not develop a meaningful plan for future development and success. This led me to leave WLIHE to found the BA (hons) in Commercial Music at the University of Westminster, with Scott departing soon after to become Head of Music at University of Salford.

At Salford, Scott's first role was to see through the successful validation of their first Popular Music and recording degree which had developed from their existing band musicianship course originally conceived for brass band performers. Scott explains the Salford situation in his interview:

> *When I went to Salford in 1992, the Popular Music degree had not been validated yet – it got turned down. One of the first things I had to do as Head of Music was to make sure it did get through the validation at the next round. There was still quite a lot of antagonism about free-thinking ideas in music education. Some traditional music academics back then, even if they liked the general thrust of what we were trying to do, were still nervous about it and not sure if they really liked it. I remember people saying 'maybe in 10 years' time this is the way music departments might look'…They realised that what you and I were doing in West London could well be the future. So, at Salford in the first year, it was a question of going over everything to make sure this just could not be turned down and thankfully it wasn't.*[47]

With Scott and me no longer at WLIHE, Seriau and Limbrick worked with help from Jonathan Brill to establish their own pathway towards offering degree level education through what was then Thames Valley University based in Ealing. This relationship built on the initial commercial style agreement between WLIHE and the Limbrick/Seriau schools and established more fully the type of relationship which saw a number of private pop music colleges partner with universities for educational and commercial benefit. In effect, this trio of projects

[47] Derek Scott interview 26 January 2021

established three emerging models for the establishment of Pop Music degrees in UK universities:

- New departments established in universities with no previous music education (Westminster)
- Popular Music degrees being created as a renewal process in existing music departments (Salford)
- Private popular music colleges contracting with universities to teach newly validated popular music degrees (TVU)

Each of these also developed a particular musical and academic focus which set the agenda for subsequent courses to use as a model. At Westminster this was a focus on the music business and on the art school approach to the pedagogy of creativity in music production; at Salford it was the development of performance and production education and expertise, as well as a significant deepening of the sociological understanding of popular music; while at TVU with Seriau and Limbrick the focus was on the technique and style of band-based instrumental performance.

At TVU this approach initially meant modelling the traditional conservatoire music performance degrees from Classical music and applying this to the styles and instruments taught by Seriau and Limbrick's teams, which by 1996 included keyboards and vocals. Seriau recounts how keen the Vice Chancellor of TVU was to work with them as it fitted his broader agenda of providing vocational and populist degrees. It was decided to start at sub degree level, but soon enough there was sufficient confidence from everyone involved to move to a full degree which quickly became hugely popular as Seriau describes:

> *After we had left WLIHE we asked Jonathan Brill, who was very supportive of our enterprise, to work with us as a consultant in order to develop a real HE programme with an exciting university. He recognised we were pioneering something and was keen to help. In 1993 Jonathan embarked on our behalf to find a university to collaborate with. Quite rapidly he put us in touch with Mike Fitzgerald at Thames Valley University who was the VC, and we were invited to meet him and David Grant who worked alongside him. Mike sat at the end of a very long table in a sharp suit and bleached rock 'n' roll hair, and a long earring. In his northern accent Mike said 'How can I help you guys?' We explained our journey, our vision and what we wanted to do. We told him that if one could do a degree in maths, one should be able to do a degree in Rock music. After all, popular music was the fourth biggest industry in the country. After asking a few questions, he looked at David and just said 'We want to do that. Let's start exploring the project'. It was that simple and quick, the meeting didn't last very long. Mike was visionary. He got knocked*

by so many afterwards for developing vocational degrees. And a few years later everyone was copying us, from unis to colleges. How ironic, to put it diplomatically…TVU said we should not do a degree straight away but start with a Diploma of Higher Education. That enabled us to prove we could deliver and had the necessary rigour and quality to add the final degree year. We did this deal in 1994 and started the diploma in 1995.

In 1998, as we launched the degree, the papers got hold of it and were so critical of it all that the university sacked Mike. He was so unfairly treated. Mike was the first VC to have the vision to offer vocational professional degrees. The thing is, they all copied what we did with Mike and by the early 2000s Pop/Rock music courses had become mainstream...Rob Burns led on this academically. We naturally promoted and advertised the Dip HE in Popular Music. It was a first; no one had marketed a course like that in the music press before. The uptake was phenomenal, in fact it was so good we ran out of space to teach. We had to use the upstairs rooms of the pub at the top of our road, The Kings' Arms.

We had to move premises. A year after starting the Dip HE we moved to 74 Stanley Gardens. It was all so quick. I remember walking down the road and seeing the 'For Sale' signs going up. I persuaded Alan to go for it, and eventually we bought it and never looked back… By 1999 we had private lessons, part time courses, three month and one-year courses plus the degree in Popular Music Performance… We worked under the LCM at TVU and they helped us enormously. We were on a very steep learning curve in terms of writing HE courses. We had to benchmark our material against existing national degrees and follow the academic structures and systems LCM were using. We formulated our material in a way so it could be inserted in degree templates. We learned how to transfer our approach into HE structures… At first, the practical elements of the course, which were absolutely crucial were seen as a minor factor. It was almost as if the LCM people were trying to help us set up an academic course in some ways, which would have had little relevance to aspiring professional musicians wanting to work in the music industry. We spent quite a lot of time with the LCM staff explaining that in order to become a successful musician the practical element was paramount. In the end the academic elements were embedded within the practical work. This was new at the time but now it is mainstream. For example, a student would do a recording session for some course work, and then they would have to write an essay and reflect upon the process. This new approach was the result of good team work. We retained that approach for other courses because we felt there was great value for music students to analyse, reflect and understand precisely what they were doing.

> *Each year TVU increased our numbers and our course received so much acclaim it became a flagship course for the university. Within a few years we had 350 degree students alone.*[48]

Academically, a lot of the process of fitting the Guitar Institute, Basstech and Drumtech model into a degree course fell to Rob Burns who describes how he overcame the process of initial failure at the validation stage of course development:

> *The validation failed on the first run. We had to change a few things and I was taken out of teaching while I wrote the validation documents to give me time to do the research and the work. It failed as it didn't have enough academic content initially. To sort this out, I wrote a module on popular music history and that got us through the second time.*'[49]

Seriau confirmed this in his interview along with the other key factor in the re-validation which was 'the embedding of more academic elements into the practical and theoretical degree modules.[50]

A number of these new Pop Music degrees failed their first attempts at the approval stage of the validation process, which is as close to a legal cross examination of a degree's content and its staff as can be imagined. It involved academics from within the host university, but not in the music department, sitting alongside external music academic experts to satisfy themselves on behalf of the university that the proposed course met the university's standards for the award of a degree and national standards in the subject. That works well in subjects which are established. As pioneers of change in music education, this process had dangers. Staff on validation panels were sometimes prejudiced against popular music and therefore able to influence how debates and decisions went, while there was a paucity of external experts in the field relevant to our new developments. This meant our innovative courses were subject to scrutiny and the decision on their future was made by people who either may have disagreed with the concept of the course or may have wished to impose particular music education prejudices inappropriately. Scott sums this up:

> *The catch-22 we had with Salford and with other validations for Popular Music degrees was to answer the question about how we can teach a subject in which no one already has academic qualifications. It is the same as computer gaming degrees more recently. We were able to show that the staff*

[48] Francis Seriau interview 12 February 2021

[49] Rob Burns interview 15 February 2021

[50] Francis Seriau interview 12 February 2021

> *at Salford like Stan Hawkins and Shelia Whiteley had got their PhDs in Popular Music, while some of the staff at Salford had worked with leading artists. Robin Dewhurst had worked with Sheena Easton and numerous others in the industry. So, we got through on the basis of that. Sometimes the prejudice is not overt, as people don't come out and say, 'this is an inferior instrument', but you can see how some of these academics look at a classical guitar and then at a Telecaster, you can just tell they are really thinking that the electric instrument is a bit rubbish.*[51]

Of these three courses Salford and Westminster began first, followed by the TVU collaboration with Seriau and Limbrick. Higher education and degree courses emerged elsewhere as well, including at Newcastle College, Bretton Hall College and the new institution of LIPA. Salford and Westminster proposed different pedagogic models for popular music study in Higher Education, so are worth explaining in further detail.

Salford – establishing research and teaching excellence

The Salford degrees in Band Musicianship and in Popular Music and Recording represent an undergraduate articulation in many respects of much of the work within the BTEC popular music programmes pioneered in the North of England. Their degree in Band Musicianship was validated originally in 1987 by the CNAA.[52] Pop Music had been originally one strand within the Salford Band Musicianship three year diploma created in 1982 as an addition to the established strands in brass and wind bands. This process of moving from college diploma to degree produced the first validated UK degree allowing students to develop their ability as performers of pop music. Three years later the traditions of brass and wind band were left in a discrete course of their own and a new course focused entirely on pop composition, popular music history and sociology, with pathways in studio performing or producing, was created. This degree in Popular Music and Recording was launched in 1990[53] having encountered the initial validation challenges described above by Scott. Students on the studio performer route took classes in session musicianship and music technology, while the studio producer pathway focused on acoustics, recording theory and techniques of music technology and studio production. The degree soon established its

[51] Derek Scott interview 26 January 2021

[52] CNAA was the Council for National Academic Awards and it was responsible for awarding degrees in polytechnics before the gained full university status in the 1990s. Salford's degree was originally validated as an Unclassified degree by CNAA, meaning it was without honours and this was confirmed by CNAA in 1990

[53] University College Salford (1992) p.2

position as a provider of a thorough grounding in the techniques and skills of making pop music recordings, through the study of performance, repertoire and stylistic knowledge, as well as music technology and its associated aesthetics.

Salford became a large operation during the 1990s, and by the time the Higher Education Funding Council for England (HEFCE) conducted its 1994-95 national teaching quality review for Music, Salford's music department had grown to encompass two undergraduate degrees as already described, a further education diploma course as well as MA courses in performance and in composition. There were 18 full time music lecturers and 350 music students across 7 courses. Salford attracted established markers of professional recognition, with the PRS awarding them their John Lennon Awards for three years, producer George Martin accepting an honorary degree, and Salford being appointed under the European Union's Erasmus programme as the lead site for postgraduate studies in popular music.

The Salford approach was quite traditional 'focusing on core themes of instrumental performance, compositional studies, the critical and analytical investigations of popular music, and music technology', all with the aim of providing 'a programme of study to meet the needs of students aiming to sustain a career in the Music Industry.'[54] To achieve this, the many applicants were assessed for entry onto the course (856 applying for September 1994 entry for 36 places) on the basis of the college's own system for performance auditions and interviews. They recognised that:

> *It has to be borne in mind that many of our students perform on what were not, until very recently, regarded as 'real' instruments. Thus there was no 'elite' repertoire to help establish accepted standards of artistic attainment. Music at UCS has therefore devised its own methodology for testing popular music performance and knowledge.*[55]

This method was a combination of instrumental and band performance but it was still underpinned by the College's requirement of candidates to have the traditional Music A-Level or ABRSM (specifically) Classical Grade 8 as an alternative. This combination of innovation in a traditional manner typified the rigorous approach at Salford which in many respects established the academic potential and reality for a new type of university department in the UK based on academic research and teaching. This adapted much of the typical music pedagogy used in Higher Education and re-imagined it for use with popular music styles, setting a precedent for many others to use and follow.

[54] University College Salford (1994b) 'Claim for Excellence' p.2

[55] Ibid p.3

A particular strength at Salford has been the research culture for the subject of popular music specifically which Scott and his team nurtured. As well, Scott's broader work in editing a ground-breaking series of more than 140 titles in the Ashgate Popular and Folk Music series helped define a more modern and inclusive approach to musicology. At Salford, this meant the development of research into pop music itself with books by Salford academics such as Hawkins on the aesthetics of musical reception,[56] Warner on the creativity of record production,[57] and from Whiteley on gender.[58] A number of these were published under Scott's general editorship at Ashgate. Other authors contributed to this development of a new research culture beyond Salford, while not working on courses educating musicians predominantly. Collectively their work advanced and re-defined music analysis and musicology, and included key academics such as Allan Moore,[59] Richard Middleton[60] and Sarah Thornton[61] in addition to members of the recently formed research unit, the Institute of Popular Music (IPM) led by David Horn at the University of Liverpool, such as Sara Cohen.[62] Taken together, the foundation of the IPM in 1988,[63] the development of taught Popular Music degrees led by Salford in the early 1990s, and the start of Scott's Ashgate series in the early years of the new millennium, gave new depth to popular music studies. This academically underpinned and justified the expansion, development and innovation of UK Pop Music courses at undergraduate level which went on to happen in the first decade of the century in all parts of the country.

At research level none of this was entirely expected or accepted immediately by the traditional music academics. Scott recalls how the Salford music department evolved to embrace this new situation and how the Ashgate series began:

> *When I first went to Salford, some of my colleagues still had a very staid view of what a music course should be and somehow, even though we were dealing with popular music, they thought it had to be very similar to the classical style of degree. I wanted to challenge them to think afresh about*

[56] Hawkins (2002)

[57] Warner (2003)

[58] Whiteley (2000)

[59] Moore (2001) – a re-edited edition of his original book was updated within the Ashgate series

[60] Middleton (1990)

[61] Thornton (1995)

[62] Cohen (1991)

[63] See *www.liverpool.ac.uk/institute-of-popular-music/about/* accessed on 25 May 2021 for full details of IPM

this. In doing so, I received a lot of support from Stan Hawkins and Sheila Whiteley. There were things to discuss like the idea of persona which is essential to pop musicians, as well as the visual element in pop, and lots of debates about all that…

How the Ashgate series began was that they published a book about French popular music, on Chanson. Back then it used to help if there was some art dimension to a project. Because there was an association between chanson and Montmartre, with Picasso being interested in chanson as well, you can see how it seemed okay to do something like that. Then Ashgate knew about me and the work I was doing at Salford and they asked me tentatively and nervously about the possibility of doing a series of Popular Music books. We didn't know how many people there would be who could contribute to a series like that. At that time there was probably a maximum of about 10 people who could have contributed, and you would have been one of them.

Once people started thinking about this as an idea, it escalated. There was a turning of the tide helped by RSL and Westminster and Salford. There was a feeling that this new type of research was catching on in a serious and dedicated sort of way. The Ashgate series gradually developed, so everyone wanted to publish their books there rather than in a sociological press. There was some backlash because some sociologists didn't like us giving attention to the musical elements in pop music, which they didn't really understand themselves. Allan Moore, when he wrote his book 'Rock the Primary Text', came in for a lot of flak from sociologists for his title, as he analysed primarily the music and not the lyrics…!

Of course, the classical musicians thought pop music was just a horrible sound, so just threw at it all those old stereotypes they used to throw at jazz musicians asking why rock musicians had to play so loud or play notes out of tune, as they didn't understand about bent notes on saxophone or guitar.[64]

Scott and his colleagues are part of an international movement re-defining musicology, originally led by academics with a Classical music focus. This was symptomatic of the mainly American-led new musicology which argued that social context matters for music, but it was mostly focused on the classical canon, or experimental music – art music, in effect. Scott recounts how he set about challenging that:

I felt and, along with Dai Griffiths, Stan Hawkins, Sheila Whiteley, and others, that it was popular music that had suffered the most from being

[64] Derek Scott interview 26 January 2021

> *ignored by academics, not whether Frank Bridge didn't get as much attention as Schoenberg. How can you approach the Twenty-first century and ignore the mainstream music making of the last 100 years? Traditional academics kept on worrying about* Erwartung *being a neglected masterpiece from 1909 while calling Arthur Sullivan rubbish. But Sullivan won't go away in popularity while, wonderful as* Erwartung *is, it will probably always be a minority interest. Academics like me wanted some analytical tools to be able to deal with popular music to make people realise that it was important.*[65]

The Ashgate series became emblematic in the UK of this change in direction. This supported the emerging culture of pop music teaching in universities as it provided much needed academic texts for students to refer to and to use as models for their own research methods too. But it was not universally welcomed. Scott recalls the reaction at one music research conference to my statement about the relative success globally of the UK's Pop and Classical music:

> *It's a pity you don't have a video of the incident at the research conference when people called out 'Shame' when you mentioned to a room full of classical music academics about the success of British popular music. It just gives you a flavour of the times and how not everyone was won round and some people hated the idea of pop.*[66]

Scott and his team defined a new type of university music department so successfully that it won the coveted grade of 'Excellent' in the 1994-95 Higher Education Funding Council of England's (HEFCE) teaching quality assessment. Within the subject area of music, Salford stood alone with this mark of quality as a major pop music education centre,[67] and was notably more highly ranked than the University of Oxford's classical music department in the same national evaluation. As a result of this, Scott's team successfully bid for HEFCE funding for a study into assessment practices in Popular Music degrees. This was called Project Pop and involved two other courses by then delivering pop degrees, at Bretton Hall College near Leeds and Newcastle College, as well as the University of Westminster's Commercial Music degree. The Commercial Music course was also assessed as excellent in the HEFCE teaching quality assessment, but due to it being part of a school of media and communication, it was assessed within that subject area as opposed to music. Project Pop challenged us all to define the various models being used for teaching pop music in Higher Education at

[65] Ibid

[66] Ibid

[67] HEFCE (1995)

that time: from the repertoire and performance-based approach at Newcastle College; to the production and session musicianship skills at Salford; to an approach influenced by music from around the world and the Caribbean's UK diaspora at Bretton Hall; and the audience-led commercial model at Westminster. Detailed information was produced on assessment strategies for each of these alongside methods of teaching. It was reported on at conferences including when Scott presented alongside Robin Dewhurst and Tim Warner at the LIPA Interactive 2000 event.[68] Specifically the Project Pop CD Rom gave practical advice and examples of the strategies used in various departments for assessing pop music performance. Compiled by Salford student and later lecturer, Martin Isherwood (who for many years has been Head of Music at LIPA), the CD Rom 'is a consideration of the practical implications of assessment processes in popular music performance in Higher Education'.[69] Project Pop was a rare piece of government-funded research to support the relatively new activity of teaching popular music in the UK, and provided important guidance on issues of assessment specific to pop musicians, such as an element regarded as essential on courses at the time: the musician's relationship with a live audience. As noted on the CD Rom:

> *In popular music performance, assessment is an opportunity to demonstrate, under the pressure of an audience of some kind, knowledge and skills acquired at a given stage in a course.*[70]

These was also consideration of how Pop music differs to Classical and other styles in terms of the need for instrumental tuition and mastery of an instrumental technique, as well as the impact of the changing face of style and fashion:

> *Popular music is by its very nature ephemeral and is constantly throwing up new hybrid styles and genres in performance. Even over the period of a three-year degree course, musical fashions may change significantly affecting what students may wish to achieve in terms of their performances and therefore what might be learnt from an instrumental teacher. There are, notwithstanding the above, fundamentals of instrumental technique that can be taught by teachers who may have little knowledge of contemporary styles. However, dependent on the course and its position on the imitative innovative axis, beyond a certain point, traditional instrumental lessons may be irrelevant*

[68] See Isherwood, M (2000) (ed) for details from this conference

[69] Higher Education Funding council for England (1999) CD Rom – section on 'How Students Learn'

[70] Ibid – section on 'How Students Learn'

> *to what the student is attempting to express both in terms of composition and performance… This has implications not only for the teaching of performance, but in its assessment, particularly if the assessor has little knowledge of contemporary genres, styles, sounds and techniques. Many teachers and assessors will have gained qualifications that, even if relevant to popular music, will have exposed them to certain styles and genres. In the absence of any legal requirement either to stay constantly tuned to Radio 1 or to update skills and knowledge (keeping abreast of change within a subject area is obviously desirable in any discipline) it may be useful therefore to consider a wider sample of opinion when assessing popular performance. Peer learning and assessment is relevant here in that student contemporaries are likely to have an ability to assess each other's work in the context of stated objectives and current stylistic developments.*[71]

In the section on 'Negotiating Criteria', Project Pop addresses the diversity of provision amongst even the small number of pop music courses then available and how different approaches to repertoire and creativity were necessary to meet the needs of this range of musical approaches. In particular, an axis was introduced to help position each course on a scale of 'imitative' to 'innovative' approaches to creating new music to try and classify and express the differences of approach and how assessment could reflect and handle this properly, as is described here:

> *Given the innate propensity for diversity and innovation in popular music performance in general, and that which takes place within the higher education context in particular, it may not be possible or beneficial to apply the same set of assessment criteria to each individual performance. Pop performers often have specific objectives they wish to achieve or ideas to project which may fall well wide of traditional notions of both music and performance and therefore, the assessment criteria associated with them. Notwithstanding the above, institutions vary in their approaches to popular music, in the nature of the courses they deliver and their desired learning outcomes and therefore what is appropriate in one setting may be inappropriate in another. A course or institution that focuses much of its course delivery around Jazz for example, will expect to see the course content reflected in the student performance and may have difficulty in assessing other styles or aspects of those styles which were not taught. Considering the innovation–imitation axis, it may be possible to assess performers that tend towards the 'imitative' using fixed or traditional criteria whereas the*

[71] Ibid – section on 'Master–Apprentice Relationship'

> *'innovative' (in terms of genre as least) would require a more flexible approach not only to take account of what the performer is trying to achieve but in addition to cope with the possibility that the assessor may well be unfamiliar with the style/genre.*[72]

This is just a small selection of the detailed case studies and information presented on the CD Rom. Project Pop probably represented the first moment in the UK when the leading HE teaching institutions were funded with any sort of opportunity to share best or indeed any practice. It was detailed and comprehensive in scope. More significantly for the teaching of pop music in schools, the Project Pop information demonstrates that those who justified the introduction of so-called informal music education as stepping into an otherwise unmapped field in the early 2000s were disingenuous. It had been explored and explained by the Project Pop team led by Salford – the school music educators simply ignored or overlooked this.

Westminster – diversity producing commercial opportunity

At Westminster, we began another new trend for universities with no music department starting a pop music course. This was a blank canvas for the subject, ripe for innovation. Similar to a number of music departments which have since emerged, Westminster established this model for new university music departments founded in soon-to-be former polytechnics. The Westminster course was influenced by my relationship with the music industry as well as the university's history as the Polytechnic of Central London. As PCL, it had established the academic discipline of Media Studies and pioneered education in photography and film in the UK. A further factor in this was Westminster's recent takeover of Harrow Art School with strong media, art and fashion courses. This provided a green field site for the construction of Europe's largest higher education media campus at the time. PCL's pop music heritage included hosting the first London performances by Jimi Hendrix and educating half of Pink Floyd as architecture students, while at Harrow several leading Punks and New Romantics had emerged in the 1970s and 1980s from its fashion and art programmes. This was the context in which I set about finding out about how the art school pedagogy of Harrow and PCL could be applied to music education inspired by this heritage.

The process of establishing the Commercial Music department at the University of Westminster was accidental and innovative. The accident was my friendship with a management consultant advising the university as it underwent a transformation of its properties. That opened the door for me, as a 26 year-old

[72] Ibid – in the 'Negotiating Criteria' section

with less than three years' experience of university level teaching, to pitch the proposition of establishing a new music department for London and the UK music industry. This process took about a year in total culminating in September 1992 with a presentation to the university's court of governors. By the evening, Dr Geoffrey Copland, then Deputy Rector, called to give me the news they decided in favour of doing the project. I was given a short-term consultancy contract to write the degree with Simon Pitt under the auspices of Rockschool Ltd, with a view to validation in the Spring of 1993 and launching the course that Autumn for 30 students. Pitt contributed his formidable commercial expertise and understanding of business education from the London Business School which underpinned much of the content of the business section of the course. This was an act of vision and faith by the university who had finally been convinced after many months of the sound logic behind our proposition and the opportunity for an innovative investment in the future. Copland was a great supporter of this project throughout. Apart from supporting my new idea, Copland got practically involved in making the course happen, which was rare for a Vice Chancellor at the time. He and I even appeared in a full-page article with photo launching the course in *Melody Maker*.[73] Copland is now chairman of governors at Trinity Laban in London which under his governance has opened its doors to a Pop Music degree for the first time, three decades on from when he helped pioneer this approach in the capital.

The Westminster model was based on the idea of creating an art school-style music course with a strong commercial ethos. The heads of fashion, illustration, ceramics, film and photography were tasked with helping me to develop the ideas for the programme in a series of marathon all-day conferences. Between each conference, Pitt and I worked to write up the ideas that emerged into a coherent programme which drew on the art school practices of teaching and assessing which felt so different to how I had grown up learning and being taught music. Instead of learning repertoire and technique, an approach to performance, song writing and production emerged which fitted with how people made pop music in the industry. This provided a framework for teaching and assessment which valued innovation, creativity, commercial acumen and encouraged a questioning approach to culture, techniques, technology and fashion. Issues of personal and social identity, as well as experiments with new and innovative forms of media and delivering music digitally were the foci of course modules. Peer assessment and innovative models of team working were imagined to model how bands work live and in studios.

To support this effort an industry advisory board was assembled to ensure the course was credible and relevant. This was unprecedented in scope and

[73] Horkins, T (1993)

seniority in UK Music higher education at the time, including Jeff Smith (now Head of Music at Radio 2 and 6 Music but then executive producer at Radio 1), Selina Webb (then editor of *Music Week*), Horace Trubridge of the Musicians' Union, plus artist manger, Keith Harris, and music lawyer John Kennedy who was soon to become chairman and CEO of Polygram. These people guided our decisions on course content and helped us source industry speakers to ensure the course was relevant. Some (Trubridge and Smith) even came to the course's validation event to explain to the academics on the panel why the course should be accepted. Brian Eno and then Dave Stewart agreed to be our music production external examiners as well and, once Gordon Campbell's WLC course closed, we quickly established third year placement programmes for our music business students with EMI, Sony, Universal and BMG with all of these students gaining jobs in the music industry immediately after graduation. Stewart was amazing as external examiner attending a day per semester to assess students' work, giving impromptu sessions on song writing to students, as well as helping individuals move their careers forward – even hiring our student Ben Cullum, bass player and brother of Jamie Cullum, to perform in one of his bands.

The course benefitted from being in London, not looking for any financial support from the music industry and simply aiming to partner alongside them to provide excellent students as employees and young artists ready to forge a career. This was the first 'Commercial Music' degree in the world, and included other conceptual innovations. Music Production was used to encapsulate the idea of song writing, recording and performance, for the first time in music education in the UK. This focused our students' attention on the song as the source of wealth and innovation, and how it could be expressed in different forms as a live performance and studio recording. The course structure allowed for specialism over time, but it demanded students study across three key related areas – music production, music business and music sociology. Allan Dumbreck, by then of North Glasgow College (NGC), emphasises that this was another new idea, providing an integrated commercial approach quite different to the typical more streamed music courses emerging elsewhere:

> *One of the things that is really important, I remember the first time you and I spoke was that we had been working at NGC in streamed courses, in music business, music production and music performance. But when we first spoke, you said to me that we didn't need to do that, we could just put those altogether. It was such a brilliant idea. I had been trying to create a microcosm of the music industry at NGC. When I first started out… I had played a few gigs, and then I drove a van for other bands and helped them set up their PA systems, and then I would help some bands to get gig – it is a portfolio career. Everyone in music does different things. The idea that you*

> *just go and study something like an instrument is in a way a bit weird. The hybrid concept that you pioneered, and we adapted and modified, I still think is the cornerstone of where music education should be going. The idea that you go to college or a university just to study one thing – like playing an instrument or business isn't anywhere nearly as practical – you can make that your major, but you really need to know about all those areas. So, the hybrid course is really what the future you should be.*[74]

This hybrid model allowed students time to explore music production and music business in their first year or so, before focusing on one as a main career goal in the second half of their studies. This process was hugely important in allowing students develop and find their path in music, as Keith Harris confirms reflecting on having become our lead music business lecturer in 1995 after being on the Westminster advisory committee:

> *one of the key master strokes… was the course structure meant that in the first year everyone did a general grounding, the second year meant you could specialise in more of what you were interested in, but in the final year you could specialise on whatever was going to be your forte, and that enabled us in the final year for people's major project to have work experience in a record or management company which could be written up towards their final assessment so they were working and studying towards their degree, and the one thing actually helped the other, and that was to me a master stroke allowing students to work in a company towards their degree, and then get offered a job towards the end of their module…*[75]

Securing Harris as part of our core teaching team was crucial and complicated. This story is emblematic of how successful music business education developed by involving people genuinely working in the industry. We were struggling to find specialist music business lecturing staff to teach the programme and I asked the advisory board for help. Harris stepped up on the basis he would retain his main and first commitment to his artists as a manager, that we invented a way to contract and pay him as a freelance consultant (this meant our Vice Chancellor devised a new type of contract), and because he saw broader cultural benefits, as he explains:

> *What changed my mind after our initial conversation was that this was the first opportunity there was going to be to actually in a formal way deal with*

[74] Allan Dumbreck interview 2 February 2021

[75] Keith Harris interview 25 January 2021

> *those obstacles I talked about. If people came out with a degree in Commercial Music, then they would be qualified, and if I could contribute to that in some way, that would be very helpful. What also occurred to me at the time was that in the future this degree course could shape the perception of a new generation of music industry people about what Black people can do in the music business, because if their lecturer was a Black person, then when they get into the record companies in the future then they will remember that they were taught by a Black person who knew a bit, so that was giving me an opportunity to do something that I felt would shift the dial as it was clear that something major needed to be done to change opinions and make for a more equal route into the industry for young people.*[76]

This issue of ethnicity provided a further innovation in the degree. Alongside Harris, we hired a number of music production lecturers. These included John Eacott and Helen Reddington as well as Mykaell Riley who was contracted as a part-time freelancer on a similar type of new contract to Harris. Neither Harris nor Riley had degrees, indeed Riley had not even gone to university, but both possessed a different yet essential quality – commercial success in the music industry. Valuing artistic and commercial prowess in academic life is something Joe Bennett recognises as part of Berklee's innovations bringing inevitable tensions inherent in hiring pop music practitioners to teach on degree courses:

> *In HE and FE it will often require certain levels of qualification to recruit teachers which is why the Berklee model has been revelatory as they don't care if you have a PhD as they want you to have a gold disc on your wall. All the institutions in the UK which have been successful in teaching popular music have been prepared to hire people from the real music industry which often means eschewing a higher education institutional requirement for a PhD. That is a systemic problem in HE. There is a tension in recruitment. Do you want the gold disc or the PhD…?... It is easier to take someone with a gold record and push them through a PhD. than it is to take someone with a PhD. and get them a gold record.*[77]

The industry credentials of our new staff were easy to establish. Harris had managed Steve Wonder in the USA and had also held senior positions in Motown, while Riley had a string of successes after his emergence with Steel Pulse. At the time of starting with Westminster he was building on his involvement with Soul II Soul and his Reggae Philharmonic Orchestra by producing

[76] Ibid

[77] Joe Bennett interview 12 April 2021

the charting pop-reggae-soul cross-over band China Black. Eacott and Reddington, each in different ways, had enjoyed chart and media success with their music. So our production and business staff all had a credible and recent track record of being involved with hit records. More significantly, with Riley and Harris we had two leading figures in the British Black music business. This helped us both in ensuring the course was industry relevant but also in attracting a significant number of young Black British students in stark contrast to traditional music degrees and even to other Pop Music degrees. By 1995 the Westminster Commercial Music course had 30% non-White students and, just from the pioneer cohort, students with success stories include Karen Ramirez (whose final degree project became a hit worldwide), Muyiwa Olarewaju OBE (Premier Radio's gospel music star), and Lorraine Briscoe (backing singer for Taylor Swift amongst many). This student diversity continued and quickly demonstrated it was a hugely significant part of the social role of the course. Another of these early students was Ben Wynter. Wynter has gone on to work across the music industry, using the network of Westminster staff and students he met to support him and to lead industry change. As he tells me in his interview:

> *My year was the first time you really took on more people who were from the Black music community. There were quite a few of us who were into Black music… we all met and we instantly formed a bond and I still communicate with them now… I learned so much about the industry from Keith Harris and Mykaell Riley, but I also learned from my peers and that was really important… There was lots I learned from Westminster academically but for me the networking and the peer to peer is really what got me into the industry… I wonder how long it would have taken me to get into the industry if I hadn't got into Westminster because it was those relationships that opened the doors.*[78]

Wynter went on to drive cultural change in music industry organisations like the PRS Foundation and AIM,[79] drawing upon his Westminster experience as inspiration as well as the knowledge and skills he honed working in the music industry after leaving his degree course. He cites two key qualities he values from his Westminster course. Firstly, that it was taught by professionals with experience and not just theoretical knowledge:

[78] Ben Wynter interview 8 July 2021

[79] Performing Right Society Foundation (see *https://prsfoundation.com/*) and the Association of Independent Music (see *www.aim.org.uk/#/*)

> *The education was brilliant. I come across a lot of young people today… the problem with their courses is they are being taught by people who haven't done it… they are teaching the theory of the music business as opposed to what the industry is really like. What I thought was amazing at Westminster was the fact we had people who had been there, seen it, and done it, and were giving us the benefit of their experience and giving us the truth as opposed to just the theory… we were getting the knowledge from their experiences coupled with the business acumen which allowed us to get a real taste and understanding of the industry and being able to take into the things we were doing…*[80]

Just as important to Wynter and his peers was the effect of Westminster's two core staff from within the UK's Black music business. Wynter explains how learning from Harris and Riley embodied exactly the ambition Harris had set out to achieve when agreeing to teach on the course – to empower young Black people to feel they could succeed in the industry; and to change perceptions of all students about the expertise and position of Black people already in the music business. As Wynter recalls:

> *Having them on the course was really critical for a lot of us. I think back to my conversations with the other Black students on the course. For all of us, it was huge having Keith and Mykaell there. It felt like we belonged, not just because we were there but because there was somebody who looked like us who was teaching us and who represented us, so that meant we can do it... and it was ok to be there.*[81]

In Wynter's case this formative educational experience helped him as he created innovative new funding programmes by co-founding the PRS Foundation's Power Up programme[82] and more recently working at AIM to diversify its membership and create more structured finance options for emerging music entrepreneurs looking to scale-up their businesses.[83]

By comparison, the Popular Music and Recording degree at Salford was more typical of most other pop degrees in the UK and initially struggled to attract

[80] Ben Wynter interview 8 July 2021

[81] Ibid

[82] See *https://prsfoundation.com/power-up-background/* for details on the programme and Wynter's role in it, accessed on 17 July 2021

[83] See *www.musicweek.com/labels/read/aim-hires-ben-wynter-as-entrepreneurship-outreach-manager/082170* accessed on 17 July 2021 for details

more than two or three ethnic minority students per year.[84] The Salford position was similar to what had happened at Brighton Rock and WLIHE. The difference at Westminster is we had the opportunity to find a pathway to hiring and empowering credible Black music staff teaching on the core team, bringing with them the full benefits of diversity and inclusion. There was some luck involved in this, but the contribution of John Eacott and Helen Reddington to this decision was critical in making it happen. The result of all this meant that in the mid-1990s it is highly likely the Westminster commercial music degree employed more Black music lecturers and had more Black students than the rest of the country's music degree courses put together. Sadly, this lead was not widely understood or expanded on by mainstream and traditional music educators. The evidence of this can be seen still in the experience of people who have gone through the music education system as pupils and employees ever since. This has been reported yet again in 2021 by Sam Spence in her *Equity, Diversity and Inclusion* report for Music Mark.[85] In her personal account at the start of the report, Spence highlights vividly the negative impact of lacking role models and being the only Black person in music groups or working in schools had on her:

> *Growing up I was always one of few, or the only one, in so many of the spaces I found myself in. The only Black child in my primary class, the only Black musician in my orchestra, one of few Black students on my degree course and the only Black teacher in the school where I began my teaching journey. The hardest challenges I faced were not just overt racism and racist language and abuse from individuals, but also subtle acts of exclusion, micro-aggressions, and racial prejudice and behaviours linked to assumptions of my intelligence, knowledge and experience due to being a Black person in a predominantly White sector. There were no role models to look up to. This meant I was a 'reluctant' leader lacking in confidence yet possessing the purpose and drive to do more. The power of being able to look up at the senior leadership and feel represented, must not be underestimated as it creates comfort and a strong motivation that the environment has been built so that 'you can do it too'.*[86]

At Westminster, the fact we hired Black staff and attracted Black students in good numbers required adjustments about how and what we taught. For example, Riley recalls how he reflected his experience of the music industry in his music

[84] University College Salford (1994) in their claim for excellence to Hefce the number of ethnic minority students enrolled from 1989 to 1994 are in brackets next to the number of total students starting each year: 1989 – 44 (0); 1990 – 41 (1); 1991 – 35 (1); 1992 – 41 (1); 1993 – 38 (4); 1994 – 30 (2). See page 17

[85] Spence (2021)

[86] Ibid p.7

production teaching, finding a modified approach to making that understandable for White and Black students according to their needs and interests:

> *One of the interesting things about that period coming from the Black experience was that understanding a White interpretation of what you do is something you grow up with, and woe betide you don't understand as it will punish you... understanding White culture determined my progress. Being able to navigate in advance where and how your music would be categorised, supported or not supported, or racked in a record shop, embraced by a label is really important and that is fed into the production output on the understanding that track is your first or next step in establishing or extending a career, and developing the support around that career. There is a conversation about production which has to speak to the various departments in a record label, individuals play a part here, and you have to navigate the response from individuals to your production. Your track would be judged sonically in your absence by people in the label, and bass was a key element and that was really complex. In the 1990s we were still adjusting to the sonic make-up of the music, and anything that had a particular sonic quality in the bass and rhythmic content was deemed 'Black' and what that meant for a label was that they believed a smaller section of the public would buy that, whereas this has since become the growing market for music today. But back then this was the legacy of the 1960s with the people from the industry from then still controlling things. So,… coming into an academic space with young people who understood that, the students wanted to connect with that creative source and those techniques because most of the students initially weren't part of the Black community. What I found myself doing was translating that cultural experience just talking about what I had done, and in so doing breaking down the knowledge gap between what I did and how it was treated and received by the music industry for the students. We are cultural translators and our medium is music, but the conversation is nuanced as it is going back 100s of years and it is about interpreting that for others, and attempting to create an academic narrative for that made it ever more clear that so much depended on where and how you were brought up, your economic bracket, White experience versus Black experience, and then overt racism in its various formats which you have to punch through on occasions in an academic space in a different way to the music industry where they would be more direct as they would just say to me, look we have a smaller budget on this track and I would ask the reason , and be told 'Well it's Black so it's more difficult to market'. …..to students I would have to explain to them that this is the reality…..*[87]

[87] Mykaell Riley interview 27 January 2021

As the number of Black students increased in the second and third years (1994–5), Riley adapted his approach, focusing on the impact the music would have on listeners. This was key to how we explained studying commercial music as a subject to students – not as a technical matter, but as the understanding of how music impacts different audiences. This focus on audiences allowed us to develop teaching in music production and business which was industry relevant because this matched what the record and music publishing business was trying to achieve. Riley explains:

> *The real challenge then came as Black students arrived into the classroom. There was an accepted understanding with the Black students of my perspective and the delivery up until then had targeted the dominant White members of the classroom. As it mixed, I had to change my delivery and up my game as otherwise it was patronising to the Black students as they already understood many of the processes of production, approaches to the music, the content. What they were curious about was how to negotiate the market place in which their productions would sit. So the lectures began to move onto a broader conversation about marketing and promotion of the production, and how that affected the production itself. That was a kind of first. Normally you would approach the production from a technical perspective, and I reversed that model. From a Black perspective, we grow up with that production understanding, but what we need to understand first is the market, otherwise your production, however brilliant, may never see the light of day.*[88]

For the students this also meant the course became a place of negotiation and learning about how White and Black culture interacted. I became increasingly aware of this over time, but it affected a number of the Black students far more directly. In one instance Riley had arranged an opportunity for students to submit some music for use by Channel 4's presentation department. This was a real brief from C4 and part of the success for the best students would be to go to the station and hear the presentation team critique their work. It so happened that Riley and I chose only White students' work to progress to this stage, based solely on the quality of their work. Muyiwa Olarewaju looks back on this, having since been awarded an OBE for services to gospel music:

> *But I mean, to be the first gospel artist ever to be awarded an OBE and the first African, it's a huge thing for me. I think it speaks volumes of where we've come from. I know there are some uncomfortable conversations around*

[88] Ibid

empire and those things that we have, and are having, and should have… and… if I take it back a little to Westminster University and Commercial Music, I think we were years ahead because the conversations we were having and conversations that you were forcing us into, because we had students that were disgruntled about one thing or another, and what you did you would say, 'Right, we need to talk,' and force us into a place where we thought, 'Okay, what other issues I have here', think them through and be able to articulate our minds. I think those conversations we had helped give us the clarity of mind and the strength to be able to speak, and that allowed me to do the journey that I've done to get to where I am, which is what Downing Street and Her Majesty the Queen recognise for services to music. But I think hopefully many others will see and realise that actually even though I'm just doing a small genre of music, it's not a waste, it's not missing, it's not locked away in a room somewhere where no one cares. If I'm not selling millions like Ed Sheeran, it still counts! And in this moment where in in our world it seems that the divisions are so loudly amplified, it's exciting to see the dominant culture celebrating others, and I think it's really important for us all to celebrate one another.[89]

Part of how we engaged the music industry was through an innovative programme inviting in leaders to meet and talk to our students. Harris initiated this as he recognised that was how the senior influencers in the music business would become aware of and see the potential for the course. Graduates of the course who are themselves now leading parts of the global music industry recall how this helped. Luke McGrellis, now VP for A&R for Universal Music Publishing in LA and Crispin Parry, Director of British Underground, recall how this worked as part of the course's evolving culture when it first started, acting on Harris' suggestion they developed an informal forum for music business executives to meet students. McGrellis remembers how his initial focus changed from music production:

What happened on the course was I realised I didn't really have the absolute manic dedication to making music, and probably didn't have enough natural gift. So, I think the combination of those two things kind of really steered me towards this thing called the music business, which when I joined the course, I really had no idea about. I mean, I really didn't know anything about the infrastructure and all I knew was that record labels were exciting because they were on the middle of 12 inches that I bought. But I didn't know anything

[89] Muyiwa Olarewaju interview for his RSL Fellowship interview 15 January 2021, at *www.rslawards.com/rsl-fellow-muyiwa-olarewaju-obe/* accessed on 24 May 2021

> *more than that, so I think the course really gave me, shone a light on this big thing that you know, enabled music to come out, and that I would be better suited trying to look for a career in that space than I was being a producer or songwriter. And yeah, then Crispin, I and a few others, again I can't quite remember how, we created this group where we invited people to come and talk to us, one of whom actually runs Universal Publishing in the UK, a guy called Mike McCormack, and I think by that point for me personally at that stage I was hell bent on being in the industry… the music creation and production side quickly fell away from me and I knew I wanted to work on the other side of the glass, to use the studio analogy… so I think… the course helped me in all sorts of ways I don't even realise in… steering my focus towards something I didn't know existed before joining.*[90]

Parry concurs coming on the course after working for Hans Zimmer. As a mature student, Parry appreciated the connections with the industry that the course enabled informally:

> *Both of us had done work outside, and both of us had a different view of what this course could be, and I approached it from day one as a 9 to 5. Right, I've got this opportunity, there are these three recording studios I can use, I'm going to get everything I can out of this, and met amazing people like Keith Harris who… let us go through his phone book every now and then for that music business group didn't he, and say, 'Who do you want to do call?'. So we were able to do that and if you… really think about that course and what it could do for you, it was amazing.*[91]

The direct impact on the course of these visiting speakers was the offer of detailed work placement programmes for up to six to eight students in each company. These spanned the final academic year and consisted of two to three days per week with paid expenses in companies such as EMI, Sony, BMG and Universal. This invariably converted to full time jobs when students graduated. Other ways we developed real understanding of commercial life included using case studies (specially written by the course teaching team) and our music business game (developed by Keith Harris and Simon Pitt) through which the students learned to build teams, companies and artist rosters to achieve success. A highlight of this game came for us as tutors when students encountered a key lesson for anyone in business. Harris explains how the game encouraged

[90] Luke McGrellis interview on 22 January 2021 at *www.rslawards.com/rsl-fellows-luke-mcgrellis-crispin-parry/* accessed on 26 May 2021

[91] Ibid

students to understand music as a demand-led industry and that cheating has consequences:

> *It was very important that people learned to interact with each other and whatever game was devised encouraged that. So Simon Pitt, our fellow music business lecturer, came to my house and we constructed the game from nothing. I talked him through what we wanted to achieve for a demand-driven game, and it needed to be played over a reasonably long period of time with several rounds… so the students had to decide jointly on a strategy which they came to the board to enact. What we did was at the end of the first set of moves… that was the end of the first year in the game. At that point we would look at how each team was getting on, and some of them were doing pretty well. Some of the teams even thought they could be clever, and claim they were doing even better than they actually had done, and they over-declared how much money they had made. At which point we then said thanks very much, and we taxed them corporation tax on the amount they said they had made which caused some upset. But it was all part of the learning process. They had been trying to cheat and boast, and take a short cut, but cheating actually has consequences… and I was so pleased they took it so seriously and they complained, but they also learned from it and that was the important thing.*

Harris' real-world approach worked because of the authenticity of his commercial experience and the humour and charm he employed when students expressed their emotions. This came into play ever more as the students progressed through second year projects involving signing artists to start up record labels and releasing them with a launch event, manufactured CD, and marketing campaign. This built a community of commercial music students who progressed as music producers and business people and are found today across the industry, probably second only in number to the BRIT School alumni. That is what comes through in interviews with a few successful alumni including Sam Winwood:

> *For me it was a case of, I knew that I wanted to work and go and play music and be in the music business in one way or another, and when you're reaching university age, at that time there was very little route into it, certainly education wise, so when I heard about the course at Westminster, as it was then, it just seemed like an obvious thing to do. And the most important thing for me was meeting like-minded people. I think that is one of the things that is most valuable that you can get out of a music course is meeting people who have similar ambitions and wants and drives to yourself and actually, on that note, one of the great takeaways from the course was going into a business*

> *where you already knew a few people and you already had a network built up, because so many people from the course had already started straight away in the business so that, you know, obviously the things you learnt on the course was really important, but actually just meeting like-minded people for me was the biggest most important bit of it.*[92]

Similarly, Richard Beadle, London musical director of *Hamilton* remembers how he found the different approach to music education on the course:

> *I started off as a classical pianist as a child before, I could remember I was playing Bach and Beethoven, and then teenage years kicked in and pop music arrived for me and that became my greater love… I didn't know where to go for that sort of thing. I didn't want another period of time of going that next stage with Classical music, I wanted to take on this new thing, this new passion I had… I was going to go to a regular music college and then suddenly the idea of this, which fused the traditional music education with something that felt freer, new and nuanced, and there was something about being the first year to do it that felt like we were pioneering something… Then it was the first day, I walked into the room, I remember seeing people that felt like my people, that felt like we'd come from similar but disparate backgrounds as well we had some people who were singers, producers, DJ's, musicians, it was a cross section. It wasn't just classical reading piano players or instrumentalists as I'd known before, it was guys who played in bands and girls who were producing, singing, playing guitar or whatever it may be, and it just felt like I wanted to continue my education but I didn't want to stay in the world I'd been in, and this came along and it made total sense to me.*[93]

The course introduced the students to a plethora of current and diverse styles of pop music, encouraging them to fuse and develop their music styles. This is what Matt Prime, songwriter for artists as diverse as Kylie Minogue, Will Young, Cee-Lo Green and Sam Smith, recalls as the key impact on him as an aspiring songwriter:

> *I think musically I left school thinking I knew a lot of music and having quite a sort of mental music catalogue in my head floating around, when really all I had in there was probably 10 years of chart music and a couple of Beatles*

[92] Sam Winwood interview for RSL Awards 20 January 2021 as on *www.rslawards.com/rsl-fellow-sam-winwood/* accessed on 25 May 2021

[93] Richard Beadle interview for RSL Awards 20 January 2021 as on *www.rslawards.com/rsl-fellow-richard-beadle/* accessed on 25 May 2021

LPs you know? And I think what the course brought to me was a much, much broader spectrum and knowledge of all sorts of genres of music I hadn't paid any attention to, which was massively beneficial, kind of after the three years of doing modules in like 20 different genres, some of which I never thought I'd love and ended up loving. We created bands out of them because we loved them so much you know! Me and Sam had a lot of fun off the back of your Latin module, the Cuban Heels, our band, ran for at least two or three years! But in all seriousness, when I left I just wanted to be a writer. I didn't care what lane it was in and I took every opportunity in TV and film and pop and theatrical stuff as well, and it's that position you're at when you leave university just to get any opportunity possible and I think to have that breadth of being a part of all those different genres and being in bands, it was massively beneficial to then be thrown into the world and adapt to any situation in any genre… that was a massive help.[94]

Shereece Storrod, artistic director of Black Voices, also recalls how she transferred from a conventional music degree into the second year of the Commercial Music degree at Westminster after having been involved in a Prince's Trust concert for South Africa which used the Harrow campus as a rehearsal base:

Interestingly enough I started on a conventional music course but I had wanted to come to a popular music course. But for reasons beyond my control, my UCAS form was sent off late and I ended up just having to go on this conventional course. I did my first year and was just deeply unhappy and I was just like, do you know what, I need to do something. And I called you and I said Norton, I know that you were full but my UCAS form was sent off late and by any chance have you got any spaces? And you were like, coincidently a few people have left and a space opened up at Westminster which was amazing because previous to that I'd been to South Africa with The Princes Trust and Rockschool and I'd been on the campus and I'd just really loved being there. The facilities, the tutors and the students spoke really highly of the course… so I enjoyed that time there and I really wanted to come back. And all that was going through my mind on that conventional course is, I really wish I'd gone to Westminster and then you made it happen for me. So, I started my second year at Westminster and I have to say it was a bit of a culture shock. It was all very industry-based and there was theory but it was very much about your career and how you're going to progress along the way…I spent the first few months just in the library reading music journals,

[94] Matt Prime interview for RSL Awards 20 January 2021 as on *www.rslawards.com/rsl-fellow-matt-prime/* accessed on 25 May 2021

> Billboard, Music Week, *and just trying to get up to speed with the rest of my peers because I didn't understand a lot of the jargon that was happening in the lessons. So, I just was like ok, I need to understand this world that I'm in, and... I guess from there I just really embraced everything that the course had to offer.*[95]

The Westminster course also pioneered modules in the UK on song writing. Although this had been well established in the USA at Berklee decades before, our approach was led by Helen Reddington with a particular and distinctive UK art school twist, focusing less on the technical aspects of song writing and more on issues of personal and cultural identity. Additionally, there were many further innovations on this degree, but most importantly the BA (hons) Commercial Music established there could be an entirely new way to approach music in UK Higher Education. It attracted a diverse group of students, served and worked within the music industry and produced graduates with jobs, others who started their own businesses that have thrived, and artists who have made an impact. Many of these are listed in the Alumni list in Part 3, as further explanation and demonstration of the range and scope of the Westminster alumni's successes from its first 10 to 15 years, from Rudimental, The Feeling and Michael Kiwanuka to Jack Horner and FRUKT, Paavo Siljamaki and Jono Grant of Anjunabeats, Alex Bruford at ATC, producer and songwriter Al Shux, and Remedy Music's Hannah Neaves, along with all the other graduates already mentioned.

In addition to the BA (hons) Commercial Music, Westminster pioneered three other areas of note. Firstly, innovative MA programmes were developed in Audio Production by Alan Fisher (drummer with Cabaret Voltaire and studio engineer at Sheffield's FON Studios) with Matej Dimlic, and in Music Business Management by Denise Stanley (using her background from City University and Haringey, and now at CLOCK) followed by Sally-Anne Gross. Both these programmes quickly established themselves in the industry, with the Audio Production's approach being one of the first courses accredited by APRS/JAMES for its new ways of creating music and sound for all forms of visual media; while the Music Business course gained the support of the industry, particularly opening up opportunities for Black graduates to enter the music business recognised by the award of the Richard Antwi scholarship programme in 2017.[96] The second significant partnership was with CM

[95] Shereece Storrod interview for RSL Awards 28 January 2021 as on *www.rslawards.com/rsl-fellow-shereece-storrod/* accessed on 27 May 2021

[96] See *www.westminster.ac.uk/news/applications-now-open-for-richard-antwi-scholarship-for-music-business-management-ma-course* for details accessed on 6 June 2021

(formerly Community Music), validating and co-developing their degree-level course which offered a cheaper route into Higher Education so overcoming the traditional barriers to entry of A-level or vocational qualifications. This afforded a host of musicians with real talent and promise to engage with Higher Education who otherwise could never have done so.[97] Finally, the developing academic research culture into Pop Music in the UK was overwhelmingly White. Mykaell Riley at Westminster established the Black Music Research Unit with very little support, creating an international and national network of academic collaborators and curating exhibitions and a range of archival visual media recording the vital contribution of Caribbean immigrants to the UK to our British music culture. It was awarded a huge Arts and Humanities Research Board grant in 2016 of over £500,000. This came after many years of largely solo research by Riley and the project is on its way to developing further through partnerships with the British Library among others.[98]

The Music Industry and LIPA

Without doubt, the most public profile higher education initiative in pop music has been the Liverpool Institute for Performing Arts. This was born from the conjoining of the dreams and enthusiasm of Paul McCartney and Mark Featherstone-Witty, with the help of key players such as George Martin. The history of LIPA is told in two books by Featherstone-Witty[99] which detail how LIPA came into being. He has contributed more than anyone to the establishment of pop music education within new institutions of value and integrity in the UK, having been a key figure in the development of the BRIT School as well as LIPA.

The BRIT School's achievements will be discussed in further detail in the next chapter, opening with Featherstone-Witty's involvement in 1991. There is some dispute over how significant Featherstone-Witty's role was with its foundation, but before the BRIT School opened, he had already met McCartney and began realising another dream which would become his major personal achievement in education: re-imagining much of our modern understanding of a performing arts college.

LIPA emerged from two impulses. The first was McCartney's desire to save and enliven his former school building after visiting it in the process of creating

[97] See *www.cmsounds.com/course/creative-music-production-business-foundation-degree*.1 for details accessed on 6 June 2021

[98] For details of the grant see *https://gtr.ukri.org/projects?ref=AH%2FN001826%2F1* and for the Black Music Research Unit see *http://bassculture uk.com/about/* both accessed on 6 June 2021

[99] Featherstone-Witty (2005) and (2010)

his Liverpool Oratorio. McCartney describes this is in *LIPA in Pictures: the first 10 years*:

> *Late one night I made a sentimental visit to my old school, the Liverpool Institute. I found the place in a dilapidated state but was still intrigued by being in a place where so many of my early years had been spent. I took a film cameraman around and reminisced about the teachers, the pupils (one of them George Harrison) and some of the events that took place in this once lovely building. Making this film inspired me to start talking to people about ideas to save the building.*[100]

Coinciding with this, Featherstone-Witty was encountering challenges from the BPI with his involvement with the BRIT School as detailed in his autobiographical account of his career *Optimistic, Even Then*.[101] George Martin introduced Featherstone-Witty to McCartney and, after a series of discussions, the mammoth project began to take shape. The first the public knew of this idea was local press coverage associated with McCartney's concert in Liverpool in 1990 and an announcement of a public consultation to reassure McCartney that local people in Liverpool actually wanted a college like this in the city.[102]

This ignited an intense and long period of creative uncertainty led by Featherstone-Witty and his partner in the School for Performing Arts Trust, Bergen Peck, supported by a host of music and entertainment industry legends. Progress, however, was not always rapid and LIPA did not finally welcome its first students until January 1996, starting the academic year late due to building work overrunning, but in the end they had created an amazingly restored, purpose-built performing arts college. To reach this point required the help of Liverpool City, the European Union, major commercial sponsors like Grundig, as well as the involvement of the music industry. Getting their support was a combination of high politics, the star power of McCartney and sheer determination from Featherstone-Witty, as he recounts in his interview:

> *Broadly speaking there were three main sources of funding. One was public from the European Union, the other was commercial which was from Grundig, and the other one was lots of private individuals with Paul being the largest one who gave £3 million in the end.*
>
> *We held a lunch in Brussels to try and get the EU behind LIPA. We were very optimistic. We had learnt that the Acropolis in Athens, due to its foun-*

[100] As quoted in Featherstone-Witty (2005) p.19

[101] Featherstone-Witty (2010), Chapters 5 to 13 cover this period in detail

[102] Featherstone-Witty (2005) p.22

dational position in European culture, had a special category of funding from the EU. We thought we should try and do the same for Liverpool and music education. We called this lunch to try and promote this idea. The lunch was very well publicised. By chance, sitting in Nuremburg was someone in this large electronics firm, Grundig, who got interested in us. Grundig were very well known to my generation because they produced reel to reel tape recorders and in the old days it was the only way you could easily record your own music. It was very hands-on as you could splice the tape together to make edits. The problem was people of my age knew the brand but no youngsters did. Grundig needed to re-launch the brand linking it with things youngsters wanted to know about and participate in. They focused on sport and they sponsored various youth sports events like free-style skiing. It associated Grundig with young people and adventurous sports. Grundig saw the press coverage of our lunch and they thought they could work with us to do the culture part of this re-launch. That was how it worked in their mind. At the EU lunch there were a lot of people excited to meet Paul and flutter around The Beatles' flame, and of course at the time Liverpool was one of the most deprived areas in the EU, so it received all sorts of development funds from the EU, but the lunch was how our funding from the EU started.[103]

Featherstone-Witty's approach was informed by talking to successful artists far more than by accepting the conventions of performing arts education. This may be why his broader vision was more fully realised initially within the relative freedom to innovate afforded in LIPA's sphere of Higher Education rather than the 16+ level of Further Education at the BRIT School. (Although latterly LIPA has established a very successful further education programme under Featherstone-Witty's leadership.) Significantly, Featherstone-Witty invested time and effort in interviewing people he respected and knew about or was introduced to in the performing arts community in order to design his curriculum approach. This led to some key ideas emerging. From George Martin came the idea of being a broad performing arts college form of education; while Joan Armatrading offered the impetus for ensuring that artists were given commercial business knowledge as a core part of their package. Featherstone-Witty explains this in his interview for this book:

A key thing George Martin said became the heart of the BRIT School curriculum. It was that everyone should appreciate what everyone else brings to the party. That immediately took me down the path of having a school with more than one discipline. It wasn't going to be a music or sound tech-

[103] Mark Featherstone-Witty interview 2 March 2021

nology school, or just doing technical theatre, acting or dance. It was going to be all of them together. That was an absolute foundation idea.

Another key idea came from Joan Armatrading. She had said to me when she signed her first contract she was the only person in the room who didn't know what was going on. That chimed with a book I knew by Simon Garfield called Expensive Habits about the economics of the music business. I thought everyone has got to know about business. They need to know about the 'show' and the 'business' in show business. It isn't so they all become an expert but at least they become aware of some of the fundamentals and you are not going to be taken advantage of. At the time, for artists, there wasn't any muscle involved. They allowed themselves to be taken advantage of. I didn't realise this back then, but this concentration on business also made sense because a huge percentage across the sector of creative and performing arts jobs, something like 76%, are self-employed. Those two things were fundamental.[104]

The academic environment in the city was sympathetic already, as Liverpool University had in 1988 established the Institute of Popular Music, a postgraduate research unit, led by David Horn and latterly Sara Cohen alongside researchers such as Philip Tagg. The IPM and its associated researchers pioneered an interdisciplinary approach to understanding Popular music starting from the mainly sociological basis established by the International Association for the Study of Popular Music (IASPM) now also based there.[105] However, it was John Moores University who stepped up to validate the LIPA undergraduate degree programme and establish LIPA academically as an associate college. There were huge challenges in funding the construction of the project as well as producing a viable financial business plan and Featherstone-Witty details these in full, especially in *Optimistic, Even Then*.[106] Academically, the LIPA approach took time to mature but was distinct compared to the specialist Pop Music degree programmes that had emerged elsewhere. This was due to the decision by Featherstone-Witty and his advisors to create a modular programme in Performing Arts with core and optional units and incorporating five specialist pathways for: acting, community arts, dance, enterprise management, music and performance design. This embodied the advice and guidance Featherstone-Witty had taken from George Martin among others about the importance of collaborative working, of locating specialist skills within a general performing arts context, and providing all students with effective and relevant business

[104] Mark Featherstone-Witty interview 2 March 2021

[105] See *www.liverpool.ac.uk/music/research/institute-of-popular-music/* accessed on 31 May 2021 for full details

[106] Featherstone-Witty (2010)

education to underpin their studies. This approach has continued throughout LIPA's history and the success of its graduates bears witness to its wisdom. It was, however, challenging to find staff to teach this new curriculum in the early days. This was due to a combination of factors concerning the uncertainty of LIPA's establishment, its location away from London, and the unusual approach LIPA took to performing arts education. Featherstone-Witty recalls this:

> *Part of the difficulty was finding people who had achieved industry expertise as well as an understanding of the mechanics of Higher Education as well as teaching ability. The other part was that Liverpool was a disincentive as practitioners already in education, particularly in London, would be reluctant to lose some handy freelance earnings. Some directors wondered if LIPA, as a new institution, presented too great a sense of uncertainty. It was difficult to tell.*[107]

In the end the initial LIPA academic team afforded some people new opportunities who in turn have gone on to impact arts education positively by creating new initiatives of real value outside of LIPA after their time there. For instance, Dave Price became LIPA's first Director of Learning leading their academic work until 2001, after which he steered the Paul Hamlyn-funded Musical Futures project. Younger and more junior LIPA staff also emerged as influential within pop music education. Jill Halstead is prominent amongst these, combining her full time role at LIPA with additional work as one of Rockschool's first female examiners and syllabus composers in the 1990s. After several successful years at LIPA, Halstead taught on the University of Westminster BA (hons) Commercial Music before leading the creation of Goldsmiths' College's first Popular Music degree to sit alongside its long-established music degree. Now the second female professor of music at the University of Bergen's Grieg Academy, Halstead reflects on her time at LIPA in the mid to late 1990s as well as at Goldsmiths from 2000 and how this enabled her to further her commitment to challenging what music education offers:

> *When studying for my first degree in music,… I remember very clearly when I realised that I had never studied, or even heard a piece of Classical music written by a woman. I asked my composition teacher about it, and he said that was because women had never written any great music! So then I wondered what that meant for me as a young woman studying composition, to look at an entire tradition and not to see yourself in it.*[108]

[107] Featherstone-Witty (2010) p.203–4

[108] Kvalvaag, H (2017)

Halstead believes that initiatives like the Popular Music degree at Goldsmiths and her work at LIPA enabled some progress for women and diverse ethnicities in the music business:

> *From 2000 I worked at Goldsmiths University in London…. I wanted to develop a music program that didn't tie people into particular genres but focused on creative development……I was given the task to write the first programs in popular music there……[this]… attracted a much more diverse group of students than before… we still have a long way to go to provide the necessary opportunities to allow musicians from all kinds of backgrounds and ethnicities into Higher Education.*[109]

Halstead acknowledges that some of what she achieved at Goldsmiths and elsewhere was based on the innovations she helped deliver at LIPA:

> *It was a really exciting place to work… renowned artists came to teach, literally on my first day at work I met Paul and Linda McCartney… I learnt a lot from some very talented colleagues, which I have carried with me across my career. Back then LIPA offered quite a radical change from the traditional types of music education in the UK, they worked across art forms with dance, theatre, design, sound technology and community arts, they focused on developing creative and technical skills and were encouraged to develop critical perspectives on the relationship between art and culture.*[110]

LIPA's impact across the performing arts industry has been considerable. Its graduates grace the West End stage in musicals and plays as well as working in the music industry as performers, songwriters, industry executives and producers. Their entrepreneurial skills are also apparent as Featherstone-Witty claims:

> *We have 164 new businesses that have started with our support and many more that we don't know about. They are not always in the disciplines we teach. They might be restaurants as well as performing arts companies.*[111]

This stems from LIPA's strong commitment to hiring staff with genuine industry experience and staying true to its founding principles Featherstone-Witty confirms:

[109] Ibid

[110] Ibid

[111] Mark Featherstone-Witty interview 2 March 2021

> *Lots of the alumni are well known in the music business and in the West End especially. That is how it all started with people who had experienced it. I have almost got to the point where I believe you can't talk about things unless you have done them. There is a great quote from an American playwright who says from a book called* 'Bambi versus Godzilla' *about Hollywood film making: 'As in performance, as in combat, as in sex, the theoretical is all well and good if one is a commentator, but the thing itself can only be understood by experience.' Unless you have had the experience you really don't know what you are talking about.*[112]

Despite this undoubted success, LIPA is still treated as outside some of the mainstream performing arts structures in the UK, especially those involved in music. This is a form of exclusion for its students simply because of their decision to study in an institution that questions historic assumptions about education. Featherstone-Witty explains how this happens:

> *It never occurred to me to talk to anyone in traditional academia or teaching… I didn't even approach the traditional music academics… Occasionally as LIPA we do apply rather naughtily from time to time to join Conservatoires UK, whose members are all the Royal conservatories in Music and Drama. We have been kicked back every time but for no real reason. Apparently two classical music conservatoires have said at their board meeting that if LIPA were allowed to join they would leave. That prejudice still exists.*[113]

The list of LIPA alumni in Part 3 demonstrates amply how Featherstone-Witty's vision has succeeded in providing Liverpool, the UK and Europe with a new vision for performing arts education which now spans an FE college for teenagers and a Primary school. As he starts to step back from his executive role at LIPA, he explains how this initial vision enabled innovation to flourish and expand its scope across most age ranges to deliver a wholly-new integrated approach to arts-oriented education:

> *The big advantage for LIPA starting something from scratch is you don't have someone telling you that you can't put into practice a new idea. For example, the entrepreneurial and team building elements are in our core curriculum and we didn't need to bring that in to an existing programme.*
>
> *We are trying to create a High School to add to our Primary, Further Education and HE work. If we achieve it, that means that for the first time*

[112] Ibid

[113] Ibid

for a small and specialist institution, we will have a journey for youngsters from four with the same and consistent pedagogy. We are great believers in project-based learning which is all about experience. It means things have to have a real outcome and we want this to go right the way through.

In our last paper-based prospectus we will ever do, we said something like 'you are about to enter something unique'. I thought that was a bit overly bold as everyone can claim that, but when I looked at institutions around the UK recently, I realised no one is doing what we are doing. We have had quite a lot of visits from overseas institutions and we are really happy to share what we do, but not from the UK – apart from a few specialists in our area.[114]

For anyone ever considering founding a new education institution, Featherstone-Witty's story proves what is really possible, given remarkable creativity, vision and perseverance.

The next wave of Pop Music colleges and degrees

By the end of the 1990s more degrees emerged within universities and with them the next wave of commercial and private providers. Some of these were created by tutors and students within existing pop music education institutions. Of these the largest and best known are the Academy of Contemporary Music (ACM) and the British and Irish Modern Music Institute (BIMM). Before these emerged, however other lesser known but significant initiatives were started with a higher education focus.

The first of these is Confetti. This was founded by Craig Chettle, a former tour manager, sound engineer and music producer for acts as diverse as Nick Cave, Whycliffe and Tindersticks. In 1994 he took inspiration from his industry experience to establish the Confetti Institute of Creative Technologies to address the local demand for vocational and industry-focused education. The courses and organisation expanded as Chettle reflects:

As a former music producer I wanted to come up with a way for young people to learn about the music industry from those who were in it – not taught from books, and I couldn't see anywhere that did that authentically. So, we started Confetti. A couple of studios, some great kit and a handful of students. I didn't expect the demand for our course to grow quite as rapidly as they did. There are so many synergies between creative technology disciplines so music

[114] Ibid

> *led to the creation of games courses, which led to media and to the formation of the Confetti Media Group. The rest as they say is history.*[115]

Confetti started small with a few courses covering music and sound design and has since grown to offer industry-oriented training and education for students in music, film, television and games amongst many other routes in creative education. It is also unusual in that it transitioned as a privately run business into a fully owned part of Nottingham Trent University in 2015, with Chettle continuing as Chief Executive Officer. Confetti was first amongst all the Pop-music-oriented private institutions to diversify and focus on the emerging opportunities beyond music, in providing industry-focused education in contemporary visual media and technology. This trend has been followed by others in the sector more recently.

The next significant private institution to be founded was the Academy of Contemporary Music (ACM) in 1997. This was a collaboration between Phil Brookes, a student of Alan Limbrick at the Guitar Institute and Pete Anderton of Anderton's Music. Brookes took the Limbrick-Seriau model and located his new school in Guildford with help and financial investment from Andertons. Brookes stayed in close touch with Limbrick-Seriau as he developed his own version of the model, quickly attracting a large number of students and media interest. As Seriau recalls:

> *I used to meet Phil Brookes from ACM on a regular basis to exchange views and information on the industry. At one point, Phil told me that he had taken our model and geared it towards a more poppy-oriented thing. We went for the 'rock conservatoire' with rigour and high standards. Phil was into the charts and the pop thing. It worked as well for him. The differentiation between our two schools helped both of us.*[116]

A key part of the ACM success was the involvement of Bruce Dickinson as a leading music tutor. Dickinson had already been a successful band member in Little Angels with a No. 1 album. He brought real industry experience and knowledge to ACM as well as his musical abilities and creativity. In his interview for this book, Dickinson explains how his band career led to him joining Brookes and developing ACM's approach. For him this went back to his musical life at school, how his band career peaked and troughed and a desire to help young musicians cope with the opportunities and pitfalls of a career in music:

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[115] Confetti website at *https://confetti.ac.uk/about-confetti-nottingham/* accessed on 28 May 2021

[116] Francis Seriau interview 12 February 2021

I was also in a big band at school on bass and sax, directed by a guy called Tony Turner who was a brilliant educator, and a role model for curating pretty high musical standards from the raw material he was working with. When I was in Sixth form and in a band, that big band education was pretty helpful in helping me pull things together. It is hard for young people to do that, as we have all seen. So we dropped out of Sixth form, didn't get any A-levels, bought an old transit van and went on tour. We ended up with a DIY ethic, releasing our own records, and then signed onto Polydor through playing a lot at the Marquee club. Then there was a period when we were lucky to be the right thing at the right time. It was just after Bon Jovi hit, and we were into commercial rock. We peaked with about 11 Top 40 hits and a Number 1 album in 1993. The strange thing was that we knew while our album was Number 1 we were simultaneously going out of fashion. Grunge was coming through and Kurt Cobain released 'Nevermind'. You could already feel it go over the other way even where we were at our height.

That meant fashion changed really quickly. Any hint of a guitar solo wasn't really allowed for about 10 years. By 1994, we were out of a record deal. It was a hard lesson for us because it wasn't like it is now when heritage brands keep some value, we were out of fashion and outside of the music industry in no time.

After the band I was doing various things to make ends meet including selling guitars and amps every month to pay the mortgage. I also started teaching guitar. Then I found out Pete Anderton and Phil Brookes were starting a college in Guildford about six months before they opened. It was through a guitar student, Chris Maxfield, who was being taught simultaneously by Phil Brookes and me. Everything Phil told him I disagreed with, and vice versa. It must have been murder to be taught by the two of us.

I got in touch with Phil and I ended up teaching a blues guitar course at ACM when it first started, and after a few months I suggested to Phil that he could concentrate more on the business side and I would focus on the curriculum and education management side. We had a year of doing part time courses and then we started doing a further education course – a L3 Diploma and a L4 Higher Diploma. We partnered up with the local FE college, Guildford College. In the early days this sort of education seemed to be all about Further Education and the degree market we know now wasn't yet developed.[117]

[117] Bruce Dickinson interview 8 February 2021

The ACM approach built on the Limbrick-Seriau pioneering path in a number of ways. However, it placed an even greater emphasis on engaging with the mainstream music business, launching a Music Business course which attracted a small number of students but sustained a vision of the college becoming a microcosm of the music industry. Dickinson was crucial to the development of the education at ACM as a guitar tutor and working on the one-year full-time course. This focus on the full time HND with Guildford College of Further Education was the key to ACM's initial and rapid success in attracting students. This further distinguished ACM from Limbrick and Seriau's schools which had also retained and developed a strong part-time style-based programme alongside their full time courses. Student numbers increased fast at ACM and in 2002 they followed Limbrick and Seriau's lead of partnering with a university by entering into a degree franchise deal with Middlesex University to launch a two-year accelerated degree. This two-year model is a further real innovation at the heart of ACM's education offer and makes them unusual not just amongst music courses but all institutions. Bennett-Hart studied on the ACM one-year Higher Diploma after his A-levels and later took their degree:

> *The transformation for ACM as an institution was when they first started working with Middlesex University….. There was significant investment in the Guildford building in 2002. Bruce Dickinson really led all that development. He was with ACM from the start and when I did my HND he was one of my guitar lecturers. The other thing that was innovative compared with other people is they accelerated a three-year degree into two years. It is their form of delivery and they started that from 2005. The accelerated degree model has been talked about in education circles for years. The key to it is they are a non-research-based institution….At ACM another term of education happens after a three week summer holiday.*[118]

Another significant innovation at ACM was the creation and successful marketing of comprehensive published course materials. This exceeded the scope and quality of the other competitor schools and enabled ACM to license their curriculum overseas, most notably to the True School of Music in India and as the basis of the curriculum for the University of Central Oklahoma. As Bennett-Hart explains:

> *Course notes were published as the entire curriculum in a physical book which was 400–500 pages long. There was a publishing division that did this. We could monetise them. Formalising the curriculum into a published format*

[118] Tim Bennett-Hart interview 21 May 2021

> *meant we could go to True School of Music in India. Their entire curriculum was based upon the published curriculum for ACM, and also to the University of Central Oklahoma which built an entire campus called ACM in Oklahoma and was endorsed by the Flaming Lips… These were license agreements... Lecturing staff advised to deliver the curriculum. True School have really built on that and used it to kick-start their initial development.*[119]

This international success contributed to ACM being awarded the Queen's Award for Enterprise in 2008 a few years before Brookes sold the business to Metropolis studio owner, Kainne Clements. During this period further campuses have been added to the ACM portfolio in Birmingham, Clapham and later at Metropolis studios and a modular degree was designed to replace free-standing more specialist degree courses.

From the outset, Dickinson aimed to differentiate ACM based on his experience with Little Angels. He wanted the students to understand music more broadly than simply the technique and style-based education that Seriau and Limbrick pioneered. He saw the British art schools more as a model for this, although there was not an explicit attempt to use art school pedagogy at ACM in the same way as it impacted the music production work at the University of Westminster. It was more an impetus away from the highly instrumental approach he saw at other schools. Dickinson explains:

> *My initial idea was to get academics to take commercial music seriously, and I wanted to get away from a study path that meant that the more complicated or 'hard' the music is to execute the 'better' it was. The problem with that is that you end up in jazz fusion, with a linear study path really quickly. If you do follow that model, you end up with people who don't understand Oasis or Nirvana and all the great music which came out of art college. We encountered that problem when we auditioned drummers for the band. We had these guys from music colleges who were unemployable. We had lost a really good drummer Mike Lee (who left to join the Cult and ended up playing for Plant and Page's mid-90s, Led Zeppelin reformation, with huge success) and all the ones from colleges who auditioned just overplayed. As a result, at ACM we wanted to create a study path that looked in detail at music which might be harmonically simple, but more complex or subtle in terms of its arrangement or subject matter. This was almost treating music education like a music producer would work with a band on a record, more focused on context. I always thought it was weird that a musicologist or sociologist would be able to do that, so they would look at Bob Dylan and treat his music with*

[119] Ibid

the respect it deserved, or the Clash. But people who taught in music colleges would always dismiss it because they thought it was 'too easy' to play. In the private music colleges that I was then aware of, it was a lot about shredding technique and all that stuff. This focus on fine musical detail, and art as opposed to craft, are the first things that get lost in music education if you take your eye off the ball. There is, of course, always a place for playing amazingly well, and that should be celebrated too. ACM kicked off and we just try to market it like a band on a skinny budget just to make it a bit more exciting. It ended up with about 600 students after three or four years in the town centre in Guildford, but it wasn't mine. Pete and Phil were 50/50 shareholders and there wasn't space for a third person in that so I left to set up BIMM with Kevin, Sarah and Damian.[120]

Dickinson set up BIMM in Brighton with musician turned artist manager Kevin Nixon (who had managed Little Angels and later on Kula Shaker), Sarah Clayman (who brought huge live music promotion experience as well as having worked at Sony for Paul Burger and for Richard Branson at V2), and musician, Damian Keyes:[121]

With his understanding of ACM Dickinson and the co-founders of BIMM maximised their industry connections to fast track expansion in Further and Higher Education. Their shared passion for the music industry lay at the foundation of this, as recounted in Clayman's biography:

Like all great British ideas, the concept of a music college began in a pub. For one year, Sarah would meet with Kevin and Bruce Dickinson at the local pub to work out the logistics of founding a college. It was a venture they suspected would never make money, but they wanted a personally fulfilling project. The unexpected death of their artist and friend, singer-songwriter Kirsty MacColl, greatly effected Kevin and Sarah to build something of their own that could give back. This birthed the Brighton Institute of Music Education (BIMM). Though BIMM began as a passion project, enrolment numbers skyrocketed. The first year's enrolment was 180 students, the next year's 320, then 480, 560, until suddenly BIMM's enrolment had exceeded 1,000 students. The college was pioneering a form of music education that had never before existed. 'There were moments where we'd stand on stage at induction week and look up into a crowd with a thousand faces,' Sarah said, 'and we couldn't believe something that happened so organically became so massive. It was obviously meant to be.' BIMM quickly became the primary focus for Sarah

[120] Bruce Dickinson interview 8 February 2021

[121] See *www.dk-mba.com/* for details on Keyes' career accessed on 29 May 2021

Clayman. 'It validated modern music education in a way we'd set out to do,' she said. 'What we'd done was so from the heart. We were individuals who love music and recognise that the music industry can be an amazing place to work.'[122]

Dickinson remembers how quickly BIMM developed from an initial year in Further Education, to validating a degree course with Sussex University, followed by expansion first at Brighton and then in Bristol. This culminated in the first private equity (PE) investment in a British pop music education company through their eventual sale to Sovereign Capital:

We applied music business standards to the BIMM branding. We got on with it and put our own personality into things. Brighton really needed it as a city and it grew very quickly. I was woefully ill-prepared for the rigours of running my own business and coping with what I now recognise was runaway success even though it didn't feel like it at the time. BIMM started in 2001 with about 180 students with a year of FE. Then we set up a partnership with Sussex University… We set up BIMM on a shoestring of about £350,000 which included a small government-backed loan from the DTI… We built it all up on our own and on cash flow until we got PE investment. We got through the validation and we created a good relationship with Sussex and they were very generous. I learned from them to be ambitious because their mantra is that you can change the world. Then BIMM just grew, doubling every year. We couldn't stop it. We opened up Bristol after five years or so, then in 2010 we made a decision that changed our lives. We decided to sell a bit of the company to private equity as they were knocking on the door at that point. That seemed like a great thing at the time, so we could roll out a couple of more BIMMS. In the end we did a deal with Sovereign Capital and that was the start of PE investing in HE in the UK. I sold my shares in 2012, and exited BIMM earlier than I might otherwise have done, as a result of differences of opinion within the board. However I was proud of what we had achieved and thankful for the freedom that exiting a successful business had given me. There were 2000 plus students by the time I left and that growth has carried on while the model hasn't really changed. Lots of artists were coming out of the BIMM colleges as well, meanwhile the music industry was still being very sniffy about music education across the board despite the fact that so many artists were coming out of the colleges like the BRIT school, ACM, BIMM or

[122] Extract from Sarah Clayman's biography on the DIME Online website at *https://dime-online.org/directors/sarah-clayman* accessed on 29 May 2021

LIPA. So many people in the music industry have graduated from one of these colleges now.[123]

Since the founders left, BIMM has expanded internationally and across the British Isles. It acquired Seriau's Power House/Tech Music Schools in 2010 turning it into BIMM in London four years later. There are now additional BIMM colleges in Manchester and Birmingham in the UK as well as Brighton, Bristol and London. Internationally, BIMM has colleges in Dublin, Berlin and Hamburg. The range of their educational activities has also broadened into theatre, film and performing arts, enabling it to become a university college with degree awarding powers in 2019, having benefitted from two rounds of private equity investment through share purchases. The BIMM approach to attracting corporate finance into this sector mirrors how similar investment has gone into the UK private schools market in the last 30 years which is a trend likely to continue given a recent similar type of investment in Access Creative College (ACC). The original founders of BIMM have also gone on to create further new dimensions in the sector. Bruce Dickenson went back to his roots creating Water Bear as a niche Brighton-based pop music college taking full advantage of on-line learning as well as nurturing an entrepreneurialism amongst his student body.[124] Clayman and Nixon moved to the USA and launched the Detroit Institute of Music Education (DIME Online) as their next adventure in the field.[125] Both these new organisations set a challenging agenda for staff and students to make the most of the current and future practicalities and possibilities of interactive and on-line learning.

A different style of financial investment happened in 2005 with the purchase of the Guitar Institute and Bassstech schools from Alan Limbrick by Paul Kirkham, a mature student at GI and tobacco industry executive taking a career break. This led to a difficult move away from the TVU degree and the close ties between Seriau's Drumtech and Limbrick's Guitar Institute and Basstech. Seriau continued his vision by launching the Tech Music Schools and retaining the TVU degree business, while Kirkham physically re-located his new operation to north-west London. There he forged a degree-awarding partnership with the University of East London (UEL), and re-branded as the Institute of Contemporary Music Performance (ICMP) with the support of his new co-owner and GI tutor, Pete Whittard. Kirkham recalls how he first came to London

[123] Bruce Dickinson interview 8 February 2021

[124] See https://waterbear.org.uk/ as accessed on 16 June 2021 for full details

[125] See https://dime-online.org/ as accessed on 16 June 2021 for full details

to study at GI, decided on buying the school, and quickly encountered serious financial challenges:

> *I negotiated with the company to have a year's sabbatical and they agreed and even kept all my benefits intact and my job open for me to return… I had no idea what I was going to do. I knew I wanted to do something new and I was half thinking about running my own business but I didn't know what business I wanted to do. I also still had the guitar and the song-writing interest.*
>
> *I decided to find a guitar school and learn how to play the instrument properly. That is what brought me home to the UK. I did minimal research. I just found the Guitar Institute. I remember going into the open day and I was convinced they had loads more premises behind the one room we were in. Alan and Francis were great at the front-end sales. I thought they had an expansive college a bit like a conservatoire. It turns out it was quite a pokey facility. Despite that I enrolled and joined in April 2002 on my sabbatical year…*
>
> *I realised pretty soon that it was a bit pointless as it was too late for me and I really didn't have the inclination to practice enough. But I started thinking that I could run this business. It was a bit of a mess. I used to sit in the classroom and remember several tutors would apologise for the quality of the handouts… But back then I thought I could do better than that. I have experienced it as a customer and let's go for it. I went on and negotiated an exit with my company where they paid me a bit of redundancy. I used that as well as borrowing quite a lot of money from the bank but at a very high interest rate paying nearly 10% interest. I probably overpaid for the business and I took it over.*
>
> *I then spent the next three years literally losing my house. I had bought a beautiful 2 bedroom flat in Bayswater, and after a year and a half of running the GI I had to sell that property and I turned my pension fund into investment into the GI. I had put literally everything I owned into the GI and didn't take a salary for about 5 years. It was a really difficult time and I nearly lost everything.*[126]

After a difficult start running GI and Basstech, Kirkham agreed to move his school to north west London and set about establishing a new identity and academic approach there, in a location agreed with Seriau as far enough distant as not to be in competition:

[126] Paul Kirkham interview 18 March 2021

We moved lock stock and barrel. I suddenly found myself with no degree partner, not much cash in the bank. All I had was a one-year Higher Diploma programme with about 100 students on it. I ran around to find a degree partner which was challenging. London Metropolitan nearly did it, but they pulled out at the last minute. Eventually we found UEL through Colin Lawson who had been working at TVU and then went on to become Director of the Royal College of Music. He gave me a contact at UEL and he facilitated that. I was able to get a new degree programme by Autumn 2007. It took a further three years to get up to full three years of the degree operating.

The student numbers went down to about 100 with the Higher diploma at our lowest ebb in 6000 square feet of space, which was more than we needed, in our new building……. We needed then to get an all-encompassing title for the school. The Guitar Institute was great for guitarists, but meant nothing to singers. There is a small pool of words you can use for a school like this. It is quite tricky. I wanted to retain the word Institute, and I really wanted to call it the Institute of Contemporary Music, ICM. I went through to Companies House who said it was a big name and we were too small to have it. They didn't give me permission as a small guitar school to be ICM. 'Institute' is a restricted word like 'University'. 'Academy' is not. You can call yourself Academy without Companies House's permission but not the word Institute. I went back to them and proposed the Institute of Contemporary Music Performance. They regarded that as a more niche area and they agreed. That is why I have a company name which is too long and doesn't roll off the tongue apart from as an acronym ICMP![127]

Once in their new home, Kirkham and his team including many of the original Guitar Institute and Bassstech tutors, such as Terry Gregory and Iain Scott, started to re-create a new format for this type of college:

The school I took over was an instrumental school. Musicians are a type. I was never one of those. I remember doing a guitar blues assessment at GI where I had to replay a particular lick in a particular style. That was anathema to me having to copy someone else exactly. The tutor at the time told me he couldn't pass me but I questioned why as I was doing it my way.

When we moved in… I set up a song-writing collective. It was just a bunch of us on a Monday evening sitting in a circle and writing songs. In 2010, we put in place a one-year song-writing diploma which in 2012 became a three-year degree. That generated a lot of growth, and BIMM and ACM copied

[127] Ibid

immediately. That meant we had the B Mus which is purely instrumental tuition but the creative musicianship was for people who wanted to be musicians but didn't want to learn pieces by rote and play in a West End Theatre. We made creative music production so musicians perform but also get involved in the writing and work with the artist. That is really important to the art.

It has given us more market in terms of recruiting students, and I think it also gives ICMP a different characteristic and flavour which probably comes from me as that is where I came into music originally. If you want to have an income for life, we advise students that song writing is where the money is.

Then we saw there was an obvious market for people who wanted to work in the music business sector but didn't have the training and qualifications. We are talking about enhancing that and I can see we will end up with a Business school in the future in the ICMP alongside the Performance and Song writing schools.

That plays to my other love which is running a business. The vision was always to have under the same roof the entire ecosystem of the music industry – the players, the performers, the writers, the producers and the entrepreneurs. Then you can just transfer that to the real music business with a ready-made network for the students.[128]

Whittard, Kirkham's partner at the ICMP, describes the song-writing approach further as a fundamental aspect of the college as it is today. ICMP has re-exported this back to the USA, revealing that to some extent how this skill is still regarded there as having less academic value:

When we first got involved with University of Southern California (USC) it was through Professor Richard Smith. He came to the UK and he observed an interesting parallel between how the US and UK market developed. In the USA they didn't embrace creativity. They embraced musical excellence, and their route to that was to parallel jazz into a classical-style curriculum. All the schools in the US, like Berklee and ISC, immediately generated doctorates in Jazz and Studio Performance which was jazz by another name.

When Richard Smith came to the UK in 2004 just after Paul had bought the school, he was amazed by the fact we were teaching creativity and not just technical excellence on a musical instrument. When we launched our song-writing programmes which was all about teaching students to be creative in

[128] Ibid

> *an HE environment, that was a revelation to him. He took that programme back with him to America and he launched the pop music programme at USC in around 2007. That is now their music department's most popular programme. Interestingly enough it is not subsidised, not supported like the other programmes which have free or subsidised places. He has 200 applications for 30 places every year, all paying full fees and no scholarship. It is still somewhat resisted there, but it was an interesting change to what was on offer in the USA.*[129]

The ICMP approach is a further iteration of the tradition established in the UK by Seriau and Limbrick. This change in emphasis from performance to songwriting and production is essential, according to Joe Bennett, for the future of the subject. With his unusual combination of experience both in the UK and the USA, he foresees this as vital if the sector is going to continue to be relevant to musicians aiming to build meaningful careers in the current music industry, rather than the subject fossilising as it was originally conceived in the 1980s and 1990s:

> *The challenge in the UK for this, which I have reflected on a lot in the far more racially diverse environment here at Berklee, is pop music education in the UK, even when it does a good job, is sometimes guilty of 'rockism', defining pop music as fundamentally White, which it isn't, and defining it as being based around the guitar, which it isn't any more. I teach a course at Berklee called The History of Rock and we treat it as an historical art form. Its core years are 1955–1995, so a 40-year historical period ending around the end of grunge. As evidence we could easily take the top 100 from 1995 and the hot 100 in 2021, and of course today there is not a rock song to be seen. I think this is the next frontier for pop music education going forward. It feels we have mostly won the battle for Pop Music as a legitimate study going from High School and FE to undergraduate, graduate and research levels. But have we won the battle for inclusivity and against 'rockism'? I think that is where we need to self-reflect?*[130]

The school with arguably the least 'rockist' approach emerged in 1994 to serve artists with a more studio- and dance-oriented approach with the founding in London of Point Blank. In some ways this took further the original approach of Gateway School from the 1970s and 1980s, but applied it to the fast-developing dance music scene with its associated music production techniques and music

[129] Pete Whittard interview 2 March 2021

[130] Joe Bennett interview 12 April 2021

business practices. Point Blank evolved from a studio created in Greenwich in East London in 1994 by Rob Cowan. He had been a musician and bass player signed to Sony as a member of band Honeychile and had engineered for acts such as D:Ream and Blur at Matrix studios. Like Dave Ward two decades earlier, Cowan's clients started asking him about the equipment and how to use it in his recording studio. This prompted him to offer courses which have now grown into a formidable international and on-line offering from part-time short programmes to on-line and in-person degrees, including an innovative two year degree in Music Industry Management, using a similar time frame to ACM's original accelerated degree courses.

Point Blank benefits from a stable of high-profile music industry tutors for their programmes which span music production, sound engineering, DJing, singing and song-writing as well as music industry management studies. In Higher Education, like ACM and others, their validating partner university has been Middlesex University who have made a specialism in working with private higher education colleges with a music industry focus over the last two decades. Point Blank is also rooted in the industry with its own record label, Point Blank Records, while its alumni have gone on to make a major impact globally, including Goldie, German DJ Felix Jaehn,[131] English DJ Patrick Topping, Aluna Francis of AlunaGeorge, as well as star singer Leona Lewis (who also went to the BRIT School and the Sylvia Young School). In an interview in 2016, Cowan's musical collaborator and a senior staff member at Point Blank, Jules Brookes, reflects on the three reasons behind Point Blank's success: ensuring the courses are industry-relevant and not steered away from that by the process of accreditation; having tutors who are still successful and working in the music industry; plus having excellent top-level equipment that is readily available to students:

> *We've always made sure that any accreditation we use fits in to our courses rather than the other way round, where you end up losing the essence of what you teach. The academic side should fit right into the course without getting in the way of making brilliant tunes. That's our modus operandi. Our instructors were originally all mates from the industry who had hit records, people from bands, producers, musicians – people like Rob and me. We still have that network in place, but have added many more gifted people who impart the hands-on, practical style of teaching that we're known for. The proof is in the pudding, though, and … it's what becomes of the students that counts. Our students include Claude VonStroke, Goldie, Patrick Topping, Aluna Francis (AlunaGeorge), Nicole Moudaber, Juan Maclean, Jon Rundell, Madame X, Monki, Dev, MistaJam, and many more success stories. Above*

[131] See *https://en.wikipedia.org/wiki/Felix_Jaehn* accessed on 31/05/2021 for details

> *all else, I think it's this level of success that attracts more students to the school on an annual basis… I wouldn't underestimate having the best facilities available, either! We teach on 48-channel SSL Duality Delta, Pro Tools HD, we are sponsored by Pioneer… we've got great relationships with the key manufacturers who make the kit we recommend for making great music. We have a brand-new building we've just opened with all this state-of-the-art kit and it features a common area, 'The Hub', designed for meeting other students and collaborating across courses: singers with producers with managers with radio pluggers, etc. It's a hotbed and no other school has anything quite like it. Unlimited free practice time doesn't hurt either, with facilities like these. I could go on, but these are the main elements which have led to students preferring us over other schools.*[132]

This approach has attracted Keith Harris as a non-executive director to endorse the school as well as enabling Point Blank to internationalise their approach in Europe (Ibiza), as well as in Los Angeles, India, China and on-line, thus offering a global education provision beyond any other school from the UK.

Apart from these large organisations, a number of other private sector colleges emerged. Of most note amongst these is an indirect off-shoot from Tony Muschamp's Musicians' Institute (MI). This is the London College of Contemporary Music (LCCM), which latterly changed the final word in its name to 'Media' to reflect the diversification in its courses. LCCM was founded in 2002 by Darius Khwaja and drummer Geoff Helmsley.[133] Khwaja had worked at MI with Muschamp. Pat Cotton, LCCM longstanding tutor from 2003 and University of Westminster Commercial Music alumnus, recounts how the initial vision for LCCM was to be musically and instrumentally more diverse than ACM or BIMM with their initial rhythm section focus. Specifically, LCCM embraced horn players as a key facet of the college as well as emphasising Jazz and its related styles even more:

> *The idea was to have a sort of art-school approach. We covered all styles of contemporary music with good solid music harmony education while fostering the creativity to make new music. Whatever students wanted to do we aimed to help them improve it. It has also been quite diverse, especially with a lot of jazz horn players. We prided ourselves on that compared to ACM, having that diversity. What Darius wanted was an art-school mentality. Darius would always talk about how so much of the best music*

[132] See *www.musictech.net/features/point-blank-the-musictech-interview/* accessed on 31 May 2021 for details and a list of more alumni

[133] Ibid

> *came out of art schools. We had a really diverse range of tutors, people into all styles from funk and soul to jazz players like Dave O'Higgins.*[134]

LCCM started with full-time further education courses, then moved into Higher Education and degrees with Middlesex University as their first partner in 2007. It has retained its central London base and has not expanded as much as the other privately-owned colleges, retaining its focus on small group tuition for a student population rarely exceeding 250 during its history. LCCM became part of the international private university group, Global University Systems, in 2018, as a further indication of how Pop Music in Higher Education is now part of the globalised commercial education investment environment.[135]

In the conventional university sector, Pop Music degrees have been founded in a number of institutions previously without any music department. This follows the University of Westminster model and has often occurred in organisations which had been art schools or teacher training colleges as part of a merger with a larger university or an expansion programme. These courses responded often to a local enthusiasm from tutors and students for Pop Music degrees. Of most note amongst these are the University of Liverpool's IPM, Bretton Hall College, Newcastle College, University College of Ripon and St John, Leeds Metropolitan University and Barnsley College in the North of England, Napier University in Scotland, Wolverhampton and Derby Universities in the Midlands, and Buckingham Chilterns University College and Southampton Solent in the South as well as Goldsmiths College in London (where Jill Halstead from LIPA and University of Westminster developed a Popular Music degree alongside the existing music programme).[136]

Beyond these new courses or music departments, two degrees in Commercial Music were developed, at Bath Spa University led by Joe Bennett and at University of Paisley (now the University of the West of Scotland) led by Allan Dumbreck. Bennett had by then left journalism and was teaching a BTEC in Popular Music which led to an invitation to found a degree course at Bath Spa University. Initially this was the UK's first Foundation degree in Commercial Music informed by Bennett and his industry advisory board's ambitions for their students:

> *In 2001 I was recruited at Bath Spa to launch what I believe was the country's first Foundation degree in music. This was the Blunkett initiative at the time of Foundation degrees. Bath Spa took the opportunity to increase its HE*

[134] Pat Cotton interview 5 March 2021

[135] See LCCM website at *www.lccm.org.uk/about-us/our-story/* accessed on 29 May 2021 for full details

[136] See Dumbreck (1999) for full listing of these courses at the turn of the millennium

student numbers to launch Foundation degrees. They had a Classical and Digital Music department at that time. They launched their Classical Music degree in the 1970s when it was still a teacher training college. They then launched a Creative Music Technology degree in 1998. I was part of the team that put that together because of the FE/HE partnership. I used to say there were three broad stereotypes of music learners – classical, digital and pop. They had classical for a long time, digital in 1998, and in 2001 they asked me to write this Foundation Degree in Commercial Music, to cover the bands and songwriter types. I wrote it in 17 days and we launched with 25 or so students. After it had been in existence for two years we wrote the top-up year to Bachelors. It was and is still called BA (hons) in Commercial Music. We stole the title from Westminster!…The degree was highly vocational. A lot of it came out of my own cultural influences from the guitar magazine world. If it had an innovation in it, it was that we sent students out on the road touring as a model. We had an industry steering group including Ann Harrison who was author of Music: the business*, and Midge Ure of Ultravox who was local as well. We had this big debate when we started it. I really wanted the students to tour as the capstone moment at the end of the course, being in a band, and most importantly for the students, taking people's money for their work. I wanted them to experience what it would be like to do a real gig or make a real album, and earn the public's money. That has been a core philosophy of all my work since then. The steering group (of music industry external advisors) weren't sure about this but they agreed. We sent the students out on the road with a small float to rent a van. They did gigs, hustled for them as well, and wrote a report and they learned a huge amount from doing it. That was at the end of the Foundation degree. When we came to the top up, we had to make it BA standard. Mike Jones from Liverpool was our external for that validation and he was very helpful in academicising the BA. He said to me at the time that we couldn't just bolt on more of the same. That is when we added on dissertations and things you would expect to see at the end of a Bachelors degree. For the BA, I always designed it to be in three parts – a creative, vocational and academic element. That remains to this day.*[137]

By contrast, Dumbreck took an approach that was right for Scotland with a greater emphasis on the live music industry. Dumbreck had spent a short time teaching on the University of Westminster Commercial Music degree before returning to Scotland and soon found himself involved in fulfilling a vision of creating something like a Scottish LIPA:

[137] Joe Bennett interview 12 April 2021

Benny Gallagher of Gallagher and Lyle… had the idea of setting up what he called the SMART School in Scotland, which was essentially LIPA north of the border.

…Benny back then in 2000 did a gig near Glasgow and talked to me about the SMART School and told me he had the Scottish Government, Ayrshire Council and University of Paisley involved, and I offered to advise him on it. He asked me not only to advise him but to run it. I hadn't clicked at this point. So that was a whole new perspective. I went to the meetings along with Ayrshire Council and Scottish Enterprise, and it probably could have been handled better, and I kept telling them that I could advise you but I am still working at James Watt and I needed to work there as a job.

In the end the University of Paisley got the university element of the project, and they advertised the job to run it and I spoke to the people involved and we got the thing off the ground. You came and helped me validate the degree and helped draft the new Commercial Music degree. It is by far the best title in my opinion for what it is because there is a business backbone to the course which is essential when you are teaching people to perform and produce. What we had to do that was unique for the Scottish music environment. Live music is huge here. 20% of our graduates go into the live music industry, a further 20% into education, and the rest into other areas, whereas at Westminster the graduates mainly went into the record and publishing companies because they were based in London. We had to be different and right for Scotland so we emphasised the live music business on the course. I also didn't want it to grow out of control as it had in some ways at North Glasgow College so I didn't set up a record company. The commercial music course here is now 20 years old.[138]

Dumbreck's approach is embodied in his recent co-authored book with Gayle McPherson on *Music Entrepreneurship*.[139] With three decades of experience in running further and higher education music courses, Dumbreck champions the cause of equipping students with the right attitude, approach and knowledge to sustain a viable career of any type. He asserts this passionately based on his experience and academic research:

Introducing business skills and project management as an essential part of the course for every music student… [this] has been a key principle within the programmes I have developed since the early 1990s. From the start of my work

[138] Allan Dumbreck interview 2 February 2021

[139] Dumbreck, A and McPherson, G (2016)

> *in education, it was obvious to me that sending musicians and music producers in particular out into the world armed with only artistic and/or technical ability and a certificate, as insufficient for sustaining a career in the modern music industries. ….Thus, it could be said that it is important for music industries educators to deliver what students* need *as well as what students* want, *even if they do not yet know they need it. In a group of industries that appear to depend on entrepreneurship, educators are perhaps failing students if they do not teach them how to develop the planning and communication abilities that will assist them in developing a professional career.*[140]

Dumbreck has expended significant effort over the past 25 years uniquely documenting the growth and development of this new entrepreneurial tradition in music education as it has emerged in the UK. Since 1996 there have been several editions of the *Music Education Directory*, variously commissioned and funded by the BPI and other organisations such as CC Skills and UK Music.[141] That has led Dumbreck to quantify and specify the number and range of courses on offer. He has categorised these by type – creative or instrumental, business, or technical. In some iterations, individual courses have been documented within providers, while in the 1990s, courses of the same type within one provider have been listed collectively. Despite this methodological variation, the rate of expansion in all areas of this type of music education is clearly on a large scale. From the eleven editions of the MED, data is presented in Graph 2 on page 290 focused on the six editions which share the same methodology for counting courses within institutions. This shows that in the two decades from 1996, the total number of courses grew from 106 to 1705, with the largest number being in the creative and instrumental sector. Table 7 tabulates the data from Graph 2, with exact course numbers for each of the four course types for each of these six years.[142]

With all the new music departments and independent music colleges driving this growth, there has been a redefinition of what music education offers, who delivers it, and a re-orientation of its purpose towards different types of pop music and the music industry. As the story of their creation and development shows, traditional music educators have largely been absent from this process of remarkable invention. One effect of this change has been how several Russell Group Classical Music departments have more recently adapted their

[140] Ibid p.39 in Dumbreck's chapter on 'The Need for the Music Entrepreneur'

[141] See Dumbreck, A (1996,1997, 1998,1999, 2000, 2002, 2004) *Music Education Directory*, British Phonographic Institute Ltd and Ariadne Publications; and Dumbreck, A (2006, 2009) *Music Education Directory* CC Skills; and Dumbreck, A (2013, 2016) *Music Education Directory* UK Music

[142] Graph and table provided by Allan Dumbreck to Norton York in May 2021

Graph 2: Music Education Directory Course Numbers 1996 to 2016

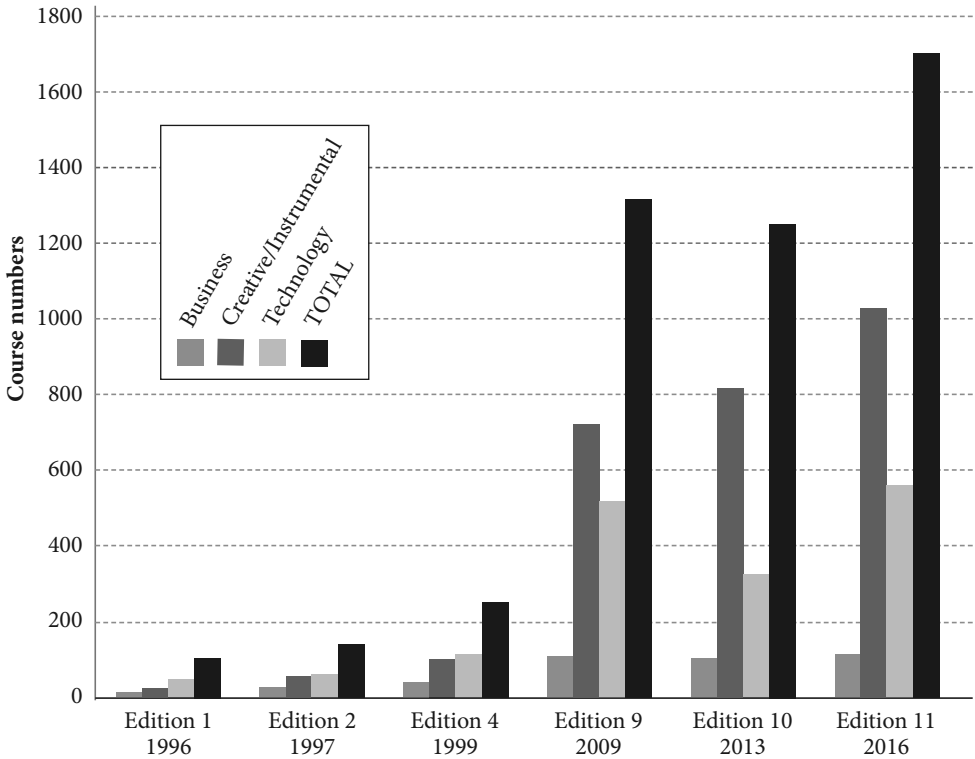

Table 7: Course numbers and other data (1996–2021)

Edition	*Year*	*Business*	*Creative/ Instrumental*	*Technology*	*Total*	*Commissioning Organisation*
1	1996	17	40	49	**106**	BPI
2	1997	23	53	61	**137**	BPI
4	1999	37	102	115	**254**	BPI
9	2009	102	704	506	**1312**	CC Skills
10	2013	102	821	330	**1253**	UK Music
11	2016	113	1033	559	**1705**	UK Music

programmes to open up to pop and rock music and musicians. Notable amongst these has been Leeds under Derek Scott's leadership and Southampton where Dan Mar-Molinero leads the rock, pop and jazz element. These adaptations have come through careful challenging of long-established prejudices amongst

students as well as staff. Mar-Molinero explains that when he joined the department at Southampton in 2009, 'some students…thought that Pop and Rock music was essentially easy, and Jazz to a certain extent was easy…. and it was also widely accepted that if you were a Jazz musician you were somehow better than the pop and rockers….'[143] Having worked in the Pop Music business he did not recognise this as a true reflection of music outside academic life. As he tells me: 'Coming from the music industry this was the first time I had experienced this distinction.'[144] What he also recognised was how this prejudice was quite specific to Russell Group research-oriented Classical Music departments:

> *I did a lot of work in FE before I came in to HE, in colleges, and I think FE and the post-1992 universities had got these distinctions straight by then…. In practical terms this view had initially meant that Classical Music students received more staff resource in their teaching. For instance, performance had been taught in specialist performance workshops for piano, voice, brass, wind, early music and choral classes plus Jazz and Pop. However, for the Classical Music students in some of these classes there would be 3 or 4 students with 1 professor, but in Jazz and Pop it had me and one other tutor teaching 80 students, because people who identified with that genre were just grouped together. I just said this was really unfair but I asked in internal discussions asked, 'How is there parity? Why does a classical instrumental student have a small group class but a jazz or pop instrumentalist is grouped with all non-classical musicians regardless of instrument?'*[145]

This changed in 2016 but Mar-Molinero reports that 'at first some of the classical students were furious as, on the surface, they felt they had lost out; large class provision was now based on genre – Classical and Jazz And Pop'.[146] After several years of evening up this provision, Mar-Molinero happily explains this change has settled into normality with large classes for genres and specific one to one provision for instrumentalists:

> *The department I now sit in, and one of the reasons we are so successful, is because the antiquated views are just not shared by any of us... My understanding is that before me, it wasn't just a view it was an unwritten policy where there was an attitude that we do this serious music, and the pop we do is the fun stuff… The stuff that was taken more seriously was also the*

[143] Dan Mar-Molinero interview 6 July 2020

[144] Ibid

[145] Ibid

[146] Ibid

'art' end of pop… I like a lot of that stuff, but if someone is interested in sounding like Beyonce, I think we should learn that and help facilitate it. Having this idea that conceptual identity is as important as technique has freed students to do what they want artistically from hard rock, r'n'b, and drum'n'bass; ironically it's also driven standards up massively as students really feel valued in any genre and strive to achieve the highest quality output.[147]

A similar process of change happened under Scott's leadership of the University of Leeds Music Department, incorporating the Popular Music degree from Bretton Hall College as it merged within the university. Scott explains the issues surrounding this acceptance of pop music as part of the Leeds standard music offer with characteristic insight and humour:

There is no longer a separate Popular Music degree at Leeds. It just became ridiculous in the end that it was separate. It wasn't like that to start with. To get Popular music established, we embarked on a process of building in flexibility which freed up places on modules from popular music for the Classical Music students and the other way round. After a while, it became a complete anomaly because the regulations meant you could come out of Leeds with a BA Hons in Music having done more popular music modules than someone on the Popular Music degree.

When I first went to Leeds, there were two separate degrees, in Music and in Popular Music, which had come into the university through the merger of Bretton Hall College and its Popular Music courses led by Simon Warner and Geraldine Connor. The Bretton people at Leeds initially felt as if they were second class.

I may be doing the Leeds academics a disservice, but I think Leeds saw this Popular Music course as a good opportunity financially that would not affect or change their established Music degree course. After a while, though, interest from students demanded the flexibility to study across the two degrees. One classic example of the benefits of this is the Popular Music student who suddenly gets into the Darmstadt school and wants to study a module on those composers. So, this fusing together was happening, driven by academic student demand and interest.

We decided to make it into one Music degree which contained all the music we wanted to teach. Some arguments came up. One of the most difficult ones was that you need different skills for analysing popular music to classical, and popular music doesn't exhibit the complexity academics find in classical

[147] Ibid

pieces. At one discussion, a classical academic demanded an example of Sonata Deformation in popular music. I couldn't believe my ears when our academic expert on Bantock, who was also into progressive rock, piped up immediately with the perfect answer – 'Close to the Edge' by Yes. The guy making this challenge had no idea about Yes, but that ended the discussion… Now it is all one department. Liverpool University went that way, as have others like Southampton.[148]

As these mainstream university Music departments accept pop music within their degrees this illustrates how far Higher Education has changed since the pioneering of courses at West London Institute, Salford, Westminster and TVU (now University of West London). Looking back historically, it seems that change in music Education coincides with the formation of new institutions and organisations. In classical music performance this happened in the two decades or so from 1872–93 with a moment when many of the UK's national and regional classical music institutions were created, from Trinity College of Music (1872), the Guildhall School of Music and Drama (1880), the Royal College of Music (1882), the London College of Music (1887), the ABRSM (1889) to the Royal Northern College of Music and Drama (then as the Royal Manchester College of Music in 1893). In similar vein, the UK's Pop Music education institutions also emerged in a period of creative energy over two decades. This started with Drumtech in 1982 (latterly part of BIMM), the Guitar Institute and Basstech in 1986 (latterly part of ICMP), RSL Awards (1991), the BRIT School (1991), the Registry of Guitar Tutors (1992), Access Creative College (as Access to Music in 1992), Confetti (1994) Point Blank (1994), LIPA (1996), ACM (1997) and LCCM (2002).[149] Alongside these higher education innovations, a host of courses, institutions and activity emerged in the 1990s in further education, community music and music industry supported projects which applied similar levels of daring and entrepreneurialism to the study of music. It remains to be seen whether the UK's Classical Music education establishment from the Victorian era can fully adapt to meet the needs of the Twenty-first century or whether these millennial pop music institutions may come to surpass them in achievement and relevance.

This change in the music education landscape is not limited to Higher Education, but runs deep in Further Education and school music education as well as across many community music initiatives. The story of these is the subject of Part 2.3.

[148] Derek Scott interview 26 January 2021

[149] See the Timeline on pp.395–9 of this book for a full list of institutions from this period

Part 2.3
Further Education, Community Music and Government Initiatives

As Higher Education responded to the new opportunity of re-creating music education with degrees and new qualifications, there has been a similar impetus in Further Education and in community initiatives since the 1990s. This happened as the UK government's priorities focused on creating cultural industry employment, opening up greater equity of access to public funding. This offered choices for music producers of a wider variety of music styles, and recognised the potential and value of using music as a tool for the social mobility of young people by supporting their ambitions towards new routes into work. While this flourished under the new Labour government led by Tony Blair from 1997, it was built on the pioneering foundations that were established before then. As in Higher Education, the majority of the innovation came about either through private individuals building businesses or through community projects each with its own mix of music industry, government or charitable support. This is the story of the main players who achieved this change, as in Higher Education, at a distance from the traditional music education sector.

Of all the initiatives that blossomed, the BRIT School is the best known. Founded with the support and continued involvement of the music recording and publishing industry, the BRIT School has demonstrated how arts education in general, but particularly music education, can create remarkable change in a person's and communities' lives. The exact genesis of the BRIT School, as will be discussed later, is to some extent disputed but its impact on the music industry is certain. While it remains unique, that does not diminish its significance as an emblem of change for music education more widely. Some organisations such as ELAM in East London have taken up aspects of the BRIT School model, but there is still much to do to spread this example of best practice extensively.

Apart from one-off high profile colleges, a national network of Further Education based around a new type of music education has been created over the past three decades in England. Much of this was initially developed by John Ridgeon alongside his wife and partner, Linda Cummins. Ridgeon became a key national figure in creating the momentum towards change throughout the UK, working across sectors, in community, Further and Higher education, and many colleges and universities. He set about creating a movement of transformation which attempted to solve the challenges and realise the opportunities he believed in. Like Seriau and Limbrick with their schools, and Skinner and me with our exam boards, Ridgeon and Cummins were engaged in the invention

of a new type of music education organisation, now known as Access Creative College, but originally named Access to Music (ATM) when founded in 1992 and until after it was sold to Armstrong Learning in 2009.

Alongside Ridgeon, Adrian Armstrong (of Armstrong Learning) is another pivotal figure in the creation of a new music education model for the UK. His business emerged as a regional and later national contractor for the government's New Deal for Musicians (2002–05) before taking over Access to Music later in the decade and creating Access Creative College (ACC). Armstrong developed from a musical career into further education as a lecturer and then into independent pop music education entrepreneurship. His national reach meant he was capable of attracting significant private equity investment into the Further Education music sector for the first time.

Armstrong and Ridgeon have demonstrated a remarkable ability to navigate government funding and initiatives to enable their businesses and ideas to flourish for the benefit of their course students and participants. None of this would have been possible if the traditional music education establishment provided what they offered, and their achievements came with considerable risk and huge personal effort. They succeeded because of this ability and their efforts, but also because there was pent up demand for their programmes due to music's popularity and the lack of an established alternative.

Within this environment other national and regional programmes also developed. Charities such as the Prince's Trust and the Irene Taylor Trust focused new work on how music could be used to support the long-term unemployed as well as those in prison. While a raft of community-based music organisations took up the impetus from Community Music (CM) in London to create a network of new local and regional youth music organisations, often supported through the government's National Foundation for Youth Music, led initially by Christina Coker, to challenge and change the musical opportunities of a generation.

Together these individuals and organisations provided a more modern landscape for music education which values young people's creativity and aims for an inclusive, entrepreneurial alternative to the conventional approach to the subject. Increasingly this has been the basis for a sea change in studying music in schools and colleges as increasing numbers of students are attracted by this different approach.

The BRIT School and Music Industry education initiatives

As the 1980s drew to a close, initiatives like the BRIT School were at the start of a recognition in the music industry that education could play a useful role. Initially, there was a lack of definition to this but then several initiatives began to provide clarity and spectacular results. This also catalysed more collaboration

between the significant organisations, artists and those entrepreneurs in the British music industry who accepted there was longer-term benefit in working together on these developments in education, while competing as energetically as ever in the recording and music publishing businesses. One small example of this was the Sound City event, a highly unusual collaboration between the British Phonographic Industry association (BPI), the Musicians' Union and BBC Radio 1 which combined a week of curated gigs broadcast on Radio 1 with education seminars and industry panels in a regional city. It started in Norwich in 1992, moving on to Sheffield and elsewhere in future years[1]. Horace Trubridge, MU General Secretary, recalls how Sound City came about as a collaboration across sectors of the music industry which previously did not work together:

> *Sound City was brilliant. It came out of what was a very innocent time… It was probably Stuart Grundy at BBC Radio 1, me, and John Deacon who thought up the Sound City package. The wonderful thing about it when it started was that it was a three-way thing – the MU, BPI and BBC Radio 1. We all had equal billing and say, with lots of educational stuff going on alongside some really nice broadcast gigs. As it moved on Radio 1 wanted to take more ownership of it and the MU and finally the BPI got squeezed out. It just became in the end that Radio 1 weren't really interested in the educational stuff, but the first ones in Norwich, Sheffield and Leeds were great. It was really innovative that collaboration. It had never happened before.*[2]

Trubridge is now a governor of what has now come to embody the best of this spirit of collective benefit and collaboration, the BRIT School. This was a moment when the music community came together to produce a genuinely new type of educational opportunity from scratch as part of a contribution to the government's City Technology College agenda. However, as I have previously mentioned, there is a well-documented dispute over the role of individuals in the creation of this amazing organisation. There are two main perspectives on this. The BRIT School's original Creative Director, Mark Featherstone-Witty, describes his involvement providing the original vision for the school as follows in his interview:

> *I was going through a phase of starting businesses either by myself or with friends, including a TV company that did a series for Channel 4 at the*

[1] See *www.independent.co.uk/arts-entertainment/sound-city-93-1452616.html?r=8354* accessed on 13 June 2021 for a taste of what Sound City offered as reported in The Independent newspaper in 1993 at Sheffield

[2] Horace Trubridge interview 16 March 2021

beginning. Starting the Brit School was like putting on a show, a long-lasting one. I was captivated by the idea of starting things from fresh. I didn't for one moment think that something was missing in British education. I had taught for some period of my life at the Italia Conti School… I simply wanted to start a performing arts institution inspired by the film Fame.

What happened next was I began thinking about what it is actually going to do? I thought I wasn't sure I knew completely. The film was slightly misleading in some respects. So, I decided to start asking people who had survived in the performing arts. I didn't look at any curriculum or at any existing school. I don't know why not. It may be just my enduring halo around people who have succeeded that made me want to ask them how did they do it? I simply asked 130-140 people who I wanted to meet anyway. I asked them what you had to learn the hard way that you wished you had learnt at school. It was as simple as that and that was the only question. From what they said we put together a curriculum.

The key person I met was George Martin who I describe as the godfather of the Brit School and LIPA. George is someone no one took exception to and he had the respect of everyone which is pretty rare in the music industry plus he had a contacts list that was amazing. George steered me through, introduced me to Richard Branson, and later it was how Paul got in touch with me.[3]

While Featherstone-Witty certainly helped create the impetus for the school to become a possibility through his entrepreneurial enthusiasm and creative vision, this was not wholly welcomed by all in the music industry. He also acknowledges the importance of the BPI and their current Director of Events and Charities, Maggie Crowe, in the realisation of his ambitions to start the school:

It is a bit sad to say this but it will also help you understand that the music industry through the BPI went into the Brit School for mixed reasons. I remember Maurice Oberstein at the time saying 'what are we doing starting a music school? We know how to sell records so this is an absolute waste of time'… I was charmed to see that the main performing space at the Brit School is now named after him. It is so wonderful. Maggie Crowe was the assistant to the Director of the BPI back then. She has been the lynchpin.[4]

[3] Mark Featherstone-Witty interview 2 March 2021. This is also described in detail from Featherstone-Witty's perspective in Featherstone-Witty (2010)

[4] Ibid

Crowe, a longstanding BRIT School governor, explains the BPI perspective on the creation of the school as part of the broader involvement of the record and music publishing businesses with the then Margaret Thatcher-led Conservative government in harmonious counterpoint to Featherstone-Witty's account:

> *How I try and explain this is that music industry was trying to get the 1988 Copyright Act through. Margaret Thatcher was Prime Minister and she was working with Sir Cyril Taylor and said let's do business with the music industry. Ken Baker was the education minister. John Deacon was central to this and managed to pivot both Government and industry to bring them together. Sir Cyril Taylor came to us via Richard Branson to say let's build a performing arts school. We did the scope of works to see what it would look like. The Department for Education and all the Creative Industries were together at the time. The short answer was different advisers were coming in; Sir Cyril Taylor was mad keen to deliver this for the Government and we were eager to be directly involved. One minute we were all together but next we looked around and the music industry was left holding the baby as all the other sectors such as theatre and dance had moved away from the project. During the lobbying on the 1988 Copyright Act, we were saying we are an intellectual property business and we want to protect our copyright for our music makers. Margaret Thatcher's phrase was apparently… 'I don't know why we are building a school to produce out-of-work actors'. What was said back then would make your toes curl. Ken Baker was inspirational and instrumental to get it all agreed. There were two sites, one in north and south London, both with local deprivation. We chose the south London one in Croydon. That was how it started. Mark was a key adviser but wasn't ever going to be able to build the BRIT School.*[5]

The school has succeeded by every measure, and in particular it has proved that with the right environment and support an educational centre can help nurture and develop world-class artists. Stuart Worden is the current BRIT School Principal. He reflects on the contribution and faith shown by the music industry, having worked at the school for most of its history as a drama teacher before joining the senior management:

> *The music industry has been amazing. Their backing of the BRIT school is an extraordinary idea. John Deacon and George Martin could sit down with Rob Dickens, and all that crowd, and say 'Shall we do this?'. I chatted to John Deacon the other day about a show we did about the Beatles in 2001. I turned*

[5] Maggie Crowe interview 10 March 2021

> *round at one stage and John Deacon was jumping up and down chanting 'Revolution' over and over. It was a moment I will never forget. They backed that school with no knowledge of how to do it. They knew it was the right idea and the right thing to do, to create a school that was free, in quite an economically depressed part of south London, and back it. They have backed it year in year out. They challenge us constantly. When they give us some critical feedback you have to pay attention. They have helped in numerous ways. They have always been on our board, people from the BPI with people from the majors and the indies, and they are critical friends as well as champions. That may mean Paul Burger coming to a music show and giving it a pretty heavy view, but then going round and getting someone to invest £250K in the school. All of us can't always come to terms with how successful it has been, including myself, but it has. I think the backing of the music industry has been imperative.*[6]

The roll call of successful musical alumni is tremendous. After its foundation in 1991, there was a period when the BRIT Awards felt almost like a post-school prize giving. Perhaps there can be no finer confirmation that the school had arrived into the UK's pop culture consciousness that during the 2008 awards ceremony, which saw awards, nominations and performances from BRIT School alumni such as Amy Winehouse, Adele, Kate Nash and Leona Lewis, the Arctic Monkeys saw fit infamously to come on stage to accept the Best British Album of the Year award and talk so negatively about the school that the broadcast had to be pulled from the airwaves.[7] However, Worden and the BRIT School team are clear their focus is on providing the right education for all their students, instilling key values of hard work, imagination and craft. This is done with huge effort and dedication from staff who are employed, just as at Berklee, the University of Westminster and West Lothian College, primarily for their industry credentials. Worden explains his teaching team is crucial to the school's ability to perform. In particular his academic staff typically are like him from a professional arts background who contribute to the learning and qualify as educators as they teach. That was Worden's pathway, his current main music teachers' route to their BRIT jobs, and the route through dance taken by Jodie Clark, the current BRIT Acting Assistant Principal. Worden and Clark explain in their interview why they chose University of the Arts (UAL) and RSL

[6] Stuart Worden interview with Jodie Clark and Alexa Cruickshank 16 April 2021

[7] As reported by Natalie Evans (22 February 2012). 'The top 10 controversial Brits moments: Wardrobe malfunctions, stage invasions and a bucket of iced water' – in *The Mirror* at *www.mirror.co.uk/3am/celebrity-news/brits-most-controversial-moments-madonna-12052065?service=responsive* accessed on 13 June 2021

vocational qualifications at Levels 3 and 2 for the BRIT students as their core artistic programme, rather than traditional A-levels and GCSEs:

> ***Worden:*** *I can answer on GCSE and UAL. UAL had to happen because we were seeing a creeping movement from other vocational qualifications towards narrow, away from industry, autonomy and professional standards. The fear of Goveian education is that everyone learns the same thing, we should measure them in the same ways, and most of that should be done through an examination process. For the arts that is probably regressive because I don't think it fully understands artists' need to be given space to create, opportunity to fail and that it needs to deeply link to the vocational area students want to go into. UAL understand the art form and when we trailed it out with our professional partners their qualification made sense to them too. There is an important academic quality to the end of Years 1 and 2 where universities can see that research is going on. We believe the neurology in being an artist is multiple and highly positive. Spatial awareness and academic rigour and creativity are not separate. ... You have to be smart to write a song. We don't see that discrepancy between the academic and practical. It makes me so sad that some people seem to have a binary separation about how the brain works.*
>
> *We do GCSE Music, which suits our options programme, but we don't do A-level Music as we have had to cut down our A-level offer.*
>
> ***Clark****: The qualifications we were delivering before we moved to RSL and UAL were narrowing. What was brilliant with the RSL Level 2 is that it really values the expertise of the teacher, the people leading those qualifications, and allows us space to be creative and interpret the qualification that suits the cohort we are working with. It also allows us to work with our Key Stage 4 people in a way that is similar to post-16 so we are building the BRIT school approach – polymathic, developing broad and deep understanding, and not just learning a particular list of musicians and creators. We are the creators and we will draw on professional works to develop our ideas. It is really good for the individual. It really allows them to begin to find their voice and start their journey of becoming an artist. I think perhaps with some of the other qualifications there is more of a focus on providing an audience, whereas the RSL Level 2 going into the UAL Level 3 offer is about being the creator and being in the process, working through ideas and initiatives to create.*
>
> ***Worden****: You apply to the BRIT school to study your vocational subject, whether in Year 10 or Year 12. So if you apply to do music vocationally at*

> *Year 10 then RSL is your qualification, and at Year 12 UAL is your qualification. But at BRIT you can do multiple arts GCSEs alongside your vocational subject. You could be a musical theatre RSL student plus do Music GCSE because they are very different things. You can do up to four arts subjects at GCSE at BRIT which is wonderful and unlike most schools.*[8]

Linked to these professional standards, Worden also believes passionately in the BRIT School's ability to impact the social mobility of its students and that this is a key attribute of excellent arts education in general. As he states:

> *I think there is a thing people do who often don't understand music education or its needs, power and the incredibly responsible job it has to do… We know people are gifted – at music, science, or words. But they also need training and it needs be serious, to be resourced and have intent. The things which are missing from some people's thinking is that it needs to be serious. For us it is an issue also of inclusivity. Whilst there is not inclusivity currently for music and the arts in education, it narrows down accessibility. Therefore, it narrows down our pipeline for talent, our culture and then our economy. There is a fundamental challenge here. For me, the link-up is sometimes missing between the DCMS policy and a long-term vision for the arts in education for the UK. I know lots of people want this, but I would love to see the investment made. If you look at Mathematics, we know how well funded they are in educational terms. That discrepancy in terms of economic power is disappointing. What we are finding is it is about access – whether you are Andrew Lloyd Webber trying to get music into state schools, or the BRIT Trust with the ambition to make music available for all. It all goes back to George Martin's belief that music shouldn't be just for the elite but for working-class families as he was born into. Fundamentally, it is about social mobility and access. Social mobility is the greatest thing. How do we deliver that? You can deliver part of that with a solid understanding that music is a serious subject, which needs serious investment and time.*[9]

Worden and his colleagues realised after its initial first years in operation that they needed to develop the BRIT School's facilities to ensure they met professional standards and to increase the number of performances students were involved in so they were ready for professional work. He explains why, when this happened and its effects on students:

[8] Ibid

[9] Stuart Worden interview with Jodie Clark and Alexa Cruickshank 16 April 2021

I remember that years ago we advertised a music show as the best of the BRIT. Every A&R person came down and it wasn't best of the BRIT, it was just anyone can sing that night. All those top people had come down to Croydon. That was a learning point for us. We had to wake up and take ourselves more seriously to deliver at the highest level. Myself, and a bunch of others decided we had to get this together by investing in the school to improve the quality of teaching and the expectations in order to make things better. We went and found a lot of money to resource the school's facilities properly. It needed a lot of work so we broke convention with how schools were staffed, funded and resourced, and our output started to go up. When I started at BRIT, we might have done 8 shows per year, and we now do 250. That increase, that happened in 1999–2000. It was when, in a way, we became match fit.

I remember seeing Rex Orange County doing a music gig in Peckham, because every music student had to do a final gig that they had produced themselves. They had to market and produce it – really wear the T shirt. That is what this sort of education does at its best, it puts you in charge of your own output and your own art. Poor Rex, he was playing with maybe 40 kids at this pub in Peckham, and he was such a star. I could see that job was done. Before then he had played 10 gigs with us. If you are a dancer at BRIT you don't wait for your final show. You are rehearsing and performing constantly. You need staffing, expertise, stage management, all the resource so that can happen and it is real.

I remember watching Bev Tawiah who has gone on to sing in Mark Ronson's band… She is Amy Winehouse's replacement in Mark Ronson's band now. She said when she left The BRIT school, she went to her first sound track and she knew what to do. She was in Hammersmith Odeon doing Amy's parts in Ronson's songs. She knew how to do that. Without full commitment to vocational training and investment at that level that is never going to happen.[10]

Amazingly, Worden and his colleagues are rarely if ever consulted by the music education academics who have influence over the UK's school music curriculum or teacher training despite their continued remarkable success. If they were a Classical music school like the Yehudi Menuhin School, the Purcell School or the Junior Departments of the music conservatories, this would almost certainly not be the case. Perhaps this is due to the ill-founded idea amongst traditionalist music educators that despite the BRIT school's remarkable alumni, their success

[10] Ibid

is still not regarded as being built on rigorous schooling. While this may be a position some might take, it is becoming increasingly difficult to uphold given the on-going roll call of alumni emerging from the school. The BRIT School's future success is also helped by the culture of its alumni supporting the school and the next generation of students, as Worden relates:

> *What is nice now is that the former students come back. When Dan from The Feeling came down after* Everybody's Talking About Jamie *started to do well, he workshopped one of the opening numbers with the students, and of course the lead in the musical is from the BRIT school! It is all about ethos. Dan tells a great story about coming to the BRIT school on his first day. There was a boy in a dress in the foyer called Tom. What was brilliant wasn't that he was wearing a dress, but that no one cared, or even bothered.*
>
> *What is great is the music industry support, and now this is also from our former pupils. Jessie Bull from Atlantic is coming down to chat about A&R as a former student and great artist in her own right. The other record labels are packed with BRIT school students. BRIT School alumni are everywhere and they are giving back because they believe in the ethos and not because they financially gain from it.*[11]

The BRIT focus on excellence and its relationship with the music industry is unique but that does not mean it is not replicable by others in different circumstances. The increasing numbers of schools and colleges also choosing to allow their students to study music through Formal Pop Music qualifications and moving away from GCSEs and A-levels demonstrates that the BRIT's example is mirrored in many places around the UK. The BRIT School demonstrates that with all the right help, this approach really delivers for the students and for the music and wider performing arts industry. Surely it should be used more often as a model for how music education could be modified in schools to match the needs and aspirations of pupils and parents much better than the traditional approach has ever done? That is perhaps one reason to explain why the BRIT School has an increasing number of applicants from around the UK and amongst more affluent families in recent years as their achievements gain ever wider understanding and recognition.

The Music Managers Forum

Other music industry supported initiatives also emerged around this time. In the music management industry, the Music Managers Forum (MMF) was

[11] Ibid

established in 1992. Soon afterwards, Keith Harris became MMF chair, combining this with lecturing at the University of Westminster and actively working as an artist manager. Together with its first CEO James Fisher, Harris forged an education agenda for the MMF as he recounts in his interview:

> *In the same way as we addressed the issue at Westminster that there were no qualifications to get into the record business, there were no qualifications to became an artist manager, and that set up another type of exclusivity, where there was a group of managers and the only way that any of these managers gained any knowledge was from one of a select group of more experienced managers who was willing to help the younger ones out and give them some information. There were a bunch of managers who realised that we had all learned by making mistakes and that was our only school for management, and we thought that as management had always been a very protective industry – mainly because we all knew the mistakes we were making, but we didn't want anyone else to know. By then there were enough sort of elder statesmen in management who were no longer worried about people finding out they had made mistakes, and we decided it would be good to share that knowledge, and that was one of the purposes behind the MMF being set up.*
>
> *This was all going on informally, but it struck me it would be a good idea to formalise management training to share this expertise plus, as a way to fund the MMF, there were government grants for training and education… It has gone on to train and develop a new generation of artist managers and long after I had left the MMF board they have developed and expanded… So it is now a very important resource for managers coming into the business.*[12]

The MMF was amongst the first of any professional music organisation to provide dedicated and open access music industry training and education to its members. Originally done in person with Harris and other established managers as tutors, now it is on-line and flexible to suit students.[13]

Access to Music and John Ridgeon

The Level 2 qualifications from RSL Awards taken today at the BRIT School were one output from the work of a key figure in the development of a new approach to music in Further Education since the 1990s, John Ridgeon. Anyone who encounters Ridgeon finds someone with remarkable energy, desire and talent. Growing up in a working-class family in the East End of London, he

[12] Keith Harris interview 25 January 2021

[13] See *https://themmf.net/training/* accessed on 18 June 2021 for full current details

started out playing trumpet. That took him to the Junior Royal Academy of Music where perhaps his desire to open up opportunities for all may have been seeded. He recalls:

> *When I was a student at the Junior Royal Academy, everyone there apart from me was from a middle- and upper-class family. I was practically the only working-class kid at the Junior Academy, the only other one was Elton John. They all had school uniform, because you had to wear that if you came on Saturdays to the Junior Academy. I didn't have school uniform. My mum had to make me a school uniform at home on her sewing machine. It was hugely difficult for me. I had the instrumental skills thankfully, but I had failed the 11 plus and was at a Secondary Modern school which was poor in the East End of London. I didn't have any of the confidence or learning skills that the kids taught at private schools or grammar schools had. So, I struggled all the way through until I was in the second year at the Senior Academy… because of my instrumental ability… I got in a year early, so I went at 17.*[14]

Ridgeon got involved with teaching early on in his musical career and used it as an opportunity to develop children from the East End who came from backgrounds similar to his own. He acknowledges that the quality of the UK's music instrument teaching provision in the 1960s and 1970s helped him do this, providing excellent lessons and free instrument hire to everyone, especially for people who otherwise could not have afforded it. The type of opportunity this provided is well remembered by Horace Trubridge, now MU General Secretary, from when he first went to visit his secondary school in Sussex in the 1960s:

> *When I went to the comprehensive school on the day to be shown around with my mum, they took me into the music room and they basically said they had every instrument in the orchestra and asked me which one I would like to learn. I was just blown away. I said I would love to learn the clarinet because I wanted to be Acker Bilk. This was when I was 10 years old in around 1967–68. My mum was a single parent. We were living in a council house. My mum really struggled when my natural father walked out on her and there were many difficult years. If my mum had been told she had to pay for music lessons for me, they wouldn't have happened and me sitting here wouldn't have happened. It was that opportunity to learn the clarinet and pay two shillings a week to buy the clarinet to pay off the price of £12, and I still have that clarinet now.*[15]

[14] John Ridgeon interview 26 January 2021

[15] Horace Trubridge interview 16 March 2021

For Ridgeon, this teaching work took him home to Redbridge to develop brass playing in primary and secondary schools with considerable success:

> *In my second year at senior Academy I went back to teach brass at my old school. I knew these kids like the back of my hand and I lived in the East End until I was 27… I loved the kids' energy and when I taught them they made unbelievable progress. I then taught at Redbridge, and almost every kid I taught got to grade 6 by the time they left primary school and grade 8 by the end of secondary school, and after 4 years of teaching the Redbridge brass band we won the national championships, and then we went to win adult championships, we recorded for the BBC Friday Night is Music Night about once a month, for BBC Radio 3 at Maida Vale 1. These were kids aged 7 to 16 and many of them went onto be at the top of the profession. And one even went on to conduct the BBC Concert Orchestra.*[16]

John's career continued as a player and teacher and by the late 1970s he was leading the teaching in Leicestershire music service and wanted to change the music provision he encountered in schools there:

> *When I first went in to Leicestershire in 1977, I was horrified with what I saw. The county had a huge reputation for music, but when I went into the classroom lessons it was meaningless stuff. There were silly things going on like talking about what Beethoven ate, or things that were of no interest to me as a musician or to the pupils. I went to see our Director of Education back then, and he asked me what we should do in music for the county and I recommended taking music out of schools. I believed back then classroom music was doing more harm than good. The kids who were already playing music couldn't stand it because it was a waste of time, and the others who were not yet proven to be interested or engaged with music would never reach that point because they were put off by the lesson. Even the kids who wanted to play instruments couldn't always choose the instrument they preferred. Kids learn musical instruments because they like the sound of the instruments. If a pupil wanted to play guitar or dholak they might be handed a violin which isn't ideal… There was also no pop music in the existing regional and borough groups in the county at all when I first started. When I tried to introduce it, the LEA refused to give me any money for it at all. I think I had £5m pa for the peripatetic music service in total, and I wanted to use part of that for pop music. So, when they refused, I went to the MIA*[17]

[16] John Ridgeon interview 26 January 2021

[17] Music Industries Association – the trade body for music instrument manufacturers, distributers and retailers in the UK. See *www.mia.org.uk/* accessed on 06 June 2021 for details

> *and they refused to give me funding but Yamaha-Kemble agreed to help. They had belief and faith in my ideas and helped from the start. To bring pop into the music service in Leicestershire, I even had to employ my own secretary separate from the LEA as they were so against what I was doing. This was the end of 1980s and early 1990s.*[18]

Sadly, it was not just Leicestershire where Ridgeon, as county music adviser, encountered this type of prejudice and inertia. Nationally, the story was the same:

> *There was an organisation back then called MANA (Music Advisors National Association). I went along to one meeting with them. I just couldn't carry on going as they mostly considered me as a loose cannon as they couldn't share my driving principle of equality of opportunity. They were the people influencing what LEA's offered back then in music, and they were worse than the music teachers being so entrenched in their traditional views, and there was practically no provision elsewhere in the country as far as I could tell for anything other than traditional music lessons. That was why I had such a hard job as I was in the vanguard of all this, because people like the music advisors just didn't see its value.*[19]

With some support from Yamaha-Kemble, Ridgeon embarked on changing music in Leicestershire from within, especially once he was given responsibility for overseeing class music lessons across the county. His approach of using professional rock and pop performers in the classroom echoed the developments of this technique in the 1970s in ILEA and, inevitably, far pre-date the so-called innovations of informal music making in the 2000s:

> *When I was music advisor for Leicestershire and took over responsibility for curriculum music, I introduced popular music making in the classroom. I picked out a pop group from Leicester who I thought were good and were acceptable to Head teachers to have in their schools. I trained them and put them on a 10-week programme, and put them in schools in support of music teachers. This was around 1990. The band were called Delta Slide, and I trained them up and put them into four pilot schools. It was so successful in one school, Countesthorpe College,*[20] *that their Head teacher made music compulsory for everyone as a core GCSE. The Head of Music at the time was*

[18] John Ridgeon interview 26 January 2021

[19] Ibid

[20] Also featured in Malcolm Nicholls' article in Vulliamy and Lee (1982) discussed in Part 1.3

> *Mike Welsh who was instrumental with developing the Access to Music qualifications we created with RSL later that decade. Once I started Access to Music, Mike came to work with me and was key to its development too.*[21]

Despite these innovations, Ridgeon felt more could and should be done to create a more equal and engaging musical opportunity for Leicestershire's young and increasingly ethnically-diverse school population. Within the confines of work for the Local Education Authority this became increasingly difficult. So in 1992 he took redundancy and went out on his own, supported by Linda Cummins, his wife, as a key partner. It was a considerable challenge, with a young family, but they applied themselves with commercial acumen, real energy and vision. Ridgeon wanted to establish a new type of music support tutor to go into classrooms, based on his project with Delta Slide at Countesthorpe College, in an early attempt to challenge the established cultural prejudices in music education against anything other than the Western Classical music canon:

> *What I started to work on were things that I felt could change the face of music education. The first thing was Popular Music peripatetic teachers in support of music teachers in the class room. That was what I had started at Countesthorpe College – training of support music teachers. This training was not intended to replace conventional PGCE courses. The essence of this work was the partnership between the resident music teacher and the 'community musician'. In effect Access to Music was offering a new sort of teaching qualification in music styles such as Bhangra (as we had a large Asian population in Leicestershire), Jazz, Pop music and all the things that the LEA music service didn't do.*
>
> *When we were in the LEA we set up this training programme for support music teachers so that schools could buy-in their services instead of a classical violin teacher. It meant we could help crazy situations like the one at a school called Judgemeadow in a very middle class area. It had been a White privileged area with almost all White teachers. Gradually the Asian community worked hard and bought houses so it ended up being a mainly Asian school in terms of pupils but with White staff, and the music they taught was Western orchestral music…*
>
> *There were one or two of the class music teachers who could see the potential and importance of what I was doing, but most of them thought I was a crackpot or they were threatened because they know they didn't have the ability or breadth to embrace this provision, and others were opposed to it*

[21] Ibid

because they were fully entrenched in the Western high art form of music making and wouldn't contemplate making any changes at all.[22]

To facilitate this, Ridgeon developed innovative funding models to enable this music tutor training to happen, not dissimilar to the 1970s Manpower Services Commission approach which had supported CM in its early days. However, this training was hard won under the 1980s Conservative government with its focus on only funding achievable and proven employment outcomes for participants. Ridgeon explains the resilience required to make this happen based on small amounts of public, commercial and charitable sponsorship and eventually official government funding:

The core of our early activity as Access to Music was the training of alternative staff. That was the training of rock musicians, the bhangra musicians and all that. I got funding from East Midlands Arts and Eastern Arts, Arts Council of GB, Yamaha-Kemble and the Paul Hamlyn Foundation. I then went to the local Training and Enterprise Council (TEC)[23] *as I was training people for work. I had to persuade them, first of all in Leicestershire, to back me to do this training. I tried to persuade them and to start with they said no. But after a few attempts I came back with a plan and finally they said the TEC would give one tranche of training funding to train some alternative music teachers. The key thing was that you only got half the money to do the training unless you got the students into employment… I put these trainees into Leicestershire schools for free, and they were supporting the classroom music teachers delivering GCSE across genres for composing and performing: putting a bhangra musician into a predominantly Asian school, a rock band into a White school, broadening out the provision to make sure the class music teachers when they were talking about Rock music or Bhangra had musicians on hand who knew about this music. They also taught the instrumental skills attached to these styles as the kids had to play for GCSE Music.*

This went quite well. So, I went back to the TEC again and said I wanted to expand this 10-week programme pilot into a year course with a substantive qualification at the end of it, as all the schools had said they were pleased with what we had done. I did a lot of work to secure this year-long funding. I got money from the Leicestershire TEC who agreed, and then after a long period of academic recognition and validation we secured a Level 1 HE

[22] Ibid

[23] TECs were the regional organisations set up to take over the nationally managed work led by the Manpower Services Commission after it was disbanded in 1987

> *qualification agreed, and also got the first music NVQ Level 4 recognition in the UK… what that meant was we now had the opportunity to run a proper training programme for a whole year to train people in classroom skills with a nationally-recognised certificate in classroom music skills to go into schools.*[24]

The impact of this, according to Ridgeon was to transform the popularity of music in schools where his trainees worked, but this success caused some anxiety for less-confident class music teachers whose skills were increasingly seen as lacking relevance by the pupils. This project's success locally enabled Ridgeon to expand regionally into more counties with similar provision. This involved the establishment of the first full time Further Education course run by Access to Music at a college in order to provide employment for some of his trainee musicians. This became the start of the blueprint for the courses and qualifications that have become the RSL Awards music practitioner vocational qualifications. ATM and RSL developed these, starting to work together in 2005, as one of the first collaborations between two pioneering organisations in the Pop Music education sector. Ridgeon recounts what he did to make these courses happen:

> *The students were people who had sensible day jobs and worked as musicians at night. They had lost their jobs due to the redundancies in manufacturing at the time. I advertised for them, plus I went round to community centres where I knew Bhangra musicians were working with local kids in the evenings. They were between the ages of 30 and 60. There were 20 musicians from Leicestershire. Most of them hadn't been to music school. They had skills in their own genre that they had self-developed and no training or recognised qualifications which is what we gave them. They were brilliant. When they went into schools, unless the class teacher was very confident, they became a threat because the kids gravitated towards them and the class music teacher became isolated. The confident teacher recognised how wonderful this was and they facilitated this to blossom, and enabled our trainees to do the bulk of the face-to-face music making with the kids.*
>
> *At the end of the programme the musicians had to be employed by schools within 13 weeks otherwise we didn't get 50% of the fees for training them. And the schools didn't do it. By this time, I had expanded from Leicestershire into Lincolnshire, Cambridgeshire, so most of Eastern England with similar models with 20 trainees with funding from the TEC and the same qualification.*

[24] Ibid

That meant I had 60 trained musicians who people weren't buying in and they were going to have to go back on the dole. It became abundantly clear that the employment part of the programme was not working. The goal posts had moved.

Then I approached Leicester College and said to them we should use these trained musicians for kids who would love to learn from them. So, we set up our first FE course at Leicester with funding from the college to do it. We only got 60% of the funding that the college received to run the course and no capital costs. To begin with in Leicestershire, I used an FE college to run the course. This was a Level 3 two-year A-level equivalent course. The funding council paid the fees one year at a time. The college provided the accommodation.

We employed our trainee teachers to teach the course which we sold to the colleges as a package to teach the programme, and these were the courses that over time became the RSL vocational qualifications we now have in colleges across the UK and the globe.[25]

Ridgeon was determined to make this succeed and quickly learned how to overcome any prejudice he encountered within the traditional music departments of Further Education colleges which were failing to do what he was pioneering:

At first when I cold-called the colleges I was put through to the Head of Music. When I spoke to them, I was blanked. No interest at all. It failed. I changed tack and started asking to speak to the college Principal. They had a much broader view of education, and understood our value and did not treat us as a threat and invariably I was able to develop relationships. But I had to bypass the college music staff as there was the same resistance as I experienced from music teachers in schools.[26]

Quickly, Ridgeon recognised an even more effective way of avoiding this prejudice in music departments altogether: 'I had learnt my lesson and focused on approaching colleges which had no music departments to work with.'[27] As the 1990s progressed further, ATM had 20 courses of this kind in or associated with colleges around the UK and secured its independent status with the first national contracts from the Learning and Skills Council to receive funding for students directly from the government instead of via their partner colleges. This was a landmark achievement for ATM to move from the status of a partner of

[25] Ibid

[26] Ibid

[27] Ibid

the colleges to becoming a national directly-funded institution working through its own centres and partners. A host of further achievements followed this, the most significant being the establishment of the British Academy of New Music in London as a flagship to run their new Level 4 artist development programme, which was later taken in a different ATM centre by Ed Sheeran. The first national awards ceremony at BAFTA was hosted by BBC Radio 1's Edith Bowman. By then, ATM's patrons were established as Sir George Martin, Michael Kamen, Nitin Sawhney and Jules Holland, reflecting the cultural and industry depth and breadth of ATM's vision. So much was achieved that, in time, perhaps the ATM team will write their own corporate history.

The final achievement of note under Ridgeon's proprietorship of ATM was the establishment of their collaborative degree programme in popular music with the Royal Northern College of Music (RNCM). This was the first time a traditional UK conservatoire had launched a large-scale undergraduate performance degree in Popular Music for session musicians. Since its inception in 2007, it stood alone in this sector until the establishment of the Trinity College of Music degree in the 2020s. Ridgeon's personal relationship with fellow Royal Academy of Music student and RNCM Principal, Edward Gregson, helped to make this happen:

> *It helped that Eddie Gregson was an old friend of mine and was the principal. I knew the Royal Academy and Royal College wouldn't run a Popular Music course because of the principals who were in charge there at the time. The reason I wanted to run this course was because I had become a bit frustrated with Access to Music. Taking unqualified people with no formal musical training, meant they had the skills to deliver at Higher Education level, but they didn't have an understanding of the subject which enabled them to think beyond their own achievements. This can be a problem with a lot of teachers who think they have succeeded if one of their students gets to their own ability. My attitude has always been that when my pupils exceed my ability that is where you start to push them and go on. That was always how I was when I taught when I was a young brass teacher in the 1960s.*
>
> *I thought the conservatoires could be the right place to develop something new. I wanted to do a session musician course and brought in people from outside Access to Music to help me with that. Some people said that of course you don't need to have session musician skills to succeed in the pop world, and they are quite right that not in every case do you need those skills. But if you do want to go onto that session musician track, there should be the facility to do that, and that is why I designed the course for session musicians at RNCM, persuaded them, got validation and set it up. The good thing was*

> *that conservatoire funding was far higher than normal university funding and we could bring in stars to teach it. In the end they were so delighted with the degree they employed the person I trained to lead the course to run it for themselves directly.*[28]

A further development of Access to Music and RSL Awards' joint work was an educational partnership with Roland. The audio technology and music instrument industries were highly supportive of Formal Pop Music education as part of their marketing efforts in the 1990s. Yamaha worked through its Head of Education, Alistair Jones, with schools around the country to forge commercial and educational relationships in order to position their keyboards and other kit in school music rooms for teachers and pupils to use and enjoy. Yamaha also developed its own music schools led by Nigel Burrows using RSL exams. It also provided financial support for Access to Music. The other main company in this field was Roland where David Barnard pioneered education. Barnard came to this having been a military band trombonist, school music teacher and Head of Swindon music service. In his interview, he explains Roland's agenda for education and the challenges he faced delivering it in:

> *The Japanese companies like Roland and particularly Yamaha led a particular approach using education. Yamaha had its pioneering music schools with over 100 years of history. They had the advantage of a massive spread of instruments. Roland liked the sound of education but didn't entirely know what it meant. So we did have a slight friction around the purpose of education. For Yamaha, education was about building a brand, so people had a lifelong journey in music with Yamaha from recorders onwards. The challenge that Roland had was its product range was very sophisticated. To start off a journey with Yamaha there was their recorder which you could play from the age of five, but for Roland it was difficult because its entry level products were digital pianos and drum kits. They wanted to be a player in the education world but there was always this pull and push between building the brand's profile in education and sales. These companies are very sales-oriented as that is how they measure success. I would tell them about how many people have signed up for our Roland workshops, to receive our education magazine and who I have networked with. The Roland senior managers would say that was great and then ask me what it meant in terms of a sales outcome. Those kinds of companies live in the short term a lot. So if it didn't work within three months, it could feel like a problem. Despite that, we managed to make an impact in the UK.*

[28] Ibid

> *One advantage I had which may seem strange was that I wasn't a technology specialist. I remember telling my boss at Roland that I didn't entirely understand the Roland music technology. His position was that was fine, because if we were trying to sell our products to the education world, I needed to speak music teachers' language, so being just one step ahead of the music teachers would help Roland identify what to do next for the education market.*[29]

Barnard involved Roland in equipping the BRIT School and other colleges with Roland instruments and creating a network of 120 champion schools to showcase their application to regional schools. Of particular note was the establishment in Further Education of colleges running a version of the RSL Awards/Access to Music vocational qualifications which became known as Roland Academies, as Barnard recounts:

> *That was linked to Further Education Colleges and we ended up with 24 of those. It was very much about having a much closer relationship. It brought us into RSL as well, piggy backing on one of RSL's marketing units from the VQ suite of qualifications. That would give an industry flavour to their work based around the role of a Roland product demonstrator. What the students had to do was prepare a demonstration of a piece of equipment. They would perform this in front of their peers and I would come in to assess this. It worked really well, so much so that we recruited a couple of people into the company directly from this. It put the students under some positive pressure as well because suddenly they were seeing me coming in from Roland to assess rather than their normal tutor, raising the prestige of it. The first Roland Academy was at Walsall College, and then we moved onto Rotherham, Leicester, Worcester, Shrewsbury and many more.*[30]

This agenda of educating young people to work in the audio technology and related staging industries has informed Barnard's most recent innovative work – leading the creation of 'Resonance', a not-for-profit music college in Dudley.[31] This new type of music college opened to its first undergraduates in 2020 and aims to prepare music students for careers in the related audio technology and staging industries as well as for creative careers as performers. This developed as a result of Roland's Academy programme which Barnard describes:

[29] David Barnard interview 2 March 2021

[30] Ibid

[31] See *www.resonance-edu.org/* accessed on 18 June 2021, where Rick Benton is Principal having previously led the Roland Academy at Walsall College

The story of Resonance started in Roland. With the Academy programme we would do a couple of days' training with the colleges and we would work at a hotel together to discuss the programme. One idea that emerged was asking Roland to think about having an HE Institute for the Roland Academies to feed their students into. The idea was to call it the Roland Institute and I got very excited about that because it was a direct link with a global music industry partner. But it would require a significant amount of funding. Roland loved the idea but did struggle with the idea of putting in a substantial amount of money into it.

Later I met Chris Cronin[32] *with his industry perspective. It emerged there were many people in his part of the staging and PA industry wanting to connect with education and the link just wasn't there. Part of that was the education sector looked at the music industry for discounts only. That is what Resonance is trying to resolve especially with our new link with Creative Technologies. That marks us out as different to the performance led colleges such as BIMM and ACM.*[33]

The New Deal for Musicians and Armstrong Learning

In 2009, Ridgeon sold ATM to Adrian Armstrong and his Armstrong Learning organisation, a far smaller business but which had already been succeeding nationally. Armstrong had got to know John Ridgeon particularly by working together on the government's New Deal for Musicians (NDFM) project. This was a remarkable Blair government initiative which took aspects of the MSC scheme of the 1970s and the early 1990s TEC programmes and applied similar principles but in a national and far more organised fashion. As Martin Cloonan of the University of Glasgow notes in his academic analysis of the NDFM, this signalled a closer relationship between the government and the music industry mainly based on a clearer understanding of its economic value to the UK.[34]

Armstrong had built a career teaching popular music in Higher and mainly Further Education at Central College Manchester as well as briefly at University College Salford. Armstrong explains how the NDFM was created as part of the government's response to its new appreciation of the music industry's economic contribution to the UK. He describes how this started and his own role within this major initiative:

[32] For details about Chris Cronin see *www.resonance-edu.org/about/our-people/* accessed on 18 June 2021

[33] David Barnard interview 2 March 2021

[34] Cloonan (2002) p.62

The background to NDFM was amazing really. When Gordon Brown and Tony Blair set up the new deal it was…for the new Labour government to get long term unemployed people back into work. They set it up just at the time when Oasis were the biggest band in the UK. Tony Blair hosted a party to celebrate the BRIT Awards at No 10. There was a famous photograph of Noel Gallagher there saying it was great… Everybody was super cool… Allan Magee from Creation Records was also at this party. Apparently, he told Tony Blair that the New Deal won't work for the music industry, because he explained to Blair that the New Deal was going to take these young people who were working at their art and make them be a painter and decorator all day. So, he suggested Blair did something specific for the music industry. Unbelievably he did.

He put a working group together and they came up with this concept of the MIC (Music Industry Consultant) and the MOLP (Music Open Learning Provider). The idea was that you couldn't teach people in a college environment but you could give them materials, get on the phone to them, get them to come to a central location where they could learn about being a freelancer and you would also have a business mentor who was the MIC. The government put out these contracts, and I knew a lot of the people who were involved so the college in Manchester got the MIC contract, School of Audio Engineering (SAE) got the Manchester MOLP contract. That was for the whole of Greater Manchester, which was one out of 14 national areas or regions.

I also got the contract through the college to develop the open learning materials as well. We were a big college but we had a tiny business development unit and nobody had much creativity. The principal wouldn't give me anything for writing these bids. I didn't think we could really do this. I thought that if we could write a really excellent set of materials for working in the music industry, it would work not just for New Deal, but it would also become a brilliant set of materials for everyone and it would be free of charge as well so it really appealed to me as an educationalist.[35]

Armstrong produced the learning materials in partnership with Action for Employment (A4E). These were a comprehensive guide to working in the music industry and provided for the first time in the UK a coherent set of workbooks and information to help aspiring musicians with the task of getting established, alongside real help from experienced professionals in the field to put their

[35] Adrian Armstrong interview 25 January 2021

aspirational plans into action. The materials are still available on-line,[36] and the agenda they set of getting up-to-date knowledge, networking and setting realistic goals all still apply today.

Armstrong was like a number of music education pioneers who became constrained and frustrated by the limitations of working within established institutions. He got promoted a number of times but became aware of a desire to achieve more through working for himself. This coincided with the next round of bids for the NDFM contracts in 2001–2 and set the scene for him to found Armstrong Learning as a national business, move on to collaborate with Access to Music, and along the way to help the development of countless musicians:

> *By then I was running a campus of creativity at the college… my life was going mad as I wanted the highest standards as possible. The other managers at the college all thought I wanted to be the next college principal. I didn't want that, I just wanted to do a great job for the students. We developed the first HND in Music Management. We took 40 Music Management students to MIDEM in Cannes, along with seeing Tony Wilson from Factory Records who thought we would never succeed. I didn't really get any help managing all this development and innovation from the college.*
>
> *Then I had heard about Access to Music, and ICMP, and the Tech Music Schools, and all these private institutions that were coming up and doing well. I thought here I am doing things on a par with everyone else but in a public sector college, and getting no or little support. So that made me think I wanted to do things for myself. The college principal thought I was crazy, as in 2002 I left the college.*
>
> *I knew I had NDFM in 2002 to bid for. Armstrong Learning started as a sole trader business and we bid for the NDFM but we went for the MOLP not the MIC. The college kept the MIC which avoided conflict with them. I wrote the bid of my life, as it was worth about half a million pounds over three years which was a fortune to me at that time as a sole trader. Then, we set about doing something amazing with this. We started in Greater Manchester, but by 2006, Margaret Hodge was the minister in charge. She was going to annul it, but there was enough positivity about the programme in 2005 that she kept it going so she rationalised the cost of it down to one provider for the whole country and no MICs and MOLPS.*

[36] Available at: *http://ndfmlearning.co.uk/secure/music_industry_and_you/music_industry_and_you_ intro.html* accessed on 06 June 2021

I decided to go for this, and I had got to know Access to Music by then, and we determined to go for the contract together. We got on well and I knew Access to Music would bid for the national contract and somewhere in my mind I thought that if we won it together then, at some point, I might be able to buy them. We went for it and won the national contract for the NDFM. We updated all the books and the learning materials and put it on-line. It is still all there. It is 15–17 years old now but at the time there was nothing like it. Everything had workbooks, learning materials, and links and references and it was all accessible on-line. We won the national bid to revise that as well and there were some big organisations against us looking for about £1 million to do it. I offered to do it for about £200,000 to do the whole lot. We worked incredibly hard to do that, me and two other people, but we did it, working all hours in the day.

Armstrong Learning became a bigger business then by getting into other New Deal business, so the NDFM was a great programme nationally with at any stage about 1200 young people on the programme aged between 18 and 24 all over England. One of the great things we did in our master plan was you could have your programme no matter where you lived, so we got to know loads of people like in Plymouth's Deep Blue Sound, and Phil McDonald at Hurricane Studios in South East London. We used lots of small music providers to work with us locally and it became a meeting point for them as well. It was also brilliant for the kids because it gave them somewhere to go, with their own specialist music mentor, and they had a set of books. We obviously knew a lot of these kids weren't academically inclined but we made the books open and accessible enough that they worked. We were Ofsted inspected twice and got 'Excellent' both times.[37]

From its launch in 1999, the NDFM enabled many people get a foothold in the music industry who otherwise had not received help from mainstream music education. These included aspiring bands, instrumentalists, singers and song-writers, such as James Morrison, indie rock bands like The Zutons or Toploader and the jazz saxophonist-rapper Soweto Kinch. The programme ended in 2010, but from 2006 Armstrong Learning ran a national contract with centres in London, Merseyside, West Yorkshire, South Tyne and Wear Valley, Northumbria, Cumbria and Lancashire, Bedfordshire and Hertfordshire, Essex, Bristol, Hampshire, Gloucester, Cheshire and Warrington and Dorset and Somerset. At these venues, participants attended each fortnight for a face-to-face review. Advisers discussed progress with participants as well as their use of the

[37] Adrian Armstrong interview 25 January 2021

nine Music Industry Workbooks which had been further updated by then. At that point there were generally a thousand people receiving its support at any one time, with 30% of these people moving into self-employment and 80% of those offered the chance to go on the NDFM taking that opportunity. On average 45 people started the programme in every month during this period with 25 new jobs secured each month, demonstrating how this type of support and education could really help musicians launch their careers.[38]

This work on the New Deal set the stage for Armstrong to grow his business further, first by buying the far larger operation of Access To Music in 2009, and then more recently by attracting private equity investors. He foresaw how the NDFM helped changed attitudes towards training popular musicians in the government and in the public's mind. This means that through Access to Music's network of colleges and courses Armstrong can now aim (as Access Creative College) to be a high-quality first choice for many families looking for a vocational music education for their talented youngsters:

New Deal for Musicians ended around 2010–11. Unemployment had moved on. No one really understood it even then, because people just thought people who made it in the music business were just self-made…You can always talk about the stars who came out of courses, but in almost every city the in-house engineers and producers have all gone through one of our Pop Music education programmes in one way or another…There is a lot of good feeling about this.… How is it that it's okay to be a trained actor, but to be a trained musician elicits all this snobbery?

We did a lot of great things with the NDFM – innovated how it was delivered on-line, it was open to anybody across the country. We employed a national network of mentors straight out of the industry who were practitioners, and so we kept that link to industry as part of the NDFM. They people at the Dept for Work and Pensions loved the programme and people spoke up for us in public like James Morrison. After a while they changed the funding so we only got 40% of the money if we got the participants into work. That is when we stressed to the participants, they needed a portfolio career and they need to work really hard doing everything they could, writing, touring and engineering and everything else.

I approached John Ridgeon about buying Access to Music. It was about a year of talking and his company was two to three times our size so in 2009 when we acquired the business. I put a whole new team in there with my background in colleges… We got some momentum together and we were

[38] Statistics provided by Armstrong Learning

soon a £10 million business. The first phone call I got was from Sovereign Capital. They had recently bought BIMM and they were on to me straight away. At the time I spent the next 8–10 years building the business. We started out in 2009 with about 900 students and now we have 3500. All our centres have been put into a new site which is spectacular and well fitted out. A lot of people wanted to invest in us. In 2019 I decided to find a short list of investors and managed to get the investment in for March 2019 just before the pandemic. Now the situation is we have Lord Jo Johnson as our new chairman. The plan is to consolidate our position as the leading 16–19 supplier of music education, so next I would like to see our centres being first choice for parents. They have got their kids about to do A-levels at Sixth-form college, and there are still plenty of them not liking the look of an independent training provider, and are worried that it is a little bit lower class for their family, or not very academic. We believe we are starting to improve this situation because our centres and teaching is better. We always knew what we needed to do and how to do it, but we just didn't have the size and the capital funding to achieve it. It's one of these things where we don't cut corners, but it is impossible to be the very best in education when you are being paid half the fees that someone in a music conservatoire is getting.[39]

Armstrong's focus on quality is providing a new impetus for development in the Further Education sector, alongside BIMM's Further Education courses as well. However, the prejudice against Popular Music education is still tangible and is felt in funding priorities from government. Most recently in the Office for Students' consultation on cutting funding to performing arts courses in Higher Education, this preference for funding the Victorian era music tradition in education was starkly clear. In these proposals, the classically-oriented music conservatoires are due to receive an increase in funding due to their specialist status, while the pop-oriented private providers will receive less government support. Looking at the proposed figures in detail, it is almost an exact transfer of money away from Pop Music education to increase the Classical conservatories' income.[40] This indicates even more clearly how private enterprise may well remain as the safest source of funding for popular music education until the

[39] Adrian Armstrong interview 25 January 2021

[40] Office for Students (2021) *www.officeforstudents.org.uk* accessed on 6 June 2021. This shows that the Royal Academy of Music will receive an increase of £174,000, the Royal College of Music will also get £227,000 more and the Royal Northern College of Music is due a further £360,000. Under the same proposals, the Academy of Contemporary Music loses £197,000 funding, BIMM's income is reduced by £285,000 while ICMP is in receipt of £233,000 less than before

government's understanding of the sector matures sufficiently to halt this type of systemic unfairness. Armstrong's approach, along with BIMM and other privately-funded organisations in the sector, may be more capable in the long term of producing a secure future for this type of music education while we wait for that change in government thinking.

National charity initiatives

A separate sector which also pioneered new applications of pop music education has been the charity sector concerned with supporting significantly socially-disadvantaged and mainly young people. In the 1990s two charities worked nationally to develop innovative programmes to address the needs of these highly-marginalised people and demonstrate the real benefits for their life chances of engaging with pop music education. These charities filled a gap largely unaddressed by the traditional music education establishment and drew on the abilities of tutors whose professional and personal backgrounds were the basis on which they were employed rather than the academic music qualifications which generally they did not possess.

The two key charities in this area in the 1990s were the Prince's Trust and the Irene Taylor Trust. The Prince's Trust was already a major charity in the UK by this time, with a strong connection to the world of music and popular culture for its fundraising and ambassadorial activities. The Irene Taylor Trust was a new organisation which drew indirectly on some of the experience of the Prince's Trust's music tutors to use music as a way of supporting the personal development of prisoners. Together these charities' works demonstrate how pop music education has been instrumental in helping people who may be even more marginalised in society than those attending the further education courses run by ACC or who may have used the NDFM. This is a type of work which is now championed by numerous organisations funded by Youth Music. It is also supported by the music industry's BRIT Trust through its funding for youth offending prevention charity Key 4 Life.[41] In the 1990s this type of work was at an experimental incubator stage.

The Prince's Trust Sound Live programme

The Prince's Trust had been established in 1976 to provide grants and participatory programmes to help young people gain employment and feel they had a stake in society. In the 1980s it pioneered fundraising 'Rock Galas' to support this effort, working with the UK's leading mainstream pop musicians and

[41] See *https://key4life.org.uk/* and *www.brittrust.co.uk/* both accessed on 13 June 2021 for details

promoters. With these and other funds a range of courses and programmes were established from multi-activity projects to intensive residential weekends.

In 1993, one of these weekend courses was scheduled to happen at Sussex University under the auspices of a division of the charity, Prince's Trust–Action, directed by Arwyn Thomas. This offered participants the opportunity to engage in a host of sporting and other activities while staying on the campus, with the aim of engaging their interest and self-belief and encouraging them to enroll onto other Prince's Trust programmes with a view to getting them back into work or education. Playing in a band was one of the activities on offer and at the last minute the Trust were let down by their originally booked musicians. That led them to hearing about me as I had run Brighton Rock at the University of Sussex the previous week. My brilliant team of music tutors led by Dave Barnard, Terry Popple and Steve Wrigley, did such a good job that the Prince's Trust–Action booked us to run a pilot, music-only, week-long residential course the following summer.

This course became known as The Prince's Trust Rockschool. The pilot happened near Kidderminster at the Pioneer Outdoor Activity Centre. Tutors included Deirdre Cartwright and Carol Grimes in addition to Barnard and Popple. It followed closely the established Brighton Rock model of instrument lessons in the mornings in groups, music workshops in the afternoons followed by band and song-writing workshops. The evenings culminated in the tutors performing at a jam session when the young people, aged 18–25, played their own music together and with the support of the tutors. The pilot was visited on the final evening by the senior Prince's Trust–Action staff who by the end of the night asked RSL to do 10 courses nationally in the following 12 months.

For Rockschool, as a nascent enterprise, this was incredibly helpful and a hugely supportive act of faith which helped us build our capacity in our earliest years. The course was run all over the UK with participants nominated by local committees from the Prince's Trust. These were young people they knew of or were working with locally, in long-term unemployment, recently out of prison or at risk in some other way. These were not young people with musical skills necessarily or trying to build careers in the music industry – this was using their enthusiasm for Pop and Rock music to re-engage them with the challenge and opportunities of their own personal development. The young people received on-going support from the Prince's Trust committees after the course. The progress they made was harnessed to help them take the next steps in their lives which were normally not about music but were more likely to secure themselves housing or re-enter training, education or employment.

The tutors working on these courses had to understand and empathise with their social agenda. They also needed to be demonstrably excellent musicians and found themselves developing new and flexible skills to support the course

participants. Specifically, the course aimed for a no excuses culture of achievement. So we supported the young people in taking new steps as progress in whatever way possible. Musically, this meant the tutors would play with the students to support them writing a song of their own for the first time, singing live in front of people, or understanding how to rehearse and perform as a team in a band. The tutors often performed on an instrument which they couldn't necessarily play themselves but had to master at a basic level pretty quickly. Tony Walthers (backing vocalist for Diane Ross, Tina Turner and Sting) learned to play keyboards and drums; Steve Washington (drummer for Take That and Wet Wet Wet) played guitar and bass, or drums and bass at the same time if needed), and there were many other examples of tutors performing outside their own comfort zones as an example of bravery and teamwork for the young people to follow. This type of musical flexibility and adaptability is key to the success of many musicians in education, and ought to be strongly emphasised in any reinvention of school music teacher training for the future.

This also meant the course produced remarkable results, sometimes musical but mostly personal, for the young people. The most evocative and emotional music does not necessarily come from those performers with the greatest technical skills – and the Prince's Trust evening gigs so often proved this as Cartwright remembers :

> *What happened more at the Prince's Trust was putting a group together and developing songs. Often, we would create incredible material. The results from these bands were made by quite rough guys sometimes with not a lot going on for them, but the music they produced was often quite amazing. We would take a leap of faith straight away and work on their own songs, helping them to gel as a group. The other tutors working on this like Dave Barnard and Steve Wrigley were amazing at that. We were all far less proscriptive with the Prince's Trust participants than at Brighton Rock. It was a question of us finding out what they could do and figuring out how we can make the most of that.*[42]

Carol Grimes emphasises this relied on us hiring musicians who had gigged and played extensively, so the young people benefitted from the authenticity of their knowledge and their ability to understand how to adapt the music being performed both to the band and the audience. Grimes signals the primary importance of this practical experience over theoretical knowledge in all areas of music and arts education, echoing best practice in many pop music colleges and schools from Berklee to the BRIT School:

[42] Deirdre Cartwright interview 23 March 2021

> *I remember thinking that if this is the fate of music and the arts in adult education, taught mainly by musicians who have never gigged, sculptors who have never had an exhibition, or sold a piece, actors who have never been in a production other than 'Amdram' when they were in 16… They teach but don't make or do. So, there was a definite point in my life when I thought this is all going to go very dry and academic… and of course it made me think of all our Prince's Trust, Somerset House and Rockschool events, and how live, joyous and active it was in a real way – not sitting in rows in desks, but doing it. With them. What you were doing was revolutionary in terms of what the average kid understood as a music lesson which was a very dry experience taught by people who weren't actually doing it.*[43]

Grimes brilliantly combined the personal empathy and understanding needed by these music tutors with real musical ability and credibility learned from gigging and recording rather than studying. She could use her reflections about how she overcame musical and other prejudice, and the disadvantages she had experienced in her life, to inform how she communicated and supported these young people:

> *I left school at 1959 at age of not quite 15 and I was out – no GCSEs or qualifications. Of course, my generation had just heard rock 'n' roll… My memories of music at school were 'Hey Nonny Nonny No'. There is nothing wrong with folk music, I love good folk music, but I wanted more, needed it all. I remember a teacher when a boy asked if he could sing an Elvis Presley song just telling him 'That's jungle music,' and we were told that was shouting and not proper singing.*
>
> *In the 1950s when my generation were being schooled, the amount of diversity in the music taught was extremely limited. You didn't get the highbrow, so I wasn't introduced to the glories of Bach or Mozart or any of that, let alone the modern composers like Stravinsky who when I eventually did hear him I nearly fell of my chair. I thought he was just wild….*
>
> *Basically, my musical education came from my curiosity and the radio and when I did hear Ray Charles with his amazing women singing trio with him, the Raylettes who were extraordinary. Margi Hendrix was the lead Raylette and I tried to emulate her voice because I had never heard anything like it in my life. I used to find corners of places which had a lovely acoustic like a stairwell and practise my singing.*

[43] Carol Grimes interview 1 February 2021

I was never allowed into the school choir because I was told I had a voice like Tugboat Annie or a fishwife because it wasn't a sweet or choral voice, which was pretty ironic given I ended up singing for a contemporary opera company for 12 years! I would love to have met my old music teacher again to tell her. This was a common experience in school for my generation – really limited, mainstream and no room for diversity or freedom of expression whatsoever.[44]

Grimes knows first-hand, like many of the best of our Prince's Trust tutors, what it felt like to be different and excluded, or looked down on by people with formal music education or training. This meant she understood instinctively and emotionally who these young people were together with many of their problems and challenges and, as a result, could offer practical suggestions for coping strategies. For example, Grimes relates how she learned to sing her own lines within the 16-part operatic harmonies of The Shout, led by composer Orlando Gough, despite the prejudice shown by numerous of her fellow classically- or jazz-trained colleagues:

At the first rehearsal I saw Wills Morgan who was one of the first Black opera students at the RCM. He was also autistic… We became close as we were different to the other singers. I had ears that flapped wildly, so that if I heard something two or three times I had it but the people who didn't think I should be there used to try and not stand next to me in order to pick up my parts. I was in the Altos, unless of course I had solos which I did quite a lot including The Proms at The Albert Hall. I sang where I wanted to go, no barriers. Wills could look at the Shout score with 16 individual parts on the first day of rehearsals and memorise it, and after two or three runs he knew everyone's part. He watched me being bullied by some of the classically trained and some of the jazz singers who of course had studied… at a college. Wills would stand beside me and sing my part with me, one, twice and thrice and I would be in. I remember Orlando one day said to me 'You're off the score fast', and I muttered under my breath to Wills "I was never on it!'.

By the same token there have been people like Wills who was also bullied for being different and difficult, but also wonderful and generous. People can pay lip service to mental health, but when they are faced with it on their door-step they don't often deal with it very well. In any group of beyond two or three people, you will find some people who will question why I am there because I'm not trained or even been to stage school. That can make your life

[44] Ibid

difficult and uncomfortable, and I have encountered that in different stages of my whole life as a singer.[45]

With all this experience and innate understanding, Grimes and the other tutors developed flexible ways of working ambitiously with the Prince's Trust participants which was crucial in establishing a social approach to music education. This could be used far more widely in schools and colleges to engage the majority of those students who by the age of 14 choose to give up the subject. That would require a change in culture for music teacher training for Secondary schools, in particular. This may be finally underway as PGCE music courses have a better balance between students with vocational qualifications and those with the traditional Music A-level and Classical Music degree.

The Prince's Trust expanded its support for this programme, employing managers to co-ordinate and direct it nationally with youth work experience. This led to the number of courses increasing to more than 30 nationally every year, helping nearly a thousand young people annually at its height. Susie O'Hagan was a key part of this team as the course changed into a more coherent youth development project, known as Sound Live. In her interview O'Hagan reflects on what these changes involved and their impact:

What I think we did was turn it from being a youth engagement music course into a personal development programme through music. We shifted the emphasis in the delivery of the course, although for the young people it stayed as being about music. That was about embedding specific personal development work.

The key things were to remove anything that was optional, add in individual one-to one-chats at the end of the week, and include group personal development sessions for action planning. That made it fit into what the Prince's Trust wanted to do, because all of their work was about engaging young people into doing something they were interested in, using that to get their attention and building on that to deliver broader personal development outcomes in their lives. That positioned Sound Live in line with the Prince's Trust's European programme and others of their programmes at the time. After a while there was a shift to the 'Get into…' courses which became more industry specific, where the focus changed onto getting young people into a job. At Sound Live that wasn't where our young people were at that time. Most of them were nowhere near going to college or starting a career when we first got them. They had housing and all sort of challenging personal issues

[45] Ibid

which is what we concentrated and worked on. Then they got six months follow-up from their local Prince's Trust from our regional staff. They had recruited the young people for the Sound Live courses, and then they did the follow-up fulfilling their action plans and giving them help with anything they needed, along with a three- and a six-month check and evaluation.

The evaluations measured their personal progress including whether they had moved on into education or training. Our Sound Live beat any other Prince's Trust programme at the time in terms of positive outcomes. We aimed for 85% return from participants for our outcomes. We were achieving that level of return with 65–70% positive outcomes at three months. All the other PT courses were only getting a handful of responses in their returns. From a Prince's Trust point-of-view we introduced the young people to a structured programme with a clear and fixed timetable, introduced them to a work ethic which combined to give the participants more sustained motivation. The aim was for young people to leave the course having developed skills in communication, team work, problem solving and personal creativity. We also aimed to increase our young people's understanding and tolerance of other people's beliefs and culture while building their self-esteem and their self-motivation for their future. It was an incredibly long working day for all involved. The change in some of the young people was dramatic.[46]

This change was brought about by a combination of the supportive relationships the young people formed with the tutors and the application of their growing sense of self-confidence to the practical task of building an individual action plan for the future which the Prince's Trust committed to help realise with them. This was latterly supported by the Virgin Records marketing department coming to every course for an afternoon to run inspiring industry workshops which promoted team building skills through the medium of real Virgin Records case studies. O'Hagan explains this:

The personal development sessions included an Action Planning workshop where we introduced the young people to the idea of smart objectives and explained how they worked. We built that into an action plan for each young person. We would work with them to make sure this made sense. Sometimes that was for them going to college, or finding a house, getting a job. Also, we dealt with a lot of issues with young women about their self-image, how they related to men and why they chose to self-harm.

[46] Susie O'Hagan interview 2 February 2021

Then we did team building band sessions introduced by Virgin Record Marketing Department. They put a session together for the young people about how to market a band. They came and delivered it at each course for several years. That was about marketing but from a personal development point of view it was really about team work, and taking responsibility in decision making.

It was all about team working, communication skills, dealing with and taking direction from tutors, learning how to manage time, working to a deadline and making compromises as needed. We had to work hard with some of the young people to help them understand their role within the band, their responsibility to the other band members, and that was all fundamental to what we were achieving. I think being in a band was a huge challenge for most of the participants, having to pull off a gig in a very short amount of time where they were very exposed if they made a mess of it.

The key thing for me was the course being residential….I think taking a young person to somewhere completely new with people they had never met before allowed them to re-invent themselves with no baggage. They had the opportunity to leave behind whoever they or their family thought they were, and could start from scratch again if they wanted to, with the on-going support of the Prince's Trust to back them up. That was liberating for a lot of our participants. There 30 young people per week, with five music tutors and a lead tutor, a youth worker and technician. We gradually added to the youth worker team over time to provide more support.[47]

The impact on the young people of the programme was tangible for any visitor to see. O'Hagan and all of us saw a change to their attitude and demeanour, even how they dressed, cared for themselves and walked. O'Hagan remembers a typical example:

I remember a young man who came on the course. His dad had some sort of psychosis and this young man was severely troubled. He was terrified he would become like his dad. During the week it emerged he was homeless, so he started making plans and connections with people and when he got his certificate at the end of the week he came on stage without his hood on for the first time and talked about how he had made friends with people in a new way and had been supported to discover a whole new perspective on who he was because he had spent some time in a new environment.

[47] Ibid

> *It was an amazing transformation. On every course there were versions of that.*[48]

The impact of the Sound Live programme was academically researched and evaluated several times, particularly once it attracted the financial support of the Arts Council in both England and Scotland. The external Sound Live evaluation of courses from 2002–04 done by Research Consulting Ltd demonstrates and quantifies the impact of the courses on their participants. It reveals how Sound Live, and other comparable courses, found a new way to use music education for social benefit. Research Consulting Ltd reports there were 35 courses in this period with 1077 participants, of whom 86% were unemployed, 61% with low qualifications, 14% ex-offenders and 10% leaving or in care. In the second year of this period the percentage of unemployed rose to 95%.[49] The report shows that 95% of the young people achieved their personal goals on the Sound Live course,[50] and within three months of attending the event 37% were in full- or part-time employment and 25% in full or part-time education.[51] In Scotland the programme was supported not only by the Arts Council but also JobCentre Plus and the European Social Fund. Rockschool was not allowed to provide the tutors for the Scottish courses, as we were an English company, and so the tutors were sourced separately. They used the Rockschool course structure and pedagogy, however, and demonstrated the strength and coherence of the approach by achieving similar outcomes and attracting even higher numbers of unemployed participants.[52] The participants are quoted in the report praising different aspects of their experience:

> *'It's the best thing to build your confidence and playing skills.'*
>
> *'I loved the course. I have now got more ambition and dreams since I came here and made loads of new friends.'*
>
> *'The tutors were so inspiring, friendly and supportive. They encouraged me to play with confidence and I loved the whole experience.'*[53]

[48] Ibid

[49] Research Consulting Ltd (2004) p.1

[50] Ibid p.2

[51] Ibid p.3

[52] Prince's Trust Scotland (2003) details how in the first three Sound Live courses in Scotland 100% of participants were unemployed, p.3

[53] Ibid p.7

The Scottish Arts Council report also included several case studies which mapped how young people moved on in their lives. These present a number of positive and contrasting stories of how the Sound Live course brought young people within the reach of the Prince's Trust, making that crucial first step towards a positive future, and thereby enabling the Trust to help them further with on-going support often leading to education or employment, for example:

Mary

Mary was 23 when she applied for the Sound Live course, which was held in Badaguish, Aviemore. Mary had been suffering from depression after a miscarriage and this also led to long-term unemployment. During the week Mary developed her vocal skills and sang two solo numbers during the Friday night concert. Mary went onto join the Prince's Trust Team programme in Bathgate, West Lothian. This also included Mary going on a two-week placement to Whitdale Primary School, Whitburn. The school was so impressed with Mary that they offered her a full-time job as a classroom assistant working with children who have challenging behaviour.[54]

Marion

Marion was homeless and in a temporary accommodation unit when she applied for a place on Sound Live as a vocalist. She was going through a difficult stage in her life and was lacking both confidence and direction. On the course she made many friendships with other participants and staff and became more confident each day. She contributed greatly to the course and assisted other young people while taking opportunities to develop her singing both live and in a studio setting. Things changed dramatically in the weeks following Sound Live. Although these changes did not necessarily come about as a result of the course she acknowledges that the confidence and self-belief she gained made it easier for her to move on and take the opportunities that came along. She was offered tenancy of a flat in North Glasgow and also applied to study for a NC in Popular Music at North Glasgow College. She was called upon to audition at short notice and she found that her recent performance experience made it easy to handle. As part of her course, she has been leading a band of other musicians, has written and arranged her own songs and has performed at a number of venues in Glasgow.[55]

These outcomes were also confirmed by an international evaluation of the course by Christian Spatscheck of Freiburg University of Education who attended numerous courses talking to tutors and participants in depth. He confirmed how the course's culture of participation and encouraging success really helped

[54] Ibid p.11

[55] Ibid p.12

its participants, one of whom in an interview with Spatscheck summed up its impact by telling him:

> *You know, most of us were sitting around at home, not knowing what to do for a long time. And here a lot of us had our first successes for months, so it was very important for us to be here.*[56]

This experience of success for some of the Sound Live participants was taken to an extreme through a number of special events in which they were invited to participate. These were performances by specially rehearsed bands drawn from the Sound Live participants and trained by leading session musicians and tutors as an intensive project. In 1996, the first of these marked the return of huge gigs in Hyde Park and featured a band of students playing first on the bill in front of 150,000 people at the Masters of Rock concert before performances by The Who, Eric Clapton and Bob Dylan. This was the first time the Prince's Trust allowed young musicians to perform as part of one of their fundraising concerts. The Director of Prince's Trust Action is quoted in *The Independent* explaining the value of this:

> *The Trust's training initiatives are all geared to helping young people reach their full potential. This is achieved by helping participants to develop some of the skills they need and, more importantly, the self-belief required to succeed. The fact that these young people have the confidence to perform in front of 150,000 people, as well as the talent to carry it off, is testament to the value of these training courses.*[57]

The lead singer of this band was Steve Balsamo who later that year took the role of Jesus in Andrew Lloyd Webber's new West End production of *Jesus Christ Superstar*. He consistently credited the support the Prince's Trust gave him in establishing his success.[58] This event was followed by Sound Live performers playing at Prince Charles' fiftieth birthday party and the Prince's Trust's Royal Charter presentation, both at Buckingham Palace. The first of these was the first ever performance by a pop band at a Palace official event. These were also concerts involving South Africa – one for Prince Charles' and Nelson Mandela's charity The Nations Trust in November 1997. This featured 60 UK and South African young musicians performing alongside top artists from both countries

[56] Spatscheck (2000) p.13

[57] Lister (1996)

[58] See *www.bbc.co.uk/wales/arts/sites/steve-balsamo/* and *https://en.wikipedia.org/wiki/Steve_Balsamo* both accessed on 10 June 2021

including the Spice Girls and Billy Ocean for 50,000 people in the Johannesburg Athletic Stadium in collaboration with the Soweto Pelmama Academy. Four years later, 20 South African young musicians came to London for a similar free concert, in front of 30,000 people in Trafalgar Square to celebrate South Africa and its young democracy. The participants played for and met Nelson Mandela and Prime Minister Tony Blair. They performed as the backing band for UK star Billy Ocean and for the finale song featuring all the concert's stars on stage led by Labi Siffre and his song 'Something Inside So Strong'.[59] Taken together, all this work, from courses around the country, to special one off-events, provided a national charitable framework which demonstrated how pop music education, done in a formal but effective way, could play a significant role in changing the lives of some of the most disadvantaged people in society. At this time the UK's major youth music festivals, such as the Schools' Prom, did not attract or showcase pop musicians. That meant that these high profile performance opportunities were amongst the few times when pop and rock musicians from within any form of Formal Pop Music education had their talent and ability heard and acknowledged. With the Schools' Prom and the National Festival of Youth Music, this situation did not substantively change and develop until RSL Awards' major three-year sponsorship from 2009 of the organising charity, Music for Youth, was given on the understanding that rock and pop musicians would be admitted to both their festivals and the Schools' Prom to start to rectify this situation.[60] Lincoln Abbotts, then chief executive of Music For Youth, acknowledges how 'the sponsorship arrangement we established with you and Rockschool enabled us to support a whole generation of bands, song writers and performers.'[61]

The Irene Taylor Trust

The Irene Taylor Trust applied a similar approach to Sound Live, but in prisons. Since its founding in 1995, it has been led by Sara Lee and her small team of musician tutors. Some of these were also on the Sound Live team such as Charles Stuart and Rex Horan. Lee had worked in Wormwood Scrubs prison for 11 years before the Trust was established after studying at a classical conservatoire. With some support from her studies at the Guildhall School of Music and Drama (GSMD) with Peter Renshaw, Lee saw an opportunity to help people in

[59] This is documented in Mendel (2001) and parts of this performance can be viewed at *www.youtube.com/watch?v=MQdPeJIQVNE* accessed on 10 June 2021

[60] See *https://birthday.mfy.org.uk/our-history accessed on 13 June 2021* for details of the start of this change in 2009 with the introduction of the Rock, Pop and Urban festivals which coincided with the negotiations and start of the RSL Awards major sponsorship of the charity

[61] Private email between Abbotts and Norton York – 1 June 2021

serious need and so adapted and re-evaluated her prior experience to discover what more could be done in the prison context:

> *I had never done anything beyond teaching clarinet in a private girls' school. I was doing a graduate performers' course at GSMD. The normal options at the end of that are performing or teaching. I wasn't interested in the orchestral performing side because there wasn't enough personal autonomy to suit me as a person, I wasn't ever good enough to be a soloist, and I really enjoyed making music in small groups.*
>
> *This was 1984 and the first year of Peter Renshaw's new course at the GSMD which was then Music Performance and Communication Skills. I was on the first year of that when it was pretty experimental and the first project was music in prisons. As a result, I ended up teaching there for 11 years learning so much about teaching music and about me. There wasn't any emphasis at the prison on the kinds of music I had studied for decades, but more on the type of music people loved and enjoyed, from conventional pop music, jazz and all the things that people wanted us to do. It went from a two hour a week evening class to a full-time job. We had classes in music theory which they loved. They randomly liked doing music exams, and we also used to do song writing and recordings, write our own shows and stage our own gigs. When the opportunity came along to lead the start of the Irene Taylor Trust in 1995, I knew it could support people in really difficult times. The thing I had to learn about was running a charity. But I knew what to do musically with groups of people who were enthusiastic but possibly didn't have much in the way of musical skill, because they loved music without knowing how to play or write it. That was familiar to me already and I just had to transfer it into a model that worked across a number of individual prisons, and that is how we came up with the five-day programme.*[62]

The five-day programme is similar to the Sound Live and Brighton Rock model, without the concerts each evening given the prison location of the programme, and its success relies even more on the personal skills of the tutors to relate and connect with the course participants. Lee explains the 'Music in Prisons' course structure:

> *The five-day programme is basically us turning up at the prison with a van load of instruments… drums, basses, guitars, synths, microphones and odd bits of percussion. We meet a group of between 8 to 12 people who are in the*

[62] Sara Lee interview 22 February 2021; further details of the Irene Taylor Trust's work are at *https://irenetaylortrust.com/what-we-do/our-projects/music-in-prisons/* accessed on 13 June 2021

prison, all of whom will have somehow signed up to choose to do the project. It is voluntary, although some people may have had it suggested to them. We meet them and some of them are very excited and remember doing stuff like this when they were younger and others are not sure they can do it. There are three of us musicians. We do a circle activity at the start to find out whether they have played instruments before and what they have done, what music they are into and what they want to get out of the week. That might range from playing drums to writing a song, or they may already be playing guitar by themselves but want to learn to play in a band.

We then start work with them writing new music, generating new songs with ideas and lyrics. At this first session we invite everyone just to come up and enjoy playing the instruments. It is a bit chaotic, but we are looking for that initial little piece of interesting music which we jump on and quickly develop into a song. Once they see how easy it is to do it from so little, that's when they start to say 'I can write a song', or 'I will write a poem' or they start putting some chords together that sound good. We build it up, writing four or five songs by the Wednesday when we would normally stop creating and start rehearsing it so we can record it all on the Thursday. On the Friday we do a performance to outside visitors, potentially to other staff members, very occasionally to their family and other people on the prison wing, so the participants get a chance to perform what they have written. The reason we always record the songs on the day before the gig is that you never know what might happen in a jail, so if you didn't have it recorded by that point they wouldn't reliably have the record of the tunes they have created.

After we leave the prison we mix the recording. We don't change it very much because we don't want it to sound over-produced. We aim for it to sound like a live record of their performance. We send them their music … for the participants to listen to and share with their friends and families. Hopefully we will then go back into that prison again to follow up, or the prison may have a musician in residence working on a weekly basis from us to keep the work going.[63]

Lee and her team use very similar approaches to those that many others have since the 1970s when creating new pop songs and performances in a formal teaching setting. Like so many other initiatives already described this provides further evidence of how the promoters of 'informal music' in schools ignored this established expertise in engaging some of the hardest to reach people with music education.

[63] Ibid

The impact of this programme is tangible in overcoming many participants' nervousness and lack of confidence in their ability – just as should be possible in school music with the right approach. Lee explains how this works and its impact on the well-being of the prisoners:

> *Working with people in prison, the first thing you have to convince them of is that anything is possible. Normally in a prison the answer is 'no' before you ask a question. Also, you have to get them to believe they are in a place where it is safe to fail. They might not get it totally right, but they aren't going to fail because music makes that safe place possible. It is a very supportive atmosphere, extremely creative and takes people right out of their comfort zone and somehow taps into the important things within someone – how they feel and what they love. If they are writing a song for their family or they just love music, they are getting in touch with something profound. Through that and the support of our tutor musicians, their skills escalate very quickly. You see the difference in people on Day 2 or 3. They may have put on a different shirt, or comb their hair, or they may have cancelled something else in order to come to the project. It doesn't happen with everyone like that, but it is clear when you see them come out of their comfort zone, or respond to our gentle cajoling into doing something new. That is why having three musicians there is so important because it means everyone is covered and supported… We see increased musical skills… so they can enjoy life and raise their self-esteem and confidence. It can also change how people behave. If they are frightened, they maybe won't look you in the eyes but the best bit is when you come back on Day 2 or 3 and people rush to see you at the door to show us what they wrote overnight. You are sitting immediately engaged with someone who has committed completely, and they know we are there to enable them to do the best they can and we are not there to see them fail. Failure can be a really sad thing about many of their lives, not necessarily because of the Prison Service because their lives often have gone wrong way before coming into custody. Being told you are no good all your life is going to have an impact so when someone says you have made a fantastic song, it can open up all sorts of new possibilities for people.*[64]

The impact of this programme is hugely dependent on tutors having the right skills and approach. These involve a combination of flexibility, positivity, and a non-judgemental supportive musical attitude which aims to facilitate progress for the participants, as Lee describes:

[64] Ibid

> *We have a small core team plus some more peripheral musicians as well as our musicians in residence who are pretty amazing. The team is growing. It is very much a combination of being a fantastic musician and a top human being, with resilience in a load of scenarios. Sometimes these projects are difficult and you can want to run away and hide, and you have to be the sort of person who with the support of your colleagues is willing to puzzle out a way through and at the end be pleased when you can reflect back on the fact that you did get through. These tutor roles are best for people who don't need it to be all about themselves. We are there to help, not to show off, we aren't there to say this is the way it goes and there is no other way because I am so great. We're there to show our skills so you, the participants, can do it for yourself, and if that means we don't play anything in the gig that is the best outcome.*[65]

This approach is similar to that taken by many tutors now on vocational music courses leading to RSL, BTEC and UAL qualifications in schools and colleges across the UK. However, it is not yet something fully understood or covered in teacher training courses for prospective music teachers. This is something that needs to change if we are to create a music education that is better fit for purpose in the future.

The new vocational qualifications in Music

Most of the Further Education colleges and initiatives that emerged from the 1990s used BTEC qualifications as the basis for their curricula, informed by developments in the music industry and Higher Education. Access to Music was different in this respect as it started by creating its own courses with qualifications initially validated by Open College Network. In 2005, Access to Music approached RSL Awards to partner on this project. So this provided access to a second national set of vocational music qualifications that any school or college could opt to follow as an alternative to BTEC. Since then, the UAL and the NCFE have added qualifications in this sector, widening variety and choice.

What differentiates the qualifications from each other are their styles of assessment and the suitability of their qualifications for different education providers. For instance, UAL tend to work more in Further Education colleges and Sixth form centres, whereas RSL Awards qualifications are taken in these as well as in schools and training centres. The UAL qualifications are known and valued as more open-ended whereas RSL offers a large variety of units specifically attached to subject disciplines. BTEC qualifications tend to include a more

[65] Ibid

controlled and written or theoretical element, such as a written music business essay rather than the more practical approach taken in a RSL or UAL qualifications where active learning has greater emphasis.

However, what differentiates these qualifications is less significant in the historical trends in music education compared with what unites them which is an open inclusion of young people's music styles at their heart; an engagement with music as a viable and achievable career based on young people's creativity, inspiration and dedicated effort; and an approach which embraces new technology and working practices. This is why so many schools and colleges have taken the opportunity to place these qualifications at the centre of what they do, taking real steps to modernising what music education looks, sounds and feels like for thousands of students across the UK.

Youth Music and Community organisations

Much of the context for these qualifications becoming accepted in schools and colleges was established by the changes in community music making supported by Youth Music, initially with Christina Coker at the helm, and more recently by Chief Executive Matt Griffiths. Since its foundation in 1999 Youth Music has championed an alternative approach to music making and education. Coker set out, with the policy advice of John Stephens and innovative strategic implementation of David Sulkin, to champion new organisations to change the range and scope of music opportunities available to young people. The creation of Youth Music was controversial in the music education sector as many felt the initial funding should have gone to the traditional providers of instrumental lessons in local authority music services, now configured as music hubs. Instead, the vision of the trustees and senior staff aimed for a radical change to challenge the status quo with a focus on out-of-school music, something Stephens championed in his ILEA career. In his interview for this book, Stephens sets out how this happened and the role he played in setting this in train:

> *Chris Smith*[66] *got the money for Youth Music. Initially it was going to be for music services. When the government realised the position that music services were in, the Education Department provided their money. That meant the Arts Council lottery money went to Youth Music for the out-of-school activity. That caused some confusion and jealousy on behalf of music services who thought all the money should be theirs. The Federation of Music Services was led by Richard Hickman, a former ILEA head of department. He was convinced the money should go to music services.*

[66] Then Secretary of State for Culture Media and Sport

Clearly there was money to be distributed and a charity to be set up. Mine was a mapping exercise. I went out to 12–15 music services with a series of questions about their attitudes toward music and young people. I didn't refer to it as school music, so I just asked them about how they thought this money for young people's music should be spent. I saw the head of these 15 organisations and wrote a paper for the trustees. That became a foundation of what shaped their thinking. I didn't go to any individual young people as I would have had to go to too many for that to be representative. I relied on what these organisations knew about their young people.

What became clear from this research was that where the resources were needed, just as my experience at ILEA had shown me, was in extra curricula music making. Otherwise, the constraints of the formal music curriculum would have limited how the money could be used. We needed a way to do that to influence as many kids as possible. There was no suggestion the trustees wanted these funds to go to one kind of organisation or one kind of music. They took a broad view. The trustees were keen to support out-of-school music making as they recognised a lot of that may have started within school, generated by kids who knew each other. The Cockpit Theatre model was as near as I could get to as a suggestion about how they could spend this money.

Coker became the first CEO of Youth Music, and simultaneously the first Black British woman to lead a national music organisation. She explains how she implemented her vision for this infant organisation:

Youth Music was like a golden moment and a gift. Suddenly here was an opportunity to do something national, outside of the formal, and with £10m p.a. lottery funding (only three years to begin with) which was a significant sum… We had a virtually blank sheet when we started – the agenda was about music making for children and young people who have least opportunities outside formal education settings. That was it. Personally, I came with a particular passion. Sometimes I said it openly and directly, and sometimes I didn't. My mission was to have Youth Music be a catalyst for development and change. Having been through what I had been through, I wanted to have an opportunity to open up opportunities and help a wide range of music practitioners re-define music education.

I looked at this issue from a child, young person and their parents' points of view – in order to get access to musical opportunities, to get involved in doing something which really played to your passions and preferred learning styles, and find a route through to whatever level of music making you

wanted to do; the existing formal music education status quo did not allow that to happen. Across the musical world, beyond schools, there was a sense of hierarchies and boundaries that existed within music, partly and largely to do with musical genres with historical references about music. What was felt to be acceptable or not. There was a sense that the predominant music education infrastructure only supported to the largest extent the status quo. It was Youth Music's job to try and be anti-hierarchical, clear away those boundaries, and try to help people create something that was different and more responsive to a wider range of music making opportunities. It had to be very open.[67]

Coker and her team set about creating a range of innovative and challenging funding programmes which helped build new capacity in organisations so they could deliver the change Youth Music aimed for while keeping the more established and conservative music services engaged. She explains:

I was on a twin track with the music services. First, what I wanted to do was to open up the conversation with them to find ways of both challenging and supporting the status quo – to explore, experiment and develop connections and partnerships with worlds of music making which were quite often unknown to them or beyond their comfort zone. If you go back to the children and young people, what I felt very acutely was there should be lots of opportunities going on, but what we should do is to help youngsters navigate between different kinds of activities and situations as a natural part of how they do things. That isn't going to happen if the various bits providing music don't know each other or turn their noses up at each other.

The second part of the track was the very humbling bit – about bringing into the fold all those music practitioners outside of the status quo. Historically, other than for short-term projects, most of them often had little or no dedicated funding, support or recognition, or opportunities to support professional development. That meant helping them to develop their own provision for themselves, for them to experiment and for them to connect and partner – a form of capacity building for the longer term.[68]

David Sulkin led the policy creation and implementation for Youth Music with Coker. In his interview he reports on how these ideas were turned into programmes which helped people make change happen:

[67] Christina Coker interview 28April 2021

[68] Ibid

The vision was that, as music education appeared only to reach middle-class children who had parental support and because music services hadn't universally responded to the challenge of creating music-making outside school hours – apart from Classical music, youth choruses and orchestras – Youth Music was ready to fill that gap. Music-making of all types from Rock, Soul, Pop, Jazz, Reggae, Rap, MCing, DJing, for young people as well as Classical and singing was the 'unique selling point' of Youth Music. This brave and correct vision was conceived and championed by Christina Coker even though music services directors felt, initially, excluded. It was some years later that we agreed to admit music services after much careful lobbying and negotiations with the then Federation of Music Services. We agreed to open funding opportunities as long as those service leaders agreed to become our partners and share our passion and vision to extend access to all kinds of music-making, outside school hours and in the community.

We started with the £10m a year and built our funding methods on a few clear principles. Of course, Youth Music had a board of trustees by this time and the first funding programme was based on a vision that they proposed. The programme, originally called Pied Piper and later changed to Music Maker, was conceived, tested, developed, with a guaranteed water-tight application process, into a funding application system and awarded money to recipients all within the first year of the charity's life. This was a major achievement at the time which we celebrated in Manchester. Music Maker funded the exceptional, visionary charismatic music leader who understood communities and young people's needs and wants…

We celebrated after a year of Youth Music that we were the first lottery funded charity to give money away in our first year. There were two programmes – one was to encourage music making [Pied Piper/Music Maker] and the other was to encourage the development of people's current activity. Pinning our clear and visionary strategic objectives to the mast was Christina's masterstroke. By saying that we would not fund music services or activities in school hours meant that our offer was clear. In a way it was like being a tree in full blossom that attracted people with new ideas and ambitions for projects they had dreamed of, but had never been funded before. We made contact with a new kind of music leader; people who wanted to reach disadvantaged youngsters through music, such as community activists like Peter Moser at More Music Morecambe and many others who shared our twin objectives. Social change linked to music and creativity.[69]

[69] David Sulkin interview 6 April 2021

Coker identifies that arguably the most important step Youth Music took in its first decade was to fund and create its Youth Music Action Zones (YMAZs). This afforded the charity the opportunity to manage change with partners it found and got to know for young people's benefit. She explains:

> *We actively solicited applications for funding in the first 10 years of Youth Music. YMAZ was the biggest of these solicited programmes. It meant we could go to people, find out who was really interested in this kind of change, both within the formal and non-formal sectors, and start conversations in particular areas. We built up the picture of provision around young people who weren't getting access to music making, tried to see what music education could look like, talk about it, and almost measure it in particular areas based on the many projects that were then happening. There had to be something with real longevity so you could see what happened to change music education in an area over time, and you could see young people who progressed through music, and not through the straight music pipeline that a lot of people didn't fit in to. If anything, YMAZ was the seminal programme of what YM did.*[70]

The YMAZ programme became a key tool for Youth Music in enabling innovation to happen in music making opportunities for some of the most deprived young people in the country. Sulkin explains:

> *Later we began to develop further Simon Rattle's idea. He wanted a building in every local authority district where young people's music was made. He said they should be like music power stations. That is the concept that we developed into Youth Music Action Zones – YMAZs. We aimed to create twenty which we did, I think, in eighteen months. That really was productivity. Eventually they became regularly funded organisations that to qualify for funding had to prove their need. They were established in localities that scored highly on the government's index of deprivation. They were able to be light on their feet as they didn't have buildings to run and were often tenants in buildings housing creative activities thus building contacts and partnerships on a new level. YMAZs' role helped us identify and fund community music organisations and also worked on how to enhance general education and to use it as a medium for improving standards. We all know that young people respond to success through an adult's interest in their music; they respect professionalism and high standards. So YMAZs indirectly underpinned and supported music-making in schools as opposed to just being a way of providing music making to occupy free time for young people.*

[70] Christina Coker interview 28 April 2021

The YMAZs operated in a contrasting number of ways and were able to create a philosophy of practice that was shared according to local need. They weren't necessarily funded to be funders themselves, but they could draw in local partnerships and a lot of those local partnerships learned a great deal by encountering the YMAZs. [71]

This approach was not without its challenges and Sulkin recalls how the charity had to develop antennae and systems to ensure and check their money was being used to benefit their target beneficiaries. This meant changing the attitudes prevalent amongst some music education traditionalists as he recounts:

There were problems ensuring that money was spent effectively. Not masses of problems but isolated cases, so we sometimes 'called in' on a project unannounced in progress to see how it was going. Here is an example. We gave a grant to a contemporary music organisation for a composing project which was to take place on a housing estate in North London where there were multiple social, exclusion and problems linked to poverty, with drugs, violence and bullying and a range of social ills that were happening on that estate. Christina went to a workshop to see how our money was being spent. She reported that she had been to the workshop with people there from a high-flying school for girls from a neighbouring borough and no one from the intended target group. When the funded organisation was asked why they had diverted funds to work with another group the director told us that the original group was 'very hard to reach'.

So, we took action. We worked out a process to ensure we spent the money on the right target groups. We had always been careful but became much more careful about targeting money to reliable organisations which specifically aimed to use our money in areas of high social deprivation. I remember that St Helens and Knowsley in Liverpool were top of the tree for this measure in terms of standard of living and life expectations and crime. I think Islington at that point was third. We grew to know much more about targeting the spending. Then, we ran training workshops for people due to receive money about how to address their target group and we said we insisted the money reached the groups they had targeted, or we would want the money returned. So, outcomes became evidence based. We had to become quite strict with some people. We had an extraordinarily good network of regional co-ordinators. They were later upgraded to regional officers. They were encouraged to find organisations that had never received public funds before and there were lots of successes.[72]

[71] David Sulkin interview 6 April 2021

[72] Ibid

In London, the charity Sound Connections superseded the YMAZ. This was unusual compared with the rest of the UK because Sound Connections' remit included representing and financing several, mostly young, music organisations, some of which were Black led, whose work has now become nationally recognised for their quality and are funded directly by the Arts Council. That means Sound Connections, and in its earlier guise as the London YMAZ, grew into a new and innovative advocate for change in music education in the capital, a role it retains today. Its first chair was Katrina Duncan who remembers how its prominent members may have appreciated the funding, but also valued it as a first opportunity to officially voice their alternative approach to music education within a government-funded and recognised body. In London this was facilitated and influenced by the work of Andrew Pinnock and Andrew Mackenzie, both of the Arts Council. They were aiming to support a more comprehensive set of changes in public funding, to make it reflect the diversity of the public's musical interests more accurately. Duncan explains this in her interview:

What pre-dated Sound Connections was the London YMAZ. I hadn't been involved in music education before this as I came from a theatre background. But I went to work with Youth Music as I had got to know David Sulkin their director of policy and programmes there. Youth Music had a programme of Youth Music Action Zones, picking up on the broader model of Education Action Zones. It was also a response to some of their trustees who wanted them to come up with a programme which was about building capacity in areas of disadvantage. Very wisely David and his team recognised that buildings take up too many of the available resources and instead they devised the Music Action Zones programme which worked with consortia of organisations around the country where there was music disadvantage from economic deprivation or rural isolation.

Andrew Mackenzie from the Arts Council in London also saw this as an opportunity to bring financial support to groups which were often at the margins of public funding because of the musical genres they worked in. Andrew and David discussed which [would be] the groups in London to form the London YMAZ and they concluded it should be CM, Urban Development, WAC, Raw Material, Ovatones, Midi Music, Adfed and Bigga Fish. My job at Youth Music was the equivalent of a relationship manager now at the Arts Council and my portfolio were all the YMAZs. Ultimately there were 20 of those around the country.

All the people who set up the organisations in the London YMAZ were very dynamic, and they didn't all see eye-to-eye on everything. But they realised that by being a consortium, they opened up financial and political opportunities

for their organisations. In the second round of YMAZ funding, the founder members opted to work independently from each other but through a new charity which they belonged to, each having a trustee post on the board. That was how they formed Sound Connections. What was a consortium transformed into an independent organisation. Their first director was Nick Howdle from Yorkshire YMAZ. He was the only paid worker at the start and I was his contact at Youth Music. A little later when I left Youth Music Nick asked me to be chair of the board as they had identified it would be better to have someone independent to the founding organisations as the chair. Gradually it evolved so it became less representative of those organisations. Since then, it has matured into its own vision and mission while still embodying the values of its founders. To this day it is championing diverse music beyond Western Classical music.

I have a clear memory of Dave O'Donnell of CM arguing how Sound Connections was valuable because it gave his and the other founding organisations a place at the table, a voice to be heard.[73]

By funding these small new organisations around the country in similar ways to this London example, Youth Music's programme of YMAZs literally built the infrastructure for change in community music making. In London that meant support for CM in Southwark, one of its spin off organisations the Midi Music Company in Deptford, WAC in Camden, Urban Development in Stratford, and Raw Material in Kings Cross, latterly in Brixton, Adfed in East London and Bigga Fish in South London. Each of these organisations took its own course to find its optimal path for facilitating young people in their local area to make music and build careers. Their shared recognition was that the young people they worked with did not find what they wanted or needed within traditional music education. The founders and leaders of these organisations often shared a common personal background and a negative experience of school music. Wozzy Brewster of the Midi Music Company is typical. She explains this in her interview in the context of having later gone on a Prince's Trust European Programme:

It made me think about my own music education, having failed O-level music at school but having participated in all the choirs, played 12 string guitar and all the school shows, and even passing my Royal Schools of Music certificate at Blackheath Conservatoire the same year I failed my O-level music. That was probably because one of my music teachers, Mrs Fortune,

[73] Katrina Duncan interview 5 March 2021

really thought I should be in geography. She came from a very classical background. For her, music education was all learning composers' birth dates and there was no modern or contemporary music. Whereas my other teacher who wasn't on the O-level side was Mrs Gunn. She ran the choir and was the inspiration for my love of singing with a totally different approach. When your music teacher says 'Why are you doing music and not geography?' it is so demotivating. It was my other teacher, Mrs Gunn, who enrolled me for the Royal Society of Music Certificate exam and I got 66 out of 99 when I passed that and I am always grateful to her for believing in me.

With Mrs Fortune our relationship wasn't good…, she wasn't open to contemporary music, and she always wanted me out of class. I didn't learn well with her. I now think back about why she made me fail, but my other teacher helped me to succeed. I started teaching drama when I was 17 in my Secondary school. If my drama teacher was ill, my head teacher would come and find me and get me to stand in. I also ran a junior and senior drama club, and I went straight from school to volunteer at the Albany Empire (Theatre). All this experience spawned in me a fascination with how people learn, and that we are all not the same or in the same group. And how do we deal with visual learners like me? I just knew there was something really different about these two music teachers.[74]

Brewster used this experience to create the impetus for the better and more relevant music opportunities that have been the hallmark of Midi Music Company, which is informed as much by the opinions of the young people it serves as by the people who have succeeded in the music industry. She worked at the Albany in Deptford before joining Dave O'Donnell's team at Community Music, working nationally with CM as well as in East London. Then Brewster bravely took on O'Donnell's suggestion to go independent, building on the inspiration gained at the Prince's Trust's leadership course:

Dave O'Donnell, the CM Director, was always an innovator in his thinking about how we can spread the love for music as well as access to affordable music making and education. With that tone, he said to me around 1993 about going independent with the South East London programme.

First of all, I was under thirty, but this was quite a scary prospect. I was used to being a manager in organisations but hadn't before been a leader. We continued that conversation. Then in 1994, I was selected by the Prince's Trust for an international youth arts leadership programme in Europe –

[74] Wozzy Brewster interview 10 February 2021

> *'A Place in Europe'. Under that programme I got to work with young people across Europe including in Germany, Lithuania and the UK, bringing various skills to them. During that project I considered further the seeds of Dave's suggestion of becoming independent. With the Prince's Trust I got to work with a philosopher and writer called Roel Kaptein from the Netherlands. I was able to develop a process of thinking about how I could set up something new in my home area in Deptford… working for local young people… Speaking one day with Roel Kaptein about where I wanted to be professionally, he said, and I will never forget it, 'What you don't know you can learn', and then he asked me what my fear was of going independent? I was worried about budgets and raising finances. I had been doing budgets for project and funding applications. But there was that fear of the unknown and having to stand alone. There weren't a lot of Black females leading and developing organisations back then. It was a wonderful conversation with him, He was a very wise 74 year- -old at the time, and he encouraged me to take the step. I came out of that six-month programme thinking that in the Summer of 1994 it was time to try and create something.*[75]

Brewster took on the programme she ran for Community Music to launch the Midi Music Company (MMC) while consulting local young people, creating a consultation model that others have followed. One young person she consulted with was Oggie Ekaragha, who went on to become one of the pioneering students on the University of Westminster Commercial Music degree and has since forged a singing career in the West End and as a pop artist and backing singer. Brewster explains how this consultation got started:

> *What I did, through the course we had, the CMT, I got some young people together, Oggie Ekaragha, Keeley Allen and Nevin Mehmet. We discussed what we thought was missing locally…These three young people got very involved in designing what we were going to do, bearing in mind we also had Lewisham Academy of Music…. We were then based on New Cross Rd at Music Room rehearsal studios. That Summer I found Gordon Williams, who became part of our MMC team. I wanted to find a music lawyer to advise our young people, so they didn't get ripped off, and my colleague and co-founder, Nardo Bailey, also knew Chaka Khan. He contacted her via her sister to be our patron, and I contacted Shovell from M People because he is my best friend to be our other new patron…*

[75] Ibid

Oggie, Keeley and Nevin became the first members of the Youth Steering Committee because I had worked with people like Trix Worrell at the Albany and had benefitted from mentors there and if this was going to be a youth project I thought these were my best young people who were creative and amazing with really bright prospects and technology was also in my life. I had been running technology programmes since 1988 using Cubase and all that stuff, and that wasn't a strength of Lewisham Academy of Music; which then led onto doing the first ever music courses around here that were really different to the formal approach. Back then there wasn't yet a formal course at Lewisham or even Westminster, and you didn't really find music business courses either, even under CM.

With our CMT course, we had industry people coming in – having Our Price Records, or taking the students to EMI, so they had a good practical understanding of the music business. I had grown up with people like Maxi Priest, and Shovell, and I was telling them about organisations like the Musicians' Union because I understood there was a framework and a business to work within. If you wanted to be a performer you needed to know how the business actually works to get the benefits from it – so MMC started doing music technology, song writing and music business courses.

As we devolved from CM, we took our two-year part-time course for 18–25s with us….When we were looking at technology, we also saw that it could play a key role in freeing musicians, playing with the Akai 950s, creating music which became Acid House and other genres that allowed people who weren't trained composers to create a whole series of genres that came into contemporary music.

We got going based at a rehearsal space called Music Room. It was a rocky start. We were supposed to get investment from South Thames Training and Enterprise Council. They went into administration in 1994 just at the wrong time, but we had a very good track record with Deptford City Challenge, so we started with £420 in the bank, and then in Jan 1995 we really started the programme with their funding with the board together.

That was the two-year part-time programme, an evening course along with instrumental sessions. In 1997, I had been receiving calls about starting out in creative careers and loads of other questions about starting out, and that is why and when we created our CICAS® programme. That stands for Creative Industries Careers Advice Service.

The story of that goes back to me growing up with Maxi Priest….CICAS® started because Maxi's brother Martin called me. He was managing an

artist and he had a studio in his mother's house in the basement. Someone else called me about releasing a record, and I realised I was getting a lot of these sort of calls and we were a small charity with only about £75,000 funding at that time. We were a new organisation, and we couldn't access on-going revenue, and certainly no funding from the Arts Council. I was getting small seed money and the city challenge investment. I realised I was spending a lot of time advising people and that someone had to pay for my time and expertise, so I applied to Lloyd TSB Foundation and they funded the first programme which we called CATS, Creative Administrative Training Scheme. I thought I needed a title for the course that was easier to say so it became CICAS® – and it is for young people looking for their vocation.

I then became a bit more intimate with the career journeys of the clients doing one-to-one work with them. Back in the early 1990s the music business-oriented courses had not really arrived yet. For CICAS® it has been an amazing success since 1997 with amazing artists like Shingai Shoniwa of the Noisettes, Yussef Dayes, Steam Down and Cevanne Horrocks-Hopayian… CICAS® grew from the one-to-one development and support sessions we were doing, plus giving them free access to music technology and resources like magazines like the former Green Sheet in Music Week. *We also introduced them to the MU and showed them how to connect with music industry professionals.*

A lot of what MMC does now has grown up around CICAS® and the original part-time course, which in the end stopped in 2007. Now we have music business seminars, CICAS® one-to-ones, our artist and talent development programme, plus support on podcasts so our artists can express themselves in various ways.[76]

This mixture of one-to-one mentoring, along with opportunities to perform to a music industry audience through personal and other projects, became a feature for many of these young organisations operating both in their own local areas, and increasingly with a regional, national and sometimes international focus. Tim Brown founded Raw Material in a less managed way than Brewster with MMC, but shared similar values in terms of showcasing the talent of the young music makers and artists in Kings Cross where he started out. Brown had worked at the ILEA funded Cockpit Theatre, and studied at the Jagdish Gundara's Centre for Intercultural Education in London's Institute of Education. Therefore he had experienced the practice and theory of how a culturally-inclusive music education could function, back then funded by the Inner London Education

[76] Ibid

Authority (ILEA). For Brown, founding Raw Material became a matter of equality and empowerment – finding a way outside of the constraints of formal music education, to access and promote the creativity of otherwise marginalised creative talent:

Westminster Music Service found us and gave us the money for equipment. Then we got some donations. The first from Jim Marshall of Marshall Amplification who gave us a keyboard which was wonderful. From there we started to broaden our geographic area, doing more with filming as well as music, and getting a reputation. It was all project to project funding and my job became focused on fundraising. Stuff would turn up happily. We had international partners who emerged from running a two-year drumming project in Salvador in Brazil, to work in South and West Africa, and nationally across the UK. There was a very intensive decade of projects.

We were founder members of the London YMAZ. They gave us a grant, out of which came Sound Connections. I was chair of that in the early days for a while… Mostly the work was out of school, although we did a little bit in schools. It was a time when schools really didn't have access to that kind or level of music technology. They didn't have the ability to make tracks on computers and we were occasionally brought in to do demonstrations. But I felt this work was better placed in the rough-and-ready urban context. So we would get ourselves with community projects and youth clubs on estates in London with our mobile set up.

It was a great time to be in Kings Cross in the 1990s and we won an award from the Arts Council/ British Gas back then for inner city regeneration, and we had only been going a few years at that stage… We had the studios, and they could use it for free. It was cool, it was Black led, we understood the culture and how to work with those guys, and a lot of people had 24/7 access. It became an apartment almost where people hung out and did stuff. They ran it themselves, understood and had allegiance to it…

Undoubtedly we dealt with prejudice, but it was swept under the carpet. Some people would say to me that when they looked at our details on our website it looks very Black as if this was a bad thing. My response was that we had to choose our clientele and represent them to make people feel ok about where they go. You realise how polarised the world is when you hear people commenting they wouldn't go to Raw Material because everyone is Black. That is somebody's problem. Ultimately, we achieved fantastic integration across the board with all sorts of people and that was in itself a really good thing because the music is at the heart of it all. I discovered that at the Cockpit Theatre with people like their music director Pete West. I saw

> *how they used the local currency of reggae music back then and they didn't try to teach people how to make that music, because it was their own music. So he recognised that was a ridiculous thing for him to try and do. It was an open thing and I recognised that people just needed to be steered, fed and guided, not teaching.*[77]

Raw Material later moved to Brixton into the building occupied by the Musicworks charity and Brown applied a similar approach in this new part of London. Since this transition, Brown has retired from the charity and the new CEO is Rachel Nelken. She brings her experience from the PRS Foundation and as founder of the ArtsTrain charity in Bromley. ArtsTrain used a similar model to the Midi Music Company, Raw Material and the other community-based music organisations to create opportunities in and around Bromley and has now joined them as a nationally funded portfolio organisation by the Arts Council. Nelken is also a trustee of Youth Music and sees the Raw Material of today moving further to support the changing aspirations of young people looking for music careers. Indeed, Nelken's approach reflects the wider agenda of Youth Music most recently under CEO, Matt Griffiths. In recent years Griffiths has led Youth Music's effort to harness the experience of the community music sector in effecting change to achieve to these goals: reform of school music education; diversification and making more transparent and effective the transition from education to employment for as wide a group of young people as possible. These aims are articulated in a recent report on school music by Youth Music where Griffiths explains his approach:

> *Youth Music from Day 1 challenged the existing system. That kind of social justice, equality diversity and inclusion side of Youth Music stays with us all the time and it is fundamental to me, the board and the team who all share that passion. What has changed for us over 21 years is how we go about achieving that vision. We have had to move with the times. That vision about every young person having the opportunity to change their life in music continues but we have changed how we have gone about it. When I came to Youth Music in 2012, that was a time of significant change… Politically and socially there was a change in the environment and then hubs started as well. We had to be very clear about re-defining ourselves and probably getting rid of some of the baggage and barriers that we might have created ourselves.*[78]

[77] Tim Brown interview 25 February 2021

[78] Matt Griffiths interview 3 August 2021

In 2019 the *Exchanging Notes* action research project was reported on, after four years of collaborations across 10 school music departments. Here Youth Music's focus is to see how the established practices of school music could be energised and changed through partnering with community music organisations in a long-term and well-funded project. In some respects, this resonates with the early experiments by Ridgeon at Access to Music across Leicestershire, Community Music in London led by O'Donnell, and the 1970s work in Camden and at the Cockpit Theatre funded by ILEA. This historic circularity is a policy ellipsis pinning together Youth Music's origins (in out-of-school music provision) and its present (using out-of-school music to change classroom provision). Having shied away in its early years from involvement in school music to build the capacity of the community music sector, Youth Music is now bringing these community musicians into school music as agents of change, just as Stephens had called for when Music GCSE was being established. This is an explicit acknowledgement that this community-oriented provision may well be the answer to changing classroom music lessons for the better. Griffiths clarifies his ideas in his opening remarks from the report:

> *Young people on our projects often contrast their Youth Music experience to the music they do in school. Primarily because in school they are given less autonomy over their own learning, and the curriculum doesn't deliver the type of music they want to make. It's disconnected from their lives. Exchanging Notes was our attempt to address this: bringing community music organisations together with school music departments, so that each could learn from the other.*[79]

This extensive project drew on community music organisations around England to bring their practical music making and workshop experiences into the classroom to work alongside classroom music teachers and pupils 'to see what happened when formal and non-formal approaches were combined.'[80] The project had mixed results with some schools and community music organisations better able to sustain this partnership for the full period than others. However, the researchers at Birmingham City University, along with Youth Music, monitoring Exchanging Notes concluded there was sufficient positive evidence coming out of it that it 'cemented our view that music in schools has the power to help young people with some of the big issues facing them today – mental health,

[79] Youth Music (2019) p.4

[80] Ibid p.17

isolation, and social inequality. But only if it is reimagined to become more relevant and inclusive of all young people.'[81]

Youth Music even go so far as to promote the idea:

> *It's time for a new, ethical model of music in schools – one that centres on the social and emotional well-being of young people.*[82]

In his interview with me, Youth Music's CEO, Matt Griffiths confirms the key learnings from this work for school music teachers and community musicians, and believes there is a real opportunity within the existing national curriculum for music to bridge the gaps between the practice of these different professionals to benefit young people. He also highlights that the idea of separating formal and informal music education provides few real solutions to resolve the differences of practice between community musicians and school music teachers, and that the opportunity really lies in a collaborative re-definition of what both sides of this divide are used to delivering.

In his interview Griffiths confirmed to me that Exchanging Notes did not collect information on whether the pupils within these classes went on to take vocational music qualifications rather than GCSEs. So it is impossible to comment on whether the experimental pedagogies of the programme resulted in an increase in Formal Pop Music qualifications being taken in these schools, mirroring the experience seen in the Musical Futures reports.[83] However, there are significant shared personnel and practices between community music and Formal Pop Music education organisations. That leads me to believe it is highly likely that many of the practices that Youth Music wish to promote are already happening in the Formal Pop Music education sector and are already helping the socio-economically disadvantaged young people that Youth Music particularly aims to support. Further research could establish this on the pedagogical side. However, the socio-economic data already supports this analysis. For example, a survey of RSL's 2020 vocational music candidates suggests this may be the case. Of over 1800 candidates in the survey, 49% are ranked in the lowest three deciles of multiple deprivation,[84] while 70% are in households with POLAR

[81] Ibid p.5

[82] Ibid p.5

[83] As discussed in Part 1.5

[84] This data comes from the Consumer Data Research Centre, a UK academic establishment funded by the government's Economic and Social Research Council since 2014. Further detail on CDRC is at: *www.cdrc.ac.uk/about/* accessed on 10 June 2021. Our RSL data was produced using CDRC data from: *https://maps.cdrc.ac.uk/#/geodemographics/imde2019/default/BTTTFFT/9.873333333333333/-0.3640/51.3937/* accessed 18–21 May 2021

ratings 1–3,[85] compared to a recent study for the Royal Academy and College of Music of the UK's A-Level music students which rated 62% of them with a POLAR rating of 4–5. This led the researchers to conclude:

> *A significant portion of all A-level Music entries are associated with schools in postcodes with the highest POLAR rating. Indeed, if the entries in POLAR areas rated as 4 or 5 are considered together, they account for well over half of all the A-level Music entries. This trend accords with that observed in data from 2016–17 and 2017–18. We might infer from this that a significant majority of A-level Music entries are associated with schools in areas with the highest levels of socio-economic advantage.*[86]

What is hugely valuable for now is that a national organisation such as Youth Music is clearly able to articulate, with evidence, the rationale for change in school music education so that the positive developments from the past 30 years forged by the Formal Pop Music education sector may be harnessed to embrace this momentum and help deliver it for young people. Griffiths concludes his interview with a positive approach to the future:

> *The thing that is quite challenging when you are driving innovation and change is people assuming we don't think school music is important. Of course, we do. We just feel it could be re-imagined. Nobody is saying, Model Music Curriculum aside, you can't do something innovative. But I think there is a mind-set due to school pressures and controls, people feel they can't do these things, when we know you absolutely can. But it requires time in the curriculum and the right teachers... This idea the national curriculum doesn't allow for innovation needs challenging. I find that with a bit of entrepreneurial thinking there is a co-designed curriculum to be had, and I would much prefer to see that rather than the ranting and raving that goes on every time a report is published which is about protecting the status quo.*[87]

Having mapped out the key institutions and community organisations that have supported and enabled the development of the Formal Pop Music education sector during the past 30 years in Part 2, in Part 3 I will propose a route map for

[85] Details of what POLAR 4 Data means and how it is calculated can be found here accessed on 09 June 2021: *www.officeforstudents.org.uk/data-and-analysis/young-participation-by-area/about-polar-and-adult-he/*. Our RSL Data survey data in this table came from: *www.officeforstudents.org.uk/data-and-analysis/young-participation-by-area/search-by-postcode/* accessed 18 May 2021–21 May 2021

[86] Fautley, M, Whittaker, A, Kinsella, V, and Anderson, A (2019) p.39

[87] Matt Griffiths interview 3 August 2021

a way ahead for Music as a subject for policy makers to consider. In addition, I offer a Timeline on pp. 395–9 representing how the sector has evolved in the UK, along with an Alumni survey on pp. 361–77. This is to demonstrate the depth and breadth of the achievement of past students from many of the Pop Music courses covered in this book. This indicative sample of high-profile alumni spans a wide range of artistic, social and commercial achievement in the music industries and demonstrates how the courses and initiatives developed by the pioneering educators interviewed and documented here are already making a significant contribution to the UK and global music business. With such a positive foundation for the future of our subject in place, this marks the moment when the music industry, the government and educationalists in music should recognise this so that many more young people can benefit from a music education which genuinely inspires them to the highest achievement.

Part 3

The Future of Music Education and Pop Music Education Alumni

Part 3.1
Afterword: a Prospectus for the Route Ahead

This history of music education since the 1960s demonstrates how the challenge to improve and energise our sector can be met. I believe this means the well-worn narrative of decline in music education should be regarded as inaccurate, given the increase in the number of pupils and students studying the subject at school and in both Further and Higher Education over the past 25 years. This has also led to the creation of a vibrant, dynamic and entrepreneurial culture in the varied pop music education initiatives which have attracted so many new students to music learning, often involving people from communities and ethnicities otherwise excluded or uninspired by traditional music education. These developments mean we already possess the expertise to create a revised mainstream way forward; all we have to do is embrace it.

Adopting principles that work more widely

The route ahead needs to be based on clear and progressive principles, many of which the pop music education thinkers and educators featured in this book have been putting into action in various ways for decades, but which, especially in schools, still do not inform enough the traditional mainstream music pedagogy. These are based on aesthetic values which compose a new purpose for music education and from which a clear methodology for their implementation can easily flow founded upon established good practice in the Formal Pop Music education sector.

For educators, students and pupils this means we need to embrace new ways of thinking about music. In different ways, the formal pop music initiatives discussed in this book have demonstrated their capacity to encourage a wider participation in the subject from a more diverse student population whilst connecting music educators more readily with the lived experience of music in people's lives. This has been done by developing the following approaches to the principles for contemporary music education which should be adopted as widely as possible by policy makers for all music education in the future:

- *Encourage music making based on how pop music is made today in its full diversity* – by engaging in this way, music educators can and should explore with students and pupils how to go about making their own contribution to pop culture in music through writing songs and producing tracks. This is a constantly changing process where pop artists reflect the currents of culture as it evolves. An attentive music educator can engage with this journey by exploring with their pupils and students music's meanings and by explaining

where cultural references may have come from, along with the reasons (both musical and extra musical) for that. Helping students and pupils to understand what contemporary artists are doing should be a key focus. This helps harness students' and pupils' artistic influences, based on style juxtaposition, or evolution within a style. It also enables students and pupils to create new songs and music that reflects and expresses their artistic and cultural identity

- *Embrace technology* – use music technology to expand the possibilities of how students and pupils can articulate their musical ideas; this may mean finding new ways of using pieces of software and hardware beyond their intended design to create innovative, surprising and pleasing musical ideas, or it may mean extending the current accepted use of the technology into something unheard previously. Both these ideas encourage a playfulness in creative thinking which enables pupils and students to believe that technology – whether that is a microphone, a guitar, a looper or a computer software programme – forms part of their musical identity and can enable them to forge their musical character and signature sound through the way they use it. In the UK we benefit from the fact that some of the world's leading audio and staging companies have been developed by British people – these companies (from SSL to Neve, Marshall, Orange, Blackstar and many more in the acoustic music world such as Rath Trombones and Warwick Music) demonstrate how young people can play a part in the constant re-designing of the future sound of music by re-imagining the instruments that create and recreate it for musicians and listeners. This can open up new artistic possibilities and lead to careers in technology and engineering with companies such as the Total Solutions Group,[1] SSE,[2] and many more. Additionally, companies such as JustinGuitar[3], Music Gurus[4] and Charanga[5] are offering alternative technological ways to learn music, in a similar vein to the RSL Awards' Learning Platform launched in 2020.[6] By explaining what these companies are doing, and how artists use and innovate with their products, music educators can and should enable their students to appreciate more fully how music and technology are mutually reliant in creating new exciting art
- *Explain and understand music's economics* – young people are active in the music economy as consumers. If we as music educators dismiss or do not

[1] *See www.trussing.com/ accessed on 29 September 2021*

[2] *See www.sseaudio.com/Group accessed on 29 September 2021*

[3] *See www.justinguitar.com/ accessed on 5 October 2021*

[4] *See www.musicgurus.com/ accessed on 5 October 2021*

[5] *See https://charanga.com/site/ accessed on 5 October 2021*

[6] *See www.rslawards.com/rsl-learning-platform/ accessed on 05 October 2021*

understand the economic environment in which they act, we lose credibility along with the opportunity to influence how students understand the musical culture they participate in; music educators need to be up to date with how the music economy works, what the debates are about, how it is changing, and so affecting the way most people – consumers – interact with music and how artists' creative, social and economic lives are intertwined with this. Among the current issues at hand are the economic models for streamed recorded music so clearly described by former Princeton University economics academic Alan B. Krueger in his 2019 book *Rockonomics: What the Music Industry Can Teach Us About Economics (and Our Future)*,[7] and subject to debate both within the music industry and between the music business and government (see the Department for Culture Media and Sport Committee's recent enquiry into the economics of music streaming for details of this).[8] Additionally, the economics and experience of the burgeoning live music sector should be explored with students and pupils. They go to festivals and venues, so why not explain the economics of these events alongside discussion of the issues for music and society that festivals express, challenge and inspire in their audiences? By doing this music educators locate their lessons within the music culture their pupils inhabit already, rather than appearing to be in a world apart from their lived experience

- *Express emotion and identity through music* – all the elements above require the recognition of music's power to express and intrinsically embody an artist's emotions, and for audiences to interact with that expression. Music educators have the privilege of exploring with their students how music may express their feelings about who they are, their lives, their futures, their sense of fun, their feelings of love and all the other eternal subjects for songs. For each student or pupil this is a unique expression of personal identity, locating themselves as representative of their communities, whether that reflects an aspect of their ethnicity, their local area, their age or any other social factors. If music educators can embrace this expression of emotion as a key function of their professional task, then young people will respond positively as they will recognise how music education can be about who they are as people, rather than being formal, distant and abstract.

I hope the data, history and achievements of pop music education's pioneers, as presented in this book, have shown the potential of turning these aspirations into a new reality. Thirty years ago, or even less, our sector could not claim to have proven that our collective and disparate approach represented a coherent

[7] *Krueger (2019)*

[8] *Accessed at https://publications.parliament.uk/pa/cm5802/cmselect/cmcumeds/50/5003.htm accessed on 29 September 2021*

different way ahead. Now our alumni span the music industry, our music colleges receive government recognition and funding, and our qualifications are taken by large percentages of UK and international pupils. So the reality of our potential is there for all to see. To realise this requires the mainstream of music education to leave behind some of its most long held beliefs and values. Specifically, we need to abandon the current assumption behind so much traditional school music education thinking – that young people benefit most from being introduced to and persuaded to like Western Classical music. We need a change of heart which embraces the idea that pop music should be respected as an end point in itself in the music education process, not as a route to something 'better'.

A revised purpose for music education

I hope to have demonstrated that the alternatives to the traditionalists' ideas have existed for decades. They have informed the creation of an array of music education organisations and projects, and have proved popular and effective in raising pupils' enthusiasm and engagement with music in education as well as preparing young people for careers in the music industries. However, such change will be hard for many. The traditional university courses, conservatories and school music departments are still full of staff for whom the Western Classical canon represents their musical life. Therefore, any change will most likely be gradual, but it can happen if organisations and individuals commit to the principles of a new aesthetic for music education based on equality. For this to happen, I propose a prospectus for change. This includes a revised purpose for music education in the UK which should, it seems to me, read something like this:

- To enable all our population to understand, appreciate and make the music they experience in their lives and the world around them using accessible modern technology to the full
- To encourage as many people as possible to enjoy the act of making music collectively and individually using the styles of music they readily enjoy. To facilitate them to excel at these as appropriate to their needs and aspirations, and with an emphasis on supporting communities' and individuals' well-being as well as the expression of their cultural identities within a broad and inclusive definition of UK music
- To support ambitious people to develop musical and entrepreneurial talent and skill to prepare for and move into musical employment, with priority for funding this in our education system fairly matched to the economic value to the country of different styles and sectors of music

To achieve the reform in our music education system implied by this new purpose, it would mean taking some, or all, of the following steps over time:

- Ensuring policy making for music education is informed by and reflects the full range of qualifications being taken while aiming for a fully socially inclusive approach to the subject
- Changing the school music curriculum so that it stops the fruitless attempts to make teachers prioritise trying to get most children to enjoy Western Classical music as a key, if sometimes implicit, aim for their lessons
- Affording school music teachers respect and the freedom to work with the musical styles their pupils enjoy to encourage their individual creativity, confidence and well-being, while contributing to school and community musical events
- Re-balancing the government's financial investment in music in Further and Higher Education so Western Classical music courses of any kind are funded at the same level as courses for other styles of music which produce similar economic benefit to the UK economy. Where there are courses or community organisations focusing on music styles which produce the largest economic benefit to the UK, these should be offered the most enhanced levels of funding
- Re-balancing the rhetoric about music education being in decline, and acknowledging its potential both for employment and for positive social mobility proven by the long-term trends in schools and colleges which show there are more pupils studying music than 25 years ago, with the growth appearing in the Formal Pop Music education sector, increasingly serving socio-economically disadvantaged communities
- Re-defining school music teacher-training to equip future music teachers with a balanced set of contemporary music skills to work with young people across and beyond established British musical genres, using the models invented for this already in the Formal Pop Music education and Community Music sectors over the past 30 years as a reliable and proven starting point
- Re-prioritising funding for university research activity in Music so it reflects the needs of the music economy as it is today, as well as research making a significant social impact. This would reveal how appropriate research can contribute to a clearer understanding of the growth potential for music in the UK economy, embracing the diversity of our country's music and music makers, and how this research-based knowledge could contribute to keeping school and community music education vibrant and up-to-date with the tastes and lives of pupils and music students
- Re-classifying much of the academic study of Music in the same way that Art does – delineating the study of the classical History of Music (including

> the performance and composition of historic styles of Classical music) like the History of Art. This makes it distinct from the contemporary and creative art and practice of making music for today's audiences which is best done within courses and qualifications dedicated to that purpose.

A positive recent development which could enable this is the Department for Education's new framework for Level 3 qualifications in its *Review of Post-16 qualifications at Level 3 in England*.[9] This provides an opportunity for the type of change I have proposed to happen, i.e. to permit a new focus on the academic study of music history within A-level, while allowing courses and qualifications separate to A-level that focus on a community and professional approach to contemporary, practical music making. Specifically, this allows for Formal Pop Music qualifications which are larger than one A-Level 'with a strong practical focus that support progression to high quality specialist Higher Education courses, e.g. creative and performing arts.'[10] For music, this is an imaginative and flexible solution meaning that music educators can work with qualifications for students who are aiming to study formally as a preparation for employment and relevant higher education within our creative industries as performers, producers and entrepreneurs.

I offer this prospectus for change based on the research presented in this book. This has been informed by my unusual personal history which has involved founding a university music department and a global music examination board, working in the charity and community sector as well as academic research into the UK music economy as a manager, educator and musician. I trust others may find the research and ideas presented here useful in considering how they may wish to align themselves to what I propose. I hope that my contribution may provoke discussion and debate. By articulating my views, I seek to empower and support those who argue for a new direction while demonstrating to traditionalists that now is the time to compromise, understand, re-evaluate and reform. If any of this happens, the challenge of writing this book will have been worthwhile.

[9] *Department for Education (2021) p.13ff*

[10] *Ibid p.21*

Part 3.2
Pop Music Education Alumni – an Indicative List

This list aims to demonstrate the significant impact many alumni from Pop Music education courses and community projects have made on the music industry. Some are household names; others are working professionals whose names may not be familiar but whose work is well established in the music business. This list spans the period from when most of these courses and projects began in the late 1980s up to 2020. It has been compiled from the websites of various courses and institutions, lists on open access websites, and from my knowledge of courses and organisations with which I have been involved. (The URLs of online sources are indicated in italics.) This is therefore an indicative rather than an exhaustive list. Where possible, a number of education or community music organisations are credited when individuals have attended more than one during their careers. Hopefully, this information can be drawn upon by the education community and the music industry and will exemplify how formal pop music courses have already played a significant part in supporting the development of many people who have succeeded in the music industry.

It is imperative to emphasise that the success of all these people is their own – no course or project 'makes' an artist nor music industry entrepreneur, for that matter. However, it is also now proven that people seeking a creative or commercial career in the music industry benefit from and deserve access to well-funded music and business education that prepares and supports them as they take their first steps towards achieving their ambitions. Before 1990 that did not really exist in the UK. Since 1990 it has grown and become formalised; in the next decade of the 2020s we have the opportunity to reform our music education system to enhance this provision even more.

In many ways, the idea behind these courses is the same as has been widely accepted for decades in other fields, such as Art and Design, Fashion and Film-making. Few fashion designers or film makers lack some form of professional education – and now it can be seen that many leading pop musicians have similarly benefitted and that investment in this form of formal music education pays dividends for individuals and for the country.

It is certain that the number of artists and music business alumni of formal pop music courses is understated in the list below and I look forward to others expanding the list in the future. For now, however, I trust it provides sufficient credible information to help the music industry and the music education communities recognise the value and contribution of Formal Pop Music education to the UK over the last 30 years.

Name	*Industry role*	*School/college/project*	*Career highlights*
Adele	Artist *https://en.wikipedia.org/wiki/Adele*	BRIT School	One of the UK's most successful artists. Over 120 million record sales, awards include multiple Grammys, BRITS and more
Louisa Allan	Artist *www.icmp.ac.uk/about-icmp/student-successes/louisa-allen-foxes*	ICMP	Grammy award
Amir Amor – member of Rudimental	Band member *https://en.wikipedia.org/wiki/Amir_Amor* *https://en.wikipedia.org/wiki/List_of_alumni_of_the_University_of_Westminster#Music*	University of Westminster BA (hons) Commercial Music	BRIT and MOBO Award winner
Anjuna Beats and **Above & Beyond** – members Jono Grant & Paavo Siljamäki	Artists *https://anjunabeats.com/* *https://en.wikipedia.org/wiki/Above_%26_Beyond_(band)*	University of Westminster BA (hons) Commercial Music	Successful dance label and artists with Grammy nominations
Arni Arnason	Bass player and band member *www.icmp.ac.uk/about-icmp/student-successes/arni-hjorvar-arnason-vaccines*	ICMP	Member of the Vaccines – BRIT Award nominee and UK Top 5 album
Asian Dub Foundation – including members Aniruddha Das, John Pandit, Steve Savale and Deeder Zaman	Artists *https://en.wikipedia.org/wiki/Asian_Dub_Foundation* *https://asiandubfoundation.com/site/?page_id=353* *www.cmsounds.com/alumni/steve-savale*	CM (formerly Community Music)	Unique British Asian band with more than 25 years of musical history
Katy B	Artist *https://en.wikipedia.org/wiki/Katy_B* *www.gold.ac.uk/our-people/profile-hub/music/ug/katy-b/*	BRIT School, Goldsmiths BA (hons) Popular Music, participant in 2008 at RSL Awards' 'What's Next' project at Somerset House and headliner there in 2012 for London Olympics	Mercury, Ivor Novello and MOBO nominee

Name	*Industry role*	*School/college/project*	*Career highlights*
Banks & Wag – Chris Banks and Wayne Nottage	TV composers and musicians	University of Westminster BA (hons) Commercial Music	Musicians for Busted and McFly; TV media composers for a host of UK entertainment and children's shows
	www.banksandwag.com/ *https://en.wikipedia.org/wiki/Banks_%26_Wag* *https://en.wikipedia.org/wiki/List_of_alumni_of_the_University_of_Westminster#Music*		
Denys Baptiste	Jazz saxophonist	West London Institute of Higher Education and Tomorrow's Warriors	Mercury nominated and MOBO winning leading British jazz artist
	https://en.wikipedia.org/wiki/Denys_Baptiste *www.denysbaptiste.com/*		
Tom Barnes	Songwriter	CM (formerly Community Music)	One third of hit songwriting partnership TMS. Grammy, BRIT and MOBO winner with 15 million record sales and five billion streams
	www.cmsounds.com/alumni/tom-barnes *https://en.wikipedia.org/wiki/TMS_(production_team)*		
Louise Bartle	Drummer and band member	ICMP	Session drummer for major artists and band member in Bloc Party
	www.icmp.ac.uk/student-successes/louise-bartle-bloc-party		
James Bay	Artist	BIMM	UK No. 1 Album; Grammy nominee and BRIT winner
	www.bimm.ac.uk/alumni/james-bay/ *https://en.wikipedia.org/wiki/James_Bay_(singer)*		
Richard Beadle	Musical Director and Composer	University of Westminster BA (hons) Commercial Music	Musical Director for Hamilton (London West End), The Bodyguard (Worldwide) and many more. Composer for Film and TV. RSL Awards Fellow
	https://richardbeadle.com/about/ *www.rslawards.com/rsl-fellow-richard-beadle/*		
Sandy Beales	Bass Player	ICMP (when it was BassTech)	Bassist for One Direction and others
	www.icmp.ac.uk/about-icmp/student-successes/sandy-beales-one-direction		

Name	*Industry role*	*School/college/project*	*Career highlights*
Jon Beavis	Drummer for the Idles *www.bimm.ac.uk/alumni/idles/*	BIMM	UK No. 2 album; Mercury and BRIT Award nominee
Natasha Bent	Artist manager *www.bimm.ac.uk/alumni/natasha-bent/*	BIMM	Music Week Women in Music Roll of Honour Member
Amelle Berrebah	Artist *https://en.wikipedia.org/wiki/Amelle_Berrabah*	Academy of Contemporary Music (ACM)	UK No. 1 album as member of Sugababes; UK No. 1 single with Tinchy Stryder as solo artist
Black Honey – Izzy Baxter Philips, Chris Ostler, Tommy Taylor, Alex Woodward	Band *www.bimm.ac.uk/alumni/black-honey/*	BIMM	Top 10 UK album
Black Midi	Artists/band *https://en.wikipedia.org/wiki/Black_Midi*	BRIT School	Mercury Prize Nominee
Dane Bowers	Band member – Another Level *https://en.wikipedia.org/wiki/Dane_Bowers*	BRIT School	Performed on seven Top 10 singles
Moses Boyd	Drummer *https://en.wikipedia.org/wiki/Moses_Boyd* *www.themidimusiccompany.co.uk/*	Midi Music Company; Tomorrow's Warriors	MOBO winner and nominated for Mercury Prize
Gemma Bradley	Vocalist/Radio DJ www.bimm.ac.uk/alumni/gemma-bradley/ www.bbc.co.uk/programmes/m000r4yy	BIMM	BBC Radio 1 Presenter
Matty Brown	Drummer *www.icmp.ac.uk/about-icmp/student-successes/matty-brown*	ICMP	Session drummer for Stormzy and many more

Name	*Industry role*	*School/college/project*	*Career highlights*
Alex Bruford	Booking agent	University of Westminster BA (hons) Commercial Music	Booking agent at ATC
	www.atc-live.com/agent/alex-bruford/		
Gemma Cairney	DJ/presenter	BRIT School; Point Blank	BBC R1 and R6 Music DJ
	https://en.wikipedia.org/wiki/Gemma_Cairney *www.bbc.co.uk/programmes/profiles/13lmGd5rJ4V3Dp7YCv0MX2l/gemma-cairney* *www.pointblankmusicschool.com/about-point-blank/college-student-success/*		
Loyle Carner	Artist	BRIT School	Mercury and BRIT Award nominee
	https://en.wikipedia.org/wiki/Loyle_Carner		
Issy Chase	Backing singer	ICMP	Backing singer for leading artists including Mark Ronson, Boy George and Ellie Goulding
	www.icmp.ac.uk/about-icmp/student-successes/izzy-chase		
Circa Waves	Band	Joe Falconer and Sam Rourke are alumni of LIPA	Top 10 UK album
	https://en.wikipedia.org/wiki/Circa_Waves		
Jason Cooper	Drummer with the Cure	BIMM (when it was Drumtech)	Member of The Cure since 1995
	www.bimm.ac.uk/alumni/jason-cooper/ *https://en.wikipedia.org/wiki/Jason_Cooper*		
Mike Crossey	Producer and songwriter	LIPA	BRIT Award; Producer for Arctic Monkeys, 1975 and Wolf Alice amongst many more
	https://en.wikipedia.org/wiki/Mike_Crossey		
Nathan 'Tugg' Curran	Drummer	BIMM (when Drumtech) at West London Institute of Higher Education	Drummer for Basement Jaxx and many more
	http://www.francisseriaudrums.com/ *www.bimm.ac.uk/alumni/nathan-curran/*		
Yussef Dayes	Drummer	Midi Music Company	Creative drummer with international profile
	https://istanbulcymbals.com/artists/321/yussef-dayes.html *https://independentmusicinsider.com/company/the-midi-music-company/*		

Name	*Industry role*	*School/college/project*	*Career highlights*
Chris Dean	PR *www.bimm.ac.uk/alumni/chris-dean/* *https://wilfulpublicity.co.uk/about*	BIMM	Press work for Def Leppard, Kiss, Snoop Dog and Iron Maiden amongst many others
Cathy Dennis	Singer and songwriter *www.icmp.ac.uk/about-icmp/student-successes/cathy-dennis*	ICMP	Internationally successful songwriter with a string of No. 1s for major artists including Kylie Minogue and Britney Spears, plus winner of Grammy and Ivor Novello Awards
Ed Drewett	Songwriter *www.bimm.ac.uk/alumni/ed-drewett/* *http://www.francisseriaudrums.com/*	BIMM (when Drumtech)	Numerous UK No. 1 songs for One Direction and The Wanted amongst many others
David Elkabas	Music business entrepreneur *https://mn2s.com/about/*	University of Westminster BA (hons) Commercial Music	Co-founder of MN2S
Sophie Elton	Artist *www.icmp.ac.uk/about-icmp/student-successes/sophie-elton-dakota*	ICMP	As a member of Dakota, BRIT Award nominee and Top 5 in UK singles and No. 1 in numerous other countries
Michelle Escoffery	Artist and songwriter *www.michelleescoffery.com* *www.prsformusic.com/m-magazine/business-and-money/michelle-escoffery-appointed-president-of-prs-members-council/*	CLOCK	President of the PRS Members' Council; songwriter for major artists; Ivor Novello award winner and inductee to Music Week Women in Music Roll of Honour
Ella Eyre	Artist *https://en.wikipedia.org/wiki/Ella_Eyre*	BRIT School	UK No. 1 single, MOBO Winner, BRIT Nominee
George Ezra	Artist *www.bimm.ac.uk/alumni/george-ezra/* *www.georgeezra.com/news*	BIMM	UK Top 5 single and No. 1 album; BRIT Award winner; since 2014 more than 670 million streams on Spotify of 'Budapest'

Name	*Industry role*	*School/college/project*	*Career highlights*
Newton Faulkner	Artist *https://en.wikipedia.org/wiki/Newton_Faulkner*	Academy of Contemporary Music (ACM)	UK No. 1 Albums
The Feeling – Dan Gillespie Sells, Ciaran & Kevin Jeremiah, Richard Jones, Paul Stewart	Band *https://en.wikipedia.org/wiki/The_Feeling*	Members at one or both of BRIT School and University of Westminster BA (hons) Commercial Music	Ivor Novello winners, BRIT nominees, No. 1 UK album Dan Gillespie Sells – composer for Everybody's Talking About Jamie
Oli Ferris	Sound editor for TV and film *www.bathecho.co.uk/news/education/bath-spa-graduate-emmy-award-black-mirror-81011/* *www.bathspa.ac.uk/news-and-events/news/15-years-of-commercial-music/*	Bath Spa University BA (hons) Commercial Music	2018 Emmy winner for work on TV show *Black Mirror* amongst many other productions
Fickle Friends – Harry Herrington, Sam Morris, Natassja Shiner, Jack Wilson	Band *https://en.wikipedia.org/wiki/Fickle_Friends* *www.bimm.ac.uk/alumni/fickle-friends/*	LIPA; BIMM	Top 10 UK album
Fontaines DC – Grian Chatten, Tom Coll, Conor Curley, Conor Deegan III, Carlos O'Connell	Band *https://en.wikipedia.org/wiki/Fontaines_D.C.* *www.bimm.ac.uk/alumni/fontaines-d-c/*	BIMM	Top 10 UK Albums; Grammy and Brit Award nominees
Tania Foster	Artist *https://en.wikipedia.org/wiki/Tania_Foster*	BRIT School	No. 1 UK single
Mark Franks	Singer *https://en.wikipedia.org/wiki/The_Overtones#Mark_Franks*	LIPA	Member of the Overtones
DJ Friktion	DJ *https://djfricktion.com/* *www.pointblankmusicschool.com/about-point-blank/college-student-success/*	Point Blank	Top UK DJ

Name	*Industry role*	*School/college/project*	*Career highlights*
Ian Game	Founder of Festivals for All	BIMM	Founder of Festivals
	websitewww.bimm.ac.uk/alumni/iain-game/ www.festivalsforall.com/		
Jess Glynne	Artist	Access Creative College (formerly Access to Music); RSL Awards diploma holder	UK No. 1 album; Grammy and Ivor Novello award winner; BRIT nominee
	https://en.wikipedia.org/wiki/Jess_Glynne		
Lynden David Hall	Artist	BRIT School	MOBO winner, first UK artist voted Best Male Artist by *Blues & Soul* Magazine
	https://en.wikipedia.org/wiki/Lynden_David_Hall		
Mads Hauge	Songwriter	LIPA	Songs for various major artists including two UK No. 1s and a BRIT Award
	nominationhttps://en.wikipedia.org/wiki/Mads_Hauge www.umusicpub.com/nl/Artists/M/Mads-Hauge.aspx		
Rickie Haywood-Williams	DJ and presenter	BRIT School	KISS FM DJ and ITV presenter
	https://en.wikipedia.org/wiki/Rickie_Haywood-Williams		
Imogen Heap	Artist	BRIT School	Grammy and Ivor Novello winner; Developer of Mu Mu Gloves
	https://en.wikipedia.org/wiki/Imogen_Heap		
Max Helyer	Band member of You Me at Six	RSL Awards graded music exams	Three Top 10 UK albums. RSL Awards Fellow
	www.rslawards.com/rsl-fellows/ https://en.wikipedia.org/wiki/You_Me_at_Six		
Olly Hodge	A&R	University of Westminster BA (hons) Commercial Music	Director of A&R at Polydor
	www.musicweek.com/labels/read/he-s-a-proper-record-maker-ollie-hodge-in-as-director-of-a-r-at-polydor/074135		
Jack Horner	Music business entrepreneur	BRIT School; University of Westminster BA (hons) Commercial Music	Founder of FRUKT
	http://futuremusicforum.com/speakers/jack-horner/		

Name	*Industry role*	*School/college/project*	*Career highlights*
Christian Ingebrigtsen	Artist	LIPA	Member of A1 and BRIT Award winner
	https://en.wikipedia.org/wiki/Christian_Ingebrigtsen		
Ben Jackson-Cook	Songwriter	BA (hons) Commercial Music Bath Spa University	Sony-signed songwriter currently working with Rag'n'Bone Man as Musical Director and songwriter
	www.bathspa.ac.uk/news-and-events/news/15-years-of-commercial-music/ www.musicbusinessworldwide.com/sony-music-publishing-uk-signs-songwriter-and-producer-ben-jackson-cook/		
Jessie J	Artist	BRIT School	BRIT winner, BBC Sound of 2011 winner; over 23 million record sales
	https://en.wikipedia.org/wiki/Jessie_J		
Soweto Kinch	Jazz musician	Access Creative College (formerly Access to Music) on the New Deal for Musicians; Tomorrow's Warriors	MOBO winner and Mercury Prize nominee
	https://en.wikipedia.org/wiki/Soweto_Kinch *www.soweto-kinch.com/biography/*		
Ben King	Guitarist	Academy of Contemporary Music	Touring member of the Yardbirds
	https://en.wikipedia.org/wiki/Ben_King_(guitarist)		
Jason King	Double bassist	BIMM	Player with the Gypsy Queens
	www.bimm.ac.uk/alumni/jason-king/		
Michael Kiwanuka	Artist	University of Westminster BA (hons) Commercial Music (incomplete)	Mercury and BRIT Award winner, nominated for a Grammy. Two Top 5 UK albums
	https://en.wikipedia.org/wiki/Michael_Kiwanuka *www.bbc.co.uk/news/education-39864309*		
DJ Kofi	DJ and producer	University of Westminster BA (hons) Commercial Music	DJ for major artists and radio stations in UK and internationally
	https://soundartistmanagement.com/djs/dj-kofi-aka-nutopic		

Name	*Industry role*	*School/college/project*	*Career highlights*
The Kooks – Paul Garred, Hugh Harris, Luke Pritchard, Max Rafferty	Band *https://en.wikipedia.org/wiki/The_Kooks* *www.bimm.ac.uk/alumni/the-kooks/*	BRIT School and BIMM	UK No. 1 album. BRIT Award nominees
Alex Kotz	Artist – known as Elderbrook *https://en.wikipedia.org/wiki/Elderbrook* *www.bathspa.ac.uk/news-and-events/news/15-years-of-commercial-music/*	Bath Spa University BA (hons) Commercial Music	Grammy nominated artist with US Dance chart and UK indie chart No. 1s
Micko Larkin	Guitarist and band member *www.icmp.ac.uk/about-icmp/student-successes/micko-larkin* *https://en.wikipedia.org/wiki/Hole_(band)*	ICMP	Guitarist with Courtney Love in Hole
Lawson (Ryan Fletcher & Joel Pleat)	Band members *https://en.wikipedia.org/wiki/Lawson_(band)*	Academy of Contemporary Music	UK No. 3 album and seven UK Top 20 Singles
Leona Lewis	Artist *https://en.wikipedia.org/wiki/Leona_Lewis* *www.pointblankmusicschool.com/about-point-blank/college-student-success/*	BRIT School; Point Blank	Over 30 million record sales, MOBO award winner, X Factor (UK) winner
Paulette Long OBE	Artist manager and music business executive *www.artscouncil.org.uk/users/paulette-long-obe*	CLOCK	Board member for MPA and PRS for Music; Music Week Women in Music Roll of Honour inductee; Deputy Chair of UK Music Diversity Task Force
Zara Macfarlane	Artist *www.bimm.ac.uk/alumni/zara-mcfarlane/* *https://en.wikipedia.org/wiki/Zara_McFarlane*	BRIT School; BIMM; Tomorrow's Warriors	MOBO winning jazz singer
Ella Mai	Artist *www.bimm.ac.uk/alumni/ella-mai/*	BIMM	Grammy Award winner and US R'n'B Charts No. 1

Name	*Industry role*	*School/college/project*	*Career highlights*
Tiana Major9	Artist	ICMP	Grammy nominee
	www.icmp.ac.uk/about-icmp/student-successes/tiana-major9 *https://en.wikipedia.org/wiki/Tiana_Major9*		
Ego Ella May	Artist	ICMP	MOBO award winner
	www.icmp.ac.uk/about-icmp/student-successes/ego-ella-may		
Malcolm 'Bubba' McCarthy	Drummer, keyboardist	ICMP	Drummer and keyboards for major artists
	www.icmp.ac.uk/about-icmp/student-successes/malcolm-bubba-mccarthy		
Drew McConnell	Bassist	ICMP	Bassist for Babyshambles
	www.icmp.ac.uk/about-icmp/student-successes/drew-mcconnell-babyshambles *https://en.wikipedia.org/wiki/Babyshambles*		
Luke McGrellis	VP A&R Universal Music Publishing	University of Westminster BA (hons) Commerical Music	Signed Sam Smith, Billie Eilish, Ed Sheeran and many more. RSL Awards Fellow
	www.umusicpub.com/us/News/2016/05/UMPG-Appoints-Luke-McGrellis-to-VP-Creative.aspx *www.rslawards.com/rsl-fellows-luke-mcgrellis-crispin-parry/*		
Radhar Medar	Artist manager	Northbrook College, Worthing Music Business Management degree	Manager for Mabel. Named Businesswoman of the Year at the Music Week Women in Music Awards 2019
	www.gbmc.ac.uk/music-business-management-ba-degree#progression-and-careers *www.musicweek.com/management/read/the-sky-s-the-limit-radha-medar-on-mabel-s-rise-to-the-top/078078*		
Katie Melua	Artist	BRIT School	BRIT nominee; by 2006 UK's and Europe's best-selling female artist. More than 11 million record sales
	https://en.wikipedia.org/wiki/Katie_Melua *https://katiemelua.com/biography/*		
Monki	DJ	Point Blank	Leading DJ and BBC Radio 1 and 1XFM Presenter
	www.bbc.co.uk/programmes/profiles/1P2Fwr6WK1skq6hSfXh9Wnq/monki *www.pointblankmusicschool.com/about-point-blank/college-student-success/*		

Name	*Industry role*	*School/college/project*	*Career highlights*
Tye Morgan	Artist	BRIT School	No. 1 in Spain with 'Lo Malo', which has been streamed more than 30 million times; many successful song writing credits
	https://concord.com/roster/tye-morgan/		
	https://en.wikipedia.org/wiki/Tye_Morgan		
James Morrison	Artist	Access Creative College (formerly Access to Music) on the New Deal for Musicians	UK No. 1 album and BRIT Award winner
	https://en.wikipedia.org/wiki/James_Morrison_(singer)		
Kate Nash	Artist	BRIT School	No. 1 UK album and BRIT Award winner
	https://en.wikipedia.org/wiki/Kate_Nash		
Hannah Neaves	Music business creative	University of Westminster BA (hons) Commerical Music	Co-Founder of Remedy Inc
	www.recordoftheday.com/on-the-move/news-press/hannah-neaves-and-azi-eftekhari-launch-remedy-inc		
Rachel Nelken	CEO	Brighton Rock	CEO of Raw Material and National Foundation for Youth Music Trustee; founder ArtsTrain
	https://rawmusicmedia.co.uk/the-team		
Danni Nicholls	Artist	BIMM	UK country artist recording and touring internationally. Three-time winner Americana Music Association Awards
	www.bimm.ac.uk/alumni/danni-nicholls/		
	www.danninicholls.com/long-bio		
Ed O'Brien	Guitarist and band member	ICMP (when the Guitar Institute)	Inductee to Rock 'n' Roll Hall of Fame; Grammy and Ivor Novello winner; BRIT Award and Mercury prize nominee
	www.icmp.ac.uk/about-icmp/student-successes/ed-obrien-radiohead		
	https://en.wikipedia.org/wiki/List_of_awards_and_nominations_received_by_Radiohead		
Ciara O'Connor	Singer	BIMM	Touring backing vocalist for Dua Lipa and Kylie Minogue amongst many others
	www.bimm.ac.uk/alumni/ciara-oconnor/		
Tom Odell	Artist	BIMM	UK No. 1 album; BRIT and Ivor Novello winner
	www.bimm.ac.uk/alumni/tom-odell/		
	https://en.wikipedia.org/wiki/Tom_Odell		

Name	*Industry role*	*School/college/project*	*Career highlights*
Muyiwa Olarewaju OBE	Artist and broadcaster	University of Westminster BA (hons) Commercial Music	Programme Director and Broadcaster at Premier Radio; performer with Riversongz. Honoured by the Queen with an OBE. RSL Awards Fellow
	https://muyiwa.co.uk/my-story-2/ *www.rslawards.com/rsl-fellow-muyiwa-olarewaju-obe/*		
Crispin Parry	Founder – British Underground	University of Westminster BA (hons) Commercial Music	Founder of British Underground – an Arts Council funded international arts and music development organisation. RSL Awards Fellow
	www.britishunderground.net/about *www.rslawards.com/rsl-fellows-luke-mcgrellis-crispin-parry/*		
Luke Patterson	Band member	ICMP	Member of Clean Bandit with UK No. 1 singles and album; Grammy and Ivor Novello Award winner; BRIT Award nominee
	www.icmp.ac.uk/about-icmp/student-successes/luke-patterson-clean-bandit *https://en.wikipedia.org/wiki/Clean_Bandit#Awards_and_nominations*		
Hannah Peel	Composer and broadcaster	LIPA	RTS Award winner; EMMY nominee; BBC Radio 3 Presenter
	https://en.wikipedia.org/wiki/Hannah_Peel		
Matt Prime	Songwriter	University of Westminster BA (hons) Commercial Music	Songwriter for major artists including Kylie Minogue, Trey Songz, Sam Smith. RSL Awards Fellow
	www.rslawards.com/rsl-fellow-matt-prime/ *https://artistpublishinggroup.tumblr.com/producers#matt-prime*		
Karen Ramirez	Artist	University of Westminster BA (hons) Commercial Music	Top 10 UK single and US Hot Dance Club Play Chart No. 1
	https://en.wikipedia.org/wiki/Karen_Ramirez		
Raye	Artist	BRIT School	No. 3 UK single. BRIT Award nominee
	https://en.wikipedia.org/wiki/Raye_(singer)		

Name	*Industry role*	*School/college/project*	*Career highlights*
Reef – Dominic Greensmith, Kenwyn House, Jack Bessant	Band	ICMP (when the Guitar Institute); BassTech & Drumtech – on the West London Institute of Higher Education diploma course	Eight Top 20 UK singles
	www.icmp.ac.uk/about-icmp/student-successes/reef		
Dave Rene	A&R	Point Blank	Leading EDM A&R at Interscope Records
	www.hollywoodreporter.com/news/general-news/edm-major-label-atlantic-interscope-astralwerks-324750/ *www.pointblankmusicschool.com/about-point-blank/college-student-success/*		
Justin Sandercoe	Guitarist and educator	ICMP	Guitarist for major artists and creator of Justin Guitar educational on line guitar learning platform with over 100 million YouTube views, Justin Guitar
	www.icmp.ac.uk/about-icmp/student-successes/justin-sandercoe *www.justinguitar.com/*		
Ben Sargeant	Bass player, programmer and producer	ICMP	Bass player with the Brit Award nominated band The Script, amongst many other major artist credits
	www.icmp.ac.uk/about-icmp/student-successes/ben-sargeant-script		
Ed Sheeran	Artist	Academy of Contemporary Music (ACM), Access Creative College (then known as ACM); RSL Awards diploma holder; ACC Patron	One of the UK's most successful artists ever. BRIT, Ivor Novello and Grammy Awards and over 150 million record sales
	https://en.wikipedia.org/wiki/Ed_Sheeran		
Shingai Shoniwa (of Noisettes)	Artist	BRIT School and Midi Music Company	No. 2 UK single
	https://en.wikipedia.org/wiki/Shingai_Shoniwa *www.themidimusiccompany.co.uk/*		
Al Shux	Artist	University of Westminster BA (hons) Commercial Music	Songwriter and composer with Jay-Z, Alicia Keys and Snoop Dog and others. Grammy and MOBO winner; nominee for Golden Globe, Oscar, Ivor Novello, BRIT Award and Mercury Prize
	https://en.wikipedia.org/wiki/Al_Shux *https://en.wikipedia.org/wiki/List_of_alumni_of_the_University_of_Westminster#Music*		

Name	*Industry role*	*School/college/project*	*Career highlights*
Phil Simmonds	Session Bassist *www.bimm.ac.uk/alumni/phil-simmonds/*	BIMM	Bass player for Jessie J and many more
SKisM	DJ *www.cmsounds.com/alumni/skism* *https://bassmusic.fandom.com/wiki/SKisM*	CM (formerly Community Music)	Internationally successful DJ
Fraser T Smith	Guitarist, songwriter and producer *www.icmp.ac.uk/about-icmp/student-successes/fraser-t-smith* *www.rslawards.com/rsl-fellow-fraser-t-smith/*	ICMP (when Guitar Institute); West London Institute of Higher Education course	Grammy, BRIT and Ivor Novello winner; collaborator with leading artists from Dave and Stormzy to Adele and Craig David. RSL Awards Fellow
Ash Soan	Drummer *www.bimm.ac.uk/alumni/ash-soan/* *http://www.francisseriaudrums.com/*	BIMM (when DrumTech)	Drummer on 34 Top 10 Albums (14 No. 1's), and 14 Top 10 singles (seven No. 1s)
Jessica Staveley-Taylor	Artist *https://en.wikipedia.org/wiki/The_Staves*	LIPA	Member of the Staves, internationally successful UK originated folk band
Shereece Storrod	Vocalist and artistic director *http://www.blackvoices.co.uk/about* *www.rslawards.com/rsl-fellow-shereece-storrod/*	University of Westminster BA (hons) Commercial Music	Artistic Director and vocalist with Black Voices. RSL Awards Fellow
Sandi Thom	Artist *https://en.wikipedia.org/wiki/Sandi_Thom* *www.sandi-thom.com/*	LIPA (along with current band members)	No. 1 UK single
Ben Thompson	Drummer with Two Door Cinema Club *www.bimm.ac.uk/alumni/ben-thompson/*	BIMM	UK No. 2 album with Two Door Cinema Club, and Vic Firth and Zildjian endorsee

Name	*Industry role*	*School/college/project*	*Career highlights*
Rich Thornton	Educator	BIMM	Co-owner and Managing Director of the Bristol Rock Centre
	www.bimm.ac.uk/alumni/rich-thornton/		
Toploader	Band	New Deal for Musicians (run by ACC when Armstrong Learning and Access to Music)	Top 10 singles and albums plus multiple BRIT Award nominees
	www.thenorthernecho.co.uk/opinion/latest/4176456.death-knell-tolls-rock-n-dole/		
	https://en.wikipedia.org/wiki/Toploader		
Tom Walker	Artist	London College of Creative Media	UK No. 1 album. BRIT Award winner
	www.lccm.org.uk/about-us/alumni/music/tom-walker/		
	https://en.wikipedia.org/wiki/Tom_Walker_(singer)		
Harry 'Haz' Wheaton	Bass guitarist	BIMM	Bass player with Hawkwind
	www.bimm.ac.uk/alumni/harry-haz-wheaton/		
Vanessa White	Singer and band member in The Saturdays	Access Creative College (formerly Access to Music)	With The Saturdays, 13 Top 10 singles and five Top 10 albums
	https://en.wikipedia.org/wiki/Vanessa_White		
Dani Wilde	Blues artist	BIMM	UK based Blues singer songwriter signed to USA labels, touring the world and with three No. 1s on iTunes official Blues Music Charts
	www.bimm.ac.uk/alumni/dani-wilde/		
	www.daniwilde.com/about		
Jake Williams aka Rex the Dog	DJ and producer	Brighton Rock	Leading DJ, remixer with Top 10 singles
	https://mutesong.com/writers/rex-the-dog/		
Amy Winehouse	Artist	BRIT School	Legend – first UK female artist to win five Grammys; BRIT and Ivor Novello Awards plus many other accolades
	https://en.wikipedia.org/wiki/Amy_Winehouse		
Sam Winwood	Music Business Creative	University of Westminster BA (hons) Commercial Music	Creative career at Sony, MCA, Kobalt working with major artists. RSL Awards Fellow
	www.rslawards.com/rsl-fellow-sam-winwood/		

Name	*Industry role*	*School/college/project*	*Career highlights*
The Wombats (Matthew Murphy, Tord Overland Knudsen, Dan Haggis)	Band	LIPA	Top 5 UK album
	https://en.wikipedia.org/wiki/The_Wombats		
Martin Wright	Drummer and educator	West London Institute of Higher Education/ Drumtech	Player for major artists and now BIMM Brighton Principal
	www.bimm.ac.uk/lecturers/martin-wright/		
Ben Wynter	Music entrepreneur	University of Westminster BA (hons) Commercial Music	Music entrepreneur who has been instrumental in driving cultural change in the music industry, particularly at the PRS Foundation and at AIM
	www.musicweek.com/labels/read/aim-hires-ben-wynter-as-entrepreneurship-outreach-manager/082170 *https://prsfoundation.com/power-up-background/*		
The Zutons	Band	New Deal for Musicians (run by ACC when Armstrong Learning and Access to Music)	Top 10 singles and albums and nominees for BRIT Awards and Mercury Music Prize
	www.thenorthernecho.co.uk/opinion/latest/4176456.death-knell-tolls-rock-n-dole/ *https://en.wikipedia.org/wiki/The_Zutons*		

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Interviews, Conversations and Questionnaires

Thanks to the many people who I have interviewed for this book. They have all given time and energy to speak with me, often writing additional notes to inform the facts I have presented and checking and agreeing my transcriptions of our conversations. The exact dates of these interviews are provided with most being undertaken during the latter weeks of 2020 or early months of 2021. In addition, I refer in the text to several conversations had with leading musicians. For these the date and place of these conversations are recorded to provide context. For several other music industry figures, I also conducted a questionnaire about their musical experiences in 2000 at the University of Westminster and so I record their comments as coming from their written responses to this questionnaire and as a result of various conversations with them over time. A further number of interviews with former students who have achieved highly in music are featured on the RSL Awards website at www.rslawards.com/rsl-fellowship/.

Interviewee	Organisations in Music Education	Date of Interview/ Questionnaire/ Conversation
Armatrading, Joan	Artist	22/23 January 2000*
Armstrong, Adrian	Armstrong Learning and Access Creative College (formerly Access to Music), New Deal for Musicians	25 January 2021
Barnard, David	Roland UK, Musicians' Union	2 March 2021
Beadle, Richard	University of Westminster, Artist See: *www.rslawards.com/rsl-fellowship/*	20 January 2021
Bennett, Joe	Registry of Guitar Teachers, Bath Spa University, Berklee, RSL Awards, Total Guitar	12 April 2021
Brewster, Wozzy	Midi Music Company	10 February 2021
Brown, Tim	Raw Material	25 February 2021
Burns, Rob	MUzitech, RSL Awards, BassTech (latterly ICMP) University of Otago, Musician	15 February 2021
Cartwright, Deirdre	BBC Rockschool, RSL Awards, Musician	23 March 2021
Clark, Jodie	BRIT School	16 April 2021
Coker, Christina	Youth Music and Hackney Music Development Trust	28 April 2021
Cotton, Pat	LCCM, University of Westminster	5 March 2021
Crosby, Gary	Tomorrow's Warriors	19 March 2021
Cruickshank, Alexa	BRIT School	16 April 2021
Crowe, Maggie	BPI, BRIT Trust	10 March 2021

**took place at LIPA Interactive 2000 Conference*

Interviewee	Organisations in Music Education	Date of Interview/ Questionnaire/ Conversation
D'Amore, Abi	Musical Futures	8 July 2020
Dickinson, Bruce	ACM, BIMM, Water Bear	8 February 2021
Dumbreck, Allan	North Glasgow College, Universities of Westminster and West of Scotland, BPI	2 February 2021
Duncan, Katrina	Youth Music, Sound Connections	5 March 2021
Featherstone-Witty, Mark	BRIT School, LIPA	2 March 2021
Gallagher, Benny	Artist	22/23 January 2000*
Gleadhill, Andy	Bristol Music Service	23 December 2020
Gregory, Terry	BassTech, ICMP, RSL Awards, Musician	26 March 2021
Griffiths, Matt	CEO – Youth Music 2012 to present	3 August 2021
Grimes, Carol	Singer and Workshop Leader, RSL Awards	5 March 2021
Harris, Keith	Artist Manager, University of Westminster, Music Managers' Forum	25 January 2021
Kirkham, Paul	ICMP	18 March 2021
Lee, Sara	Irene Taylor Trust	22 February 2021
Lulu	Artist	April 2000 *(Questionnaire)*
Mar-Molinero, Dan	University of Southampton	6 July 2020
McGrellis, Luke	Universal Music, University of Westminster See: *www.rslawards.com/rsl-fellowship/*	14 December 2020
Olarewaju, Muyiwa	Premier Radio, University of Westminster See: *www.rslawards.com/rsl-fellowship/*	14 December 2020
Nelken, Rachel	Brighton Rock, PRS Foundation, Raw Material, Point Blank, Artstrain	11 March 2021
Ocean, Billy	Artist	April 2000 *(Questionnaire)*
O'Donnell, Dave	CM (formerly Community Music)	22 February 2021
O'Hagan, Susie	Princes' Trust	2 February 2021
Pailthorpe, Mike	Brighton Rock, Northbrook College	6 April 2021
Parry, Crispin	British Underground, University of Westminster See: *www.rslawards.com/rsl-fellowship/*	14 December 2020
Prime, Matt	University of Westminster, Artist See: *www.rslawards.com/rsl-fellowship/*	20 January 2021
Ridgeon, John	Access to Music, Leicestershire Music Service	26 January 2021
Riley, Mykaell	University of Westminster and BMRU	27 January 2021
Scott, Derek	West London Institute of HE, Universities of Salford and Leeds, Ashgate Publishing	26 January 2021

Interviewee	Organisations in Music Education	Date of Interview/ Questionnaire/ Conversation
Seriau, Francis	Drumtech (now part of BIMM)	12 February 2021
Smith, Fraser T	West London Institute of HE, Artist See: *www.rslawards.com/rsl-fellowship/*	9 March 2021
Stephens, John	ILEA, Youth Music, National Curriculum for Music Working Group	13 April 2021
Storrod, Shereece	Black Voices, University of Westminster, Artist See: *www.rslawards.com/rsl-fellowship/*	10 December 2020
Sulkin, David	Youth Music	6 April 2021
Tickell, Alison	CM (formerly Community Music)	12 February 2021
Trubridge, Horace	Musicians' Union and HAMMA	16 March 2021
Ward, David	Gateway School, APRS, James	11 March 2021
Whittard, Pete	ICMP	2 March 2021
Winwood, Sam	University of Westminster, Kobalt	20 January 2021
Winwood, Muff	Sony Records, Songwriter and Producer	April 2000 *(Questionnaire)*
Worden, Stuart	BRIT School	16 April 2021
Wright, Martin	West London Institute of HE, BIMM, Musician	2 February 2021

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Beyond the RSL Awards team, the material in Part 2 relies on the contributions from my many interviewees and our RSL Fellows listed in the Bibliography, too numerous to mention individually here by name. They all gave their time freely and happily, providing much encouragement to me throughout with so many reminiscences and laughs along the way. These kept up my enthusiasm and determination as I wrote this mainly during the Covid 19 lockdowns of 2020 and 2021. Their dedicated work is what I aim to present and celebrate here, and I am immensely grateful that they afforded me the opportunity to tell this part of their stories. I would also especially like to thank Derek Scott, my longstanding colleague and friend, whose hugely helpful comments improved the final text's precision and focus immensely.

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While there may be many things that could be added to what I have written, my hope is that students, teachers and policy makers will find material here to encourage brave and inventive work that will make the music of the future in our schools, colleges and universities ever more inspirational and exciting.

Norton York

Appendices

Timeline of Pop Music Education and Related Organisations from 1970s to 2020

This timeline reflects the main events in the development of the pop music education history as recorded in this book

Year	Organisation's foundation date and later names/identities
1972	Musicians' Union Rock Workshop Unit first performance, latterly known as MUzitech
1979	Gateway School of Recording is founded in Balham by Dave Ward
1982	Francis Seriau launches drum lessons with a brand, soon to be known as Drum Tech, later to be joined by Tony Muschamp who starts a Bass guitar school as a co-operative venture alongside Drum Tech
1983	CM (then known as Community Music) starts, soon after initiating a project funded by Manpower Services Commission delivering innovative music workshops
1984	Tony Muschamp leaves his venture with Francis Seriau
1985	CM publish John Stevens' *Search and Reflect* (re-published by RSL Awards in 2007)
	Perth College starts Pop Music Performance courses
	BTEC (Business and Technology Education Council) develop National Diploma in Music Technology
	Tony Muschamp launches the Musicians' Institute in London, which latterly has become the London Music School
1985–6	Alan Limbrick starts Guitar Institute and the Bass Tech name is launched
1986	West Lothian College Music Business course is launched by Gordon Campbell
1986–7	HAMMA (Hackney Agency for Music Marketing Action) is founded
1987	CM (the Community Music) starts the first Music Technology course in the community music sector for young offenders in North Kensington with the Probation Service
1988	First Musicians' Union-backed Brighton Rock Summer School led by Norton York
	Foundation of Institute of Popular Music at the University of Liverpool
1989	Music business courses start at the City University Cultural Industries Unit led by Denise Stanley
1990	First full-time courses (three-month and one-year) launch at Drum Tech led by Francis Seriau

1990 Music Foundation Course launches in association with Guitar Institute, Bass Tech, and Drum Tech at West London Institute of Higher Education and led by Norton York

University of Salford degree in Popular Music and Recording first launches

1991 Rockschool Ltd publish and examine world's first graded pop music exams for guitar, bass guitar and drums, led by Norton York and Simon Pitt, with syllabi written by Alan Limbrick, Rob Burns and Francis Seriau

BRIT (British Record Industry Trust) School opens in Croydon

Tomorrow's Warriors launches led by Gary Crosby and Janine Irons

1992 Register of Guitar Teachers opens, with its own pop and rock electric guitar syllabus

First Radio 1/MU/BPI sponsored Sound City Festival in Norwich

Access to Music is established by John Ridgeon and Linda Cummins, now part of Access Creative College led by Adrian Armstrong. First Access to Music Training to Work programme launches for musicians to become tutors in schools

MMF (Music Managers' Forum) is initiated, soon to create a suite of innovative education programmes for aspiring artist managers

First 'In the City' Music Business Conference in Manchester

1993 University of Westminster BA (hons) Commercial Music launches on BBC Radio 1 with Damon Albarn of Blur on the Mark Goodier show and Norton York, the first course leader

RAW Material starts, now Raw Material Music and Media and based in Brixton

CM (then Community Music) begin a one-year accredited music technology course approved by the Open College Network

Prince's Trust Rockschool is piloted by RSL Awards Ltd (then Rockschool), latterly known as Sound Live

BBC Radio 1 and MU run Brighton Rock summer school as a music festival of live broadcasts from Brighton venues

1994 Confetti Institute of Creative Technologies opens in Nottingham

Point Blank school is started in London by Rob Cowan

1995 University of Salford lead Project Pop funded by the Higher Education Funding Council for England (HEFCE)

Thames Valley University, now University of West London, approve Drum tech, Guitar Institute and Bass Tech to run two-year Higher Education Diploma course

Midi Music Company launches in London

1995 Irene Taylor Trust starts to use pop music for song-writing and performance workshops in prisons

1996 First edition of Music Education Directory, compiled by Allan Dumbreck, is published listing pop music courses in UK supported by the BPI (British Phonographic Industry Ltd)

LIPA opens to students for the first time led by Mark Featherstone-Witty

Prince's Trust Rockschool participants open the Hyde Park 'Masters of Rock' concert with an audience of 120,000 people

1997 Academy of Contemporary Music (ACM) opens as a collaboration between Phil Brookes and Andertons Music. Brookes had been a guitar pupil of Alan Limbrick of the Guitar Institute. Bruce Dickinson joins soon after as a lead teacher at ACM

Prince's Trust Rockschool/Sound Live participants perform for Nelson Mandela and Prince Charles' charity concert in Johannesburgh, South Africa alongside the Spice Girls, Billy Ocean and Omar for the Nations Trust in collaboration with the Soweto Pelmama Academy

1998 Guitar Institute, Drum Tech and Bass Tech launch their first degree course with Thames Valley University (now University of West London)

Prince's Trust Rockschool/Sound Live participants perform at the official reception to celebrate Prince Charles' fiftieth birthday at Buckingham Palace, possibly the first pop group to perform in the Buckingham Palace throne room

1998–9 Asian Dub Foundation develop their education project, ADFED, based on their own work and learning from within CM (then known as Community Music)

1999 Youth Music is set up with funding from the National Lottery and led by Christina Coker

New Deal for Musicians launches

Access to Music win their first contract for New Deal for Musicians' Music Industry Consultancy Service (in 6 of 10 regions across UK)

2000 Urban Development is founded in London, now known as UD Music

Ashgate series of books on popular music launches, with Derek Scott as general editor. This goes on to produce a wide range of academic research texts on over 130 subjects

2001 First Foundation degree in popular music launches at Bath Spa University

Launch of BA (hons) Commercial Music at University of West of Scotland (the University of Paisley)

2001 Bruce Dickinson, having left ACM, collaborates with others to launch BIMM (initially the Brighton Institute of Modern Music) in Brighton. BIMM is now known as the BIMM Institute

RSL awards Ltd (Rockschool) launch world's first popular piano and keyboards syllabus, written by Adrian York

Princes' Trust Sound Live participants perform at the Celebrate South Africa Freedom Day concert alongside young musicians from South Africa for Nelson Mandela and Tony Blair and a 30,000 strong Trafalgar Square audience to celebrate seven years of democracy playing with Billy Ocean and Labi Siffre

MAS Records founded by Kevyn Gammond at Kidderminster College with patrons including Robert Plant

2002 Adrian Armstrong launches Armstrong Learning in Manchester and succeeds in bidding for a regional New Deal for Musicians contract

Access to Music launch British Academy of New Music in London opened by its patron, Sir George Martin, soon to initiate its Level 4 Artist Development Programme there

2003 Launch of JustinGuitar by Justin Sandercoe at *www.justinguitar.com/about*

2004 RSL Awards Ltd (Rockschool) launch world's first popular music vocals examinations

2005 Guitar Institute and Basstech is sold by Alan Limbrick to Paul Kirkham supported by Pete Whittard. Later renamed ICMP, it settles in new premises in north-west London

Armstrong Learning collaborate with Access to Music to win the new national contract to run New Deal for Musicians

RSL Awards and Access to Music collaborate on a national programme of music vocational qualifications which forms the basis of the first versions of the RSL Awards' Music Practitioners qualifications

First Access to Music Awards ceremony hosted by BBC Radio 1's Edith Bowman at BAFTA

Launch by RGT of world's first popular music theory examinations

2007 Access to Music launch Foundation Degree for Session Musicians at Royal Northern College of Music

2008 ArtsTrain is founded by Rachel Nelken

BIMM opens its college in Bristol

ACM wins Queen's Award for Enterprise

2009 Armstrong Learning buys Access to Music

ACM opens campus in Oklahoma, USA

2010 Francis Seriau sells Drum Tech, by then the Tech Music Schools, to Sovereign Capital to become part of BIMM

2011 BIMM opens in Dublin and changes its name to the British and Irish Modern Music Institute

2012 Fourth iteration of Rockschool's iconic guitar, bass and drums syllabus, recorded at The Farm Studios owned by Genesis

Trinity Rock graded pop and rock music exams are launched

2013 BIMM opens in Manchester

ACM is sold to Kainne Clements, co-owner of Metropolis Studios

Launch of MusicGurus on-line music school at *www.musicgurus.com*

2015 BIMM opens in Berlin

Point Blank opens in Silverlake, Los Angeles

RSL Awards launches collaboration with AMEB (the Australian Music Examination Board) to provide RSL Awards qualifications in Australia and New Zealand

2016 RSL Awards (Rockschool) launches world's first music production graded music examinations

RGT becomes part of London College of Music Examinations

2017 BIMM opens in Birmingham

Point Blank opens in San José, Ibiza

RSL Awards opens subsidiary companies to manage its examinations in China, India and Spain

2018 Fifth iteration of RSL Awards' (Rockschool) iconic guitar, bass and drums syllabus, recorded at Peter Gabriel's Real World studios

RSL Awards wins Queen's award for Enterprise

The music college, Water Bear, opens in Brighton

2019 BIMM opens in Hamburg

BIMM is granted degree-awarding powers in the UK by an Order from the Privy Council

Point Blank opens in Hangzhou, China

Youth Music launch the 'Exchanging Notes' report

2020 RSL Awards (Rockschool) launches on-line globally, with live graded exams, and commits to significant gender and ethnic diversity in all future syllabi, including its first ever Classical piano syllabus launched in the same year and with new Classical violin and Pop vocals following in 2021

RSL Awards launches its Learning Platform to support on-line learning and teaching for instrumentalists and singers – see *www.rslawards.com/rsl-learning-platform*

Music Awards used in Data on GCSE, A–level Music and Pop Music qualifications

The tables below list the Formal Pop Music qualifications taken under the aegis of Ofqual in 2020 for the four main relevant awarding organisations, BTEC, RSL Awards, UAL and NCFE which have been included in Table 1: 25- and 26-year trend changes in school and college (including training providers) Music Qualifications in England 1994–2020 (by academic year) (page 13).

As this Pop Music data has not been presented in academic studies before in this form, the numbers of candidates in each qualification are listed, quarter by quarter across the calendar year.

As the data for GCSE and A-level Music is better known by researchers, only a list of the exam boards and their relevant qualifications is given below which have been used to calculate their candidature totals from relevant Ofqual data.

Source

The data used to formulate figures presented in the analysis of number of candidates for these qualifications are drawn from government data sets at: *https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/959978/Data_tables_for_annual_qualifications_market_report_academic_year_2019_to_2020.xlsx* (accessed on 2 September 2021).

Qualifications

The following lists of qualifications have been included in our count of numbers of Pop Music candidates for these qualifications from 2019–2020, quarter by quarter.

RSL Awards

Qualification Number and Title		*2020.4*	*2020.3*	*2020.2*	*2020.1*	*2019.4*	*2019.3*	*2019.2*	*2019.1*
601/7988/0	RSL Level 1 Award For Music Practitioners	0	85	0	5	0	125	0	0
601/7995/8	RSL Level 1 Certificate For Music Practitioners	0	35	0	35	0	30	0	0
601/7994/6	RSL Level 1 Diploma For Music Practitioners	0	30	0	10	0	25	0	0
601/7993/4	RSL Level 1 Extended Certificate For Music Practitioners	0	50	0	0	0	70	0	0
501/0504/8	RSL Level 1 Award for Music Practitioners	0	0	0	0	0	35	0	0
603/6426/9	RSL Level 1 Award in the Creative Music Industry	0	0	0	0	0	95	0	0
501/0656/9	RSL Level 1 Certificate for Music Practitioners	0	0	0	0	0	1,490	0	0
600/6654/4	RSL Level 1 Certificate in Business for Music Practitioners	0	0	0	0	0	160	0	0
603/3305/4	RSL Level 1 Certificate in Performance for Music Practitioners	0	60	0	0	0	0	0	0
603/3306/6	RSL Level 1 Certificate in Technology and Composition for Music Practitioners	0	20	0	0	0	0	0	0
603/6427/0	RSL Level 1 Certificate in the Creative Music Industry	0	0	0	0	0	50	0	0
603/6428/2	RSL Level 1 Extended Certificate in the Creative Music Industry	0	0	0	0	0	10	0	0
601/7989/2	RSL Level 2 Award For Music Practitioners	0	10	0	0	0	0	0	0
601/7990/9	RSL Level 2 Certificate For Music Practitioners	0	75	0	0	0	0	0	0
601/7992/2	RSL Level 2 Diploma For Music Practitioners	0	1,360	0	15	0	0	0	0
601/7991/0	RSL Level 2 Extended Certificate For Music Practitioners	10	130	0	10	0	0	0	0
600/6656/8	RSL Level 2 Certificate in Composition for Music Practitioners	0	0	0	0	0	85	0	0
600/6655/6	RSL Level 2 Certificate in Performance for Music Practitioners	0	0	0	0	10	1,590	0	0
603/3303/0	RSL Level 2 Certificate in Performance for Music Practitioners	5	2,355	0	0	0	0	0	0
603/3304/2	RSL Level 2 Certificate in Technology and Composition for Music Practitioners	15	1,020	0	0	0	0	0	0
600/6657/X	RSL Level 2 Certificate in Technology for Music Practitioners	0	0	0	0	15	1,065	0	0
501/0654/5	RSL Level 2 Subsidiary Diploma for Music Practitioners	0	0	0	0	0	45	0	0
600/6607/6	RSL Level 3 Certificate For Music Practitioners	5	20	0	5	0	50	0	0
600/6609/X	RSL Level 3 Diploma For Music Practitioners	0	165	0	50	0	80	0	0
600/6611/8	RSL Level 3 Extended Certificate For Music Practitioners	0	75	0	10	0	120	0	0
600/6612/X	RSL Level 3 Extended Diploma For Music Practitioners	0	795	0	0	0	730	0	0
601/7693/3	RSL Level 3 Extended Diploma For Music Practitioners	0	270	0	0	5	345	0	0
600/6613/1	RSL Level 3 Subsidiary Diploma for Music Practitioners	5	665	0	20	0	1,140	0	0
601/7691/X	RSL Level 3 Subsidiary Diploma for Music Practitioners	0	605	0	0	0	650	0	0
	TOTAL	**40**	**7825**	**0**	**160**	**30**	**7,990**	**0**	**0**
		RSL 2020 = 8,025				**RSL 2019 = 8,020**			

BTEC Awards

Qualification Number and Title		*2020.4*	*2020.3*	*2020.2*	*2020.1*	*2019.4*	*2019.3*	*2019.2*	*2019.1*
600/6818/8	Pearson BTEC Level 1/Level 2 First Award in Music	35	9,195	0	75	40	4,240	4,595	20
600/8640/3	Pearson BTEC Level 1/Level 2 First Certificate in Music	0	95	0	0	0	90	0	0
601/0261/5	Pearson BTEC Level 1/Level 2 First Diploma in Music	0	20	0	0	0	45	0	0
601/0260/3	Pearson BTEC Level 1/Level 2 First Extended Certificate in Music	0	80	0	0	0	40	20	0
603/2973/7	Pearson BTEC Level 1/Level 2 Tech Award in Music Practice	20	1,320	0	0	0	0	0	0
601/4095/1	Pearson BTEC Level 2 Certificate in Music for Practical Performance	0	15	0	0	0	0	10	0
601/4096/3	Pearson BTEC Level 2 Diploma in Music for Practical Performance	0	10	0	10	10	20	30	15
603/2475/2	Pearson BTEC Level 2 Diploma in Music Industry Skills	0	160	0	0	0	125	20	0
601/4142/6	Pearson BTEC Level 2 Extended Certificate in Music for Practical Performance	0	20	0	25	10	20	30	20
600/6682/9	Pearson BTEC Level 3 90-credit Diploma in Music (QCF)	0	390	0	0	0	505	115	0
600/6683/0	Pearson BTEC Level 3 90-credit Diploma in Music Technology (QCF)	0	165	0	0	5	325	35	0
500/7718/1	Pearson BTEC Level 3 Certificate in Music (QCF)	10	165	0	0	5	320	270	0
500/7870/7	Pearson BTEC Level 3 Certificate in Music Technology (QCF)	0	165	0	0	0	50	15	0
500/7871/9	Pearson BTEC Level 3 Diploma in Music (QCF)	0	125	0	0	0	225	245	0
500/7837/9	Pearson BTEC Level 3 Diploma in Music Technology (QCF)	0	55	0	0	0	55	105	0
500/7717/X	Pearson BTEC Level 3 Extended Diploma in Music (QCF)	0	685	0	0	0	30	20	0
500/7716/8	Pearson BTEC Level 3 Extended Diploma in Music Technology (QCF)	0	275	0	0	0	610	225	0
603/3027/2	Pearson BTEC Level 3 National Certificate in Music Performance	35	55	0	0	0	325	45	0
603/2688/8	Pearson BTEC Level 3 National Certificate in Music Technology	30	50	0	0	25	35	0	0
601/7350/6	Pearson BTEC Level 3 National Diploma in Music Technology	5	65	0	0	5	10	5	0
603/1232/4	Pearson BTEC Level 3 National Extended Certificate in Digital Music Production	0	110	0	0	20	90	20	0
601/7090/6	Pearson BTEC Level 3 National Extended Certificate in Music Performance	0	330	0	0	0	10	0	0
603/3071/5	Pearson BTEC Level 3 National Extended Diploma in Music	0	95	0	0	0	35	0	0
601/7351/8	Pearson BTEC Level 3 National Extended Diploma in Music Technology	0	160	0	0	0	150	0	0
603/3072/7	Pearson BTEC Level 3 National Foundation Diploma in Music	0	450	0	0	0	75	0	0
603/0211/2	Pearson BTEC Level 3 National Foundation Diploma in Music Technology	85	120	0	0	90	125	20	0
500/7844/6	Pearson BTEC Level 3 Subsidiary Diploma in Music (QCF)	0	790	20	0	0	565	565	0
500/7872/0	Pearson BTEC Level 3 Subsidiary Diploma in Music Technology (QCF)	0	405	0	0	0	255	270	0
	TOTAL	**220**	**15,570**	**20**	**110**	**210**	**8,375**	**6,660**	**55**
		BTEC 2020 = 15,920				**BTEC 2019 = 15,300**			

NCFE Awards

Qualification Number and Title		*2020.4*	*2020.3*	*2020.2*	*2020.1*	*2019.4*	*2019.3*	*2019.2*	*2019.1*
501/1133/4	NCFE Level 1 Award in Music Technology	15	80	15	110	160	140	125	120
500/9177/3	NCFE Level 1 Certificate in Performance Skills	0	30	0	15	10	60	15	25
601/6777/4	NCFE Level 1 Technical Award in Music Technology	10	180	0	0	5	135	0	0
600/6990/9	NCFE Level 2 Certificate in Creative Studies: Performance Skills	0	15	0	0	0	0	0	10
501/1216/8	NCFE Level 2 Certificate in Music Technology	30	75	30	60	20	555	285	25
500/9918/8	NCFE Level 2 Certificate in Performance Skills	10	80	25	0	65	80	60	40
603/2960/9	NCFE Level 1/2 Technical Award in Performance Skills	0	420	0	0	0	25	75	0
601/5637/5	NCFE Level 2 Diploma in Performance Skills	0	0	0	0	0	15	0	0
501/1226/0	NCFE Level 2 Extended Certificate in Music Technology	0	0	0	0	0	65	5	0
601/6774/9	NCFE Level 2 Technical Award In Music Technology	5	685	0	0	0	400	20	10
601/6779/8	NCFE Level 3 Applied General Certificate in Music Technology	0	10	0	0	0	25	0	0
601/5481/0	NCFE Level 3 Diploma in Performance Skills	0	15	0	0	0	10	0	0
	TOTAL	**70**	**1590**	**70**	**185**	**260**	**1,510**	**585**	**230**
		NCFE 2020 = 1,915				**NCFE 2019 = 2,585**			

UAL Awards

Qualification Number and Title		*2020.4*	*2020.3*	*2020.2*	*2020.1*	*2019.4*	*2019.3*	*2019.2*	*2019.1*
601/6489/X	UAL Level 1 Award in Music, Performing and Production Arts	0	10	60	0	0	45	0	0
601/6491/8	UAL Level 1 Diploma in Music, Performing and Production Arts	0	80	240	0	0	565	0	0
601/6464/5	UAL Level 2 Award in Music, Performance and Production	0	0	45	0	15	1,100	365	0
601/6465/7	UAL Level 2 Diploma in Music Performance and Production	0	110	635	0	15	825	235	0
601/6472/4	UAL Level 3 Diploma in Music Performance and Production	15	135	1,540	0	0	50	0	0
601/6475/X	UAL Level 3 Extended Diploma in Music Performance and Production	0	205	1,200	0	0	240	0	0
	TOTAL	**15**	**540**	**3,720**	**0**	**30**	**2,825**	**600**	**0**
		UAL 2020 = 4,275				**UAL 2019 = 3,455**			

GCSE and A-level Qualifications

AQA Education	AQA Level 3 Advanced GCE in Music	A-level
AQA Education	AQA Level 3 Advanced Subsidiary GCE in Music	AS-level
AQA Education	AQA Level 1/Level 2 GCSE (9–1) in Music	GCSE (9 to 1)
OCR	OCR Level 3 Advanced GCE in Music	A-level
OCR	OCR Level 3 Advanced Subsidiary GCE in Music	AS-level
OCR	OCR Level 1/Level 2 GCSE (9–1) in Music	GCSE (9 to 1)
Pearson Education Ltd	Pearson Edexcel Level 3 Advanced GCE in Music Technology	A-level
Pearson Education Ltd	Pearson Edexcel Level 3 Advanced GCE in Music	A-level
Pearson Education Ltd	Pearson Edexcel Level 3 Advanced Subsidiary GCE in Music Technology	AS-level
Pearson Education Ltd	Pearson Edexcel Level 3 Advanced Subsidiary GCE in Music	AS-level
Pearson Education Ltd	Pearson Edexcel Level 1/Level 2 GCSE (9–1) in Music	GCSE (9 to 1)
WJEC-CBAC	WJEC Level 3 Advanced GCE in Music	A-level
WJEC-CBAC	WJEC Eduqas Level 3 Advanced GCE in Music	A-level
WJEC-CBAC	WJEC Level 3 Advanced Subsidiary GCE in Music	AS-level
WJEC-CBAC	WJEC Eduqas Level 3 Advanced Subsidiary GCE in Music	AS-level
WJEC-CBAC	WJEC Eduqas Level 1/Level 2 GCSE (9–1) in Music	GCSE (9 to 1)

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Teaching Music to Future Stars: Adele, Ed Sheeran, Leona Lewis, Jess Glynne, Amy Winehouse, Michael Kiwanuka, and Fraser T Smith all took Formal Pop Music courses founded in the UK in the last 30 years. So did many more young people who now write and produce hit tunes, or work in the music industry creating brilliant music for diverse audiences to enjoy. Just like their contemporaries in Fashion, Film, Art and Design, these young people benefitted from their education, and this is the story of how pioneering music educators made that possible, overcoming the objections of the traditionalists along the way.

Since 1960 British music has been a global success story but the UK's traditional music education system was slow to understand and react to this. That left an opportunity to create an alternative music education in Britain which embraces Pop Music in all its forms and supports young people's desires and ambitions to perform and write it, or work within its industries. This is the story of how and why that change happened, told by the people who founded its key organisations – from BIMM, ICMP and ACC to the BRIT School, LIPA and RSL Awards.

For music students, this book may explain why your course or college exists at all. For teachers, it may either challenge your assumptions about what you teach and why or reinforce your existing ethos. For policy makers, it will demonstrate how nearly half the young people who choose to study Music, but do not take the traditional GCSE, A-level or Classical Music route, contribute greatly to Britain culturally and economically and offer hope for a future full of musical enjoyment and achievement.

Norton York is the founder of RSL Awards. In the last 30 years he has established a university music department, pioneered graded and vocational music qualifications adopted in more than 50 countries, and has advised and worked with many UK and international government and music industry organisations. As a musician and educator, he has collaborated with leading artists including Dave Stewart, Billy Ocean, Lulu and Labbi Siffre, while alumni from his courses and awards have gone on to win BRIT Awards and GRAMMYs as well as inhabiting the recording studios, stadium stages and executive offices of the music industry around the world.

'As the driving force behind the world's first graded examinations in Rock and Pop, Norton York has had a transformational impact on Popular Music education. In this book, he situates his remarkable achievements in a passionate account of the long struggle to give legitimacy to formal training in Popular Music and of his determination to work towards a truly democratic music culture.'

Derek Scott, Emeritus Professor of Critical Musicology, University of Leeds

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