

THE OHMI TEACHING PILOT

Birmingham City University Music Education Research Team.

Dr Victoria Kinsella, Emma Nenadic, Professor Martin Fautley and Dr Adam Whittaker.



BIRMINGHAM CITY
Faculty of Health, Education
and Life Sciences



Music Education in England

Abramo (2012:41) observes,

...musical instruments' designs sometimes turn impairments into disabilities. A person might be very musical and enjoy the violin, saxophone, or piano. But if the individual does not have the use of both arms, he or she is unable to play these instruments. ... instruments are created by human artisans. So, from a social model perspective, because these instruments are not designed with a person with an impairment in mind, they prevent some individuals from making music with them even though their *impairments* do not inhibit them from enjoying music.



Musical Inclusion

The national plan for music England (DfE& DCMS 2011)

Children from all backgrounds and every part of England to have the opportunity to learn a musical instrument; to make music with others.

And offer:

... equality of opportunity for all pupils, regardless of race, gender, where they live, their levels of musical talent, parental income, whether they have special educational needs or disabilities; and whether they are looked after children.



OHMI teaching pilot.

- Primary aged children received one-to-one lessons over a period of one year.
- They also had the opportunity to play in ensembles and participate in masterclasses.
- As well as the activities for young people, all the teachers involved were supported through a variety of training activities and reflective sessions

Research objectives

1. To explore the scale and depth of the current inequalities in music education provision faced by physically disabled people and barriers to undifferentiated musical participation.
2. To investigate teacher training and support required to be able to deliver effective teaching to learners with a physical disability.
3. Consider the musical development of the learners where pedagogic interaction with the teacher is the focus. Although this is well explored in literature relating to the able bodied, there is much new ground to explore in working with those with a physical disability.



Methodology and methods

A qualitative approach was chosen which aligned with a social and democratic goal for being a transformative lens. The research involved:

- Observations of peripatetic music teaching sessions,
- Focus group interviews with the teachers,
- Observations of OHMI performances,
- Questionnaires completed by parents, teachers and young people.



The Research Findings: *Undifferentiated participation*

I had to get used to the instrument. It was new to the children so they didn't know any different. It was a first experience for them, just like any instrument for any young person. I've learnt to play the trumpet left handed, because if I'm playing it the same as them, I'm going through all the same principles as them.



The Research Findings:

Additional learning needs

I'm working with two children with cerebral palsy. Unlike following the typical musical steps and processes, I've got them to make up the in-between steps.

A key approach discussed here is that of allowing **the children** to break down the process. **The teacher did not prescribe** approaches but explored with the young people the most effective ways to develop practice.



The Research Findings:

Time

- The 30 minute lesson

Without the 30 minutes, progress would have been slow in the lesson. Extra time was needed so that they could progress to the same level as a child without a physical disability. This should not be considered additional, but is a right of the young person in order for them to truly experience equality.

- Being flexible with planning and lesson structure
- Engaging young people in creative activities



The Research Findings:

Metacognition and self-regulation

Key pedagogical strategies were evident in the music lessons that developed learner metacognition and self-regulation. These were:

- Discussions with learners about their learning, alongside questioning which supported evaluation.
- Setting the learners specific goals related to a range of skills and processes. This included technical skills but also wider creative learning approaches through improvising and imagination.



The Research Findings:

The Ensemble and distributed cognition

Rasmussen (2001 p.579) states that distributed cognition can help to produce:

...ideas and thoughts in a group which would probably not have occurred outside the group; thus, discussions in groups can lead to the acquisition of insights which no participants felt they possessed before taking part.



The Research Findings:

Collaboration and joined-up teaching

‘Breaking down the barriers’ is important for peripatetic teachers working in schools and for recognising the potential in collaboration. One teacher stated:

Once I’d broken that barrier with the class teacher they were quite forthcoming with more things, all of which aided our music lessons.



Conclusions

The scale and depth of the current inequalities in music education provision faced by physically disabled people and barriers to undifferentiated musical participation.

- More work needs to be done in terms of **accreditation** for young people who may have additional needs
- The instruments did offer the children the opportunity for **undifferentiated participation**, which has been noted as a key success for learners **increased self-esteem, as well as cultural and social development**.
- **Extra time** was needed in order to accommodate setting up the instrument, and the physical needs of the young people where response time may be slower. The financial implications of 30 minutes lessons needs to be factored into future funding.



Conclusions

The teachers, the training and support required to be able to deliver effective teaching to learners with a physical disability.

- Learners often need additional support. It is suggested that more **collaborative approaches to teaching and learning** would positively impact progress and progression significantly.



Conclusions

The learners, where pedagogic interaction with the teacher is the focus. Although this is well explored in literature relating to the able bodied, there is much new ground to explore in working with those with a physical disability.

- **Resilience and persistence** are central to musical learning for the OHMI learners and teachers,
- **Teacher flexibility** in planning and being responsive to learner needs.
- More of the findings and questions stemming from this research will be discussed tomorrow by Professor Martin Fautley and Dr Adam Whittaker at 10.50am.



**Please find the booklet on the Birmingham
Services for Education Music Service website
here:**

<https://servicesforeducation.co.uk/index.php/Music-Services/send.html>



Services for Education Music Service

Musical Inclusion

By
Dr Victoria Kinsella
Professor Martin Fautley
Sophie Gray

September 2018



THE OHMI TEACHING PILOT

Please tweet us if you have any questions, we would love to hear from you!

@DrToriKinsella

@DrFautley

@ENenadic

@DrAdamWhittaker



BIRMINGHAM CITY
Faculty of Health, Education
and Life Sciences



References.

- Abramo, J. (2012) Disability in the classroom: Current trends and impacts on music education. *Music Educators Journal*, 1 (1) pp. 39-45.
- DfE & DCMS (2011) 'The Importance of Music - A National Plan for Music Education'. London, Department for Education, and Department for Culture, Media, and Sport.
- Pitts, S. E. (2005) What makes an audience? Investigating the roles and experiences of listeners at a chamber music festival. *Music and Letters*, 86 (2) pp. 257-269.
- <https://www.ohmi.org.uk/latest-news-and-research.html>

