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THE ASSESSMENT OF MUSICIANSHIP IN
SELECTION FOR UK MUSIC THERAPY TRAINING:
PERFORMING 'MUSIC THERAPY MUSICIANSHIP'

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SUBMITTED IN FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF

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CONTENTS

CONTENTS	2
List of Tables	6
List of Figures	7
ACKNOWLEDGMENTS	8
ABSTRACT	9
CHAPTER 1: THE MUSICIANSHIP OF MUSIC THERAPY	10
1.1 What does Musicianship have to do with being a Music Therapist?	10
1.1.1 Music Therapists as Musicians	10
1.1.2 The Structure of the Study	14
1.2 Introductions to the Researcher, Music Therapy, and Musicianship	16
1.2.1 Researcher Perspective and Positionality	16
1.2.2 The Landscape of UK Music Therapy Training	20
1.2.3 Musicianship and Musicianships	26
1.3 Methodology	39
1.3.1 Theoretical Stance	39
1.3.2 A Critical Discourse Approach to Musicianship	41
1.3.3 Evaluation and Ethics	42
1.4 Investigating Musicianship in UK Music Therapy Training	44
CHAPTER 2: MUSICIANSHIP IN UK MUSIC THERAPY TRAINING (PRELIMINARY STUDY)	45
2.1 Literature on Music Therapy Training	45
2.1.1 Search Strategy	45
2.1.2 Books on Music Therapy	47
2.1.3 Journal Articles and Theses on Music Therapy Training	57
2.1.4 Summary of Music Therapy Training Literature	60
2.2 Preliminary Study Methods, Research Design and Ethics	62

2.2.1	Methods	62
2.2.2	Research Design	64
2.2.3	Ethics	65
2.3	How Musicianship is Presented by UK Music Therapy Trainings	69
2.3.1	UK Music Therapy Trainings in 2016	69
2.3.2	Admissions Requirements for Music Therapy Training	79
2.3.3	Summary	87
2.4	How Music Therapy Trainers Talk about Musicianship	88
2.4.1	Thematic Analysis of Trainer Interviews	90
2.4.2	Discourse Analysis of Trainer Interviews	94
2.4.3	Summary – Variations within Talk about Musicianship	101
2.5	Gatekeeping and Fence-making Discourses in Training	103
CHAPTER 3: SELECTION FOR A UK MUSIC THERAPY TRAINING (MAIN STUDY)		104
3.1	Auditions as a Selection Process for Music Therapy Training	104
3.1.1	What is an audition?	105
3.1.2	Literature on Auditions	106
3.2	Main Study Methods, Research Design and Ethics	109
3.2.1	Focused Ethnography	109
3.2.2	Critical Discourse/Dispositive Analysis	110
3.2.3	Research Design	113
3.2.4	Ethics	116
3.3	Findings 1: The Context for Admissions to Music Therapy Training	123
3.3.1	The Conservatoire Context	124
3.3.2	The Structure of the Admissions Cycle	126
3.3.3	Summary	142
3.4	Findings 2: The Pre-Selection Phase	143
3.4.1	The Summer School	143
3.4.2	The Open Day	158
3.4.3	Applicants' Personal Statements	179
3.4.4	Summary	188
3.5	Findings 3: From Selection to Enrolment	189
3.5.1	The First Stage Audition Report Forms	189
3.5.2	Interviews with Panel Members	203

3.5.3	The Second Stage Interviews	239
3.5.4	Follow-up Discussion with Enrolled Students	250
3.5.5	Transformations of the Audition in the Selection Dispositive	264
3.6	Performing ‘Music Therapy Musicianship’	267
3.6.1	Transformations of Musicianship through the Selection Process	268
3.6.2	The Discourse of ‘Music Therapy Musicianship’	272
CHAPTER 4: DISCUSSION AND CONCLUSIONS		274
4.1	Music Therapy Musicianship – A New Discourse	274
4.1.1	Music Therapy Musicianship and Pedagogy	274
4.1.2	Music Therapy Musicianship and the Music Therapist	276
4.1.3	Forms of Musical Competence – A Network Model of Musicianship	279
4.2	Implications for Music Therapy Selection – A ‘Musical Interview’	281
4.2.1	From Audition to ‘Musical Interview’	281
4.2.2	Increasing Diversity in Musicianship	284
4.3	Evaluating the Study – EPICURE	286
4.3.1	Engagement and Processing	286
4.3.2	Interpretation and Critique	288
4.3.3	Usefulness and Relevance	290
4.3.4	Ethics	291
4.4	Conclusions	293
REFERENCES		294
APPENDICES		305
Appendix 1 – Transcription Conventions		306
Appendix 2 – Participant Information Sheets		307
2.1	Preliminary Study Information Sheet	307
2.2	Summer School Information Sheet	308
2.3	Open Day Information Sheet	308
2.4	Audition Stage Candidate Information Sheet	309
2.5	Audition Stage Staff Information Sheet	309
Appendix 3 – Interview Schedules		310
3.1	Trainer Interviews (Preliminary Study)	310

3.2	Summer School Discussion Group (Main Study)	311
3.3	Open Day Discussion Group (Main Study)	311
3.4	Panel Member Interviews (Main Study)	312
3.5	Enrolled Students' Discussion Group (Main Study)	312
Appendix 4 – Participants across Main Study Data Sets		313
Appendix 5 – Information on Audition Tasks (Main Study)		314
5.1	First Stage Audition Information (2018-2021)	314
5.2	Second Stage Interview Information (2018-2021)	315
Appendix 6 – Open Day Questionnaires (Main Study)		316
6.1	A: Pre-event Questionnaire	316
6.2	B: Post-Event Questionnaire	316
Appendix 7 – Musical Admissions Requirements for UK Music Therapy Trainings		317

LIST OF TABLES

Table 1.1	Occurrence of ‘musicianship’ qualifiers in article titles 1990-2021	34
Table 2.1	‘Music Therapy’ in Book Titles by Decade (British Library)	47
Table 2.2	Music Therapy Titles by Jessica Kingsley Publishers 1987-2021	48
Table 2.3	‘Music’ (NOT ‘Music Therapy’) content in four music therapy textbooks	52
Table 2.4	Articles on Music Therapy Training and Education to 2020	58
Table 2.5	Preliminary Study Data Sources by Data Type	65
Table 2.6	Overview of HCPC-approved UK Music Therapy Trainings (at 2016)	73
Table 2.7	Music Therapy Programme Self-Descriptions (websites)	76
Table 2.8	Music Therapy Audition Requirements by Programme (2016)	80
Table 2.9	Programme Content Related to Musical Skills	82
Table 2.10	Language use around musicianship on training programme websites	84
Table 2.11	Trainer Interview Participants	89
Table 2.12	Thematic Analysis of Musical Aspects of Training (Trainer Interviews)	91
Table 3.1	Main Study Data Sources by Data Types	114
Table 3.2	Participant Information for Summer School Focus Group	146
Table 3.3	Summer School Discussion Group Topic Analysis	152
Table 3.4	Open Day Participants’ Most/Least Confident Areas	166
Table 3.5	Open Day Participants’ Self-Perceptions	167
Table 3.6	Open Day Participants’ descriptions of musical skills required	170
Table 3.7	Discourse Analysis of Open Day Questionnaires (van Leeuwen 2016)	171
Table 3.8	Open Day Participants’ Perceptions of Music Therapy Training	171
Table 3.9	Open Day Discussion Group Topic Analysis	173
Table 3.10	Applicants’ Personal Statements – Topic Analysis	182
Table 3.11	Applicants’ Representations of Musical Activity (van Leeuwen 2016)	183
Table 3.12	Applicants’ Representations of Musicianship in Personal Statements	187
Table 3.13	Audition Candidate Participant Information	194
Table 3.14	Values Coding of Panel Member Comments (Audition Reports)	198
Table 3.15	Audition Report Values Mapped against Audition Tasks	200
Table 3.16	Panel Member Interview Participants	205
Table 3.17	Panel Member Interviews Structural Analysis	208
Table 3.18	Second Stage Discussion Group Participants	240
Table 3.19	Second Stage Discussion Group Structural Coding	241
Table 3.20	Enrolled Students’ Discussion Group Participants	252
Table 3.21	Enrolled Students’ Discussion Group Topic Analysis	254
Table 3.22	Transformations in the Musical Selection Dispositive	266

LIST OF FIGURES

Figure 3.1	The Fourteen-Month Admissions Cycle.....	127
Figure 3.2	Screenshot of Application Form showing forced instrument choice	129
Figure 3.3	The Foyer on an Audition Day	132
Figure 3.4	Percussion Instruments available in First Stage Auditions.....	137
Figure 3.5	First Stage Audition Tasks (from School website).....	138
Figure 3.6	Second Stage Interview Day (from School website)	141
Figure 3.7	Brainstorm 'What is music therapy?' (Summer School).....	147
Figure 3.8	Definition of Music Therapy (from BAMT website)	148
Figure 3.9	'Is this music therapy?' Discussion Question (Summer School)	149
Figure 3.10	Programme for Music Therapy Open Day	163
Figure 3.11	Sample Audition Report Pro-Forma	191
Figure 3.12	Three Musical Discourses of the First Stage Audition.....	238
Figure 3.13	Second Stage Panel Discussion Group Schedule.....	240
Figure 3.14	Three Discourses of the Selection Dispositive	267
Figure 4.1	A Network Model of Musicianship	280

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Donald Wetherick, August 2022

ABSTRACT

This thesis is a study of musicianship in the professional training of UK music therapists. I focus on musical aspects of training and specifically on the selection process for one UK training, the MA Music Therapy at the Guildhall School of Music and Drama, London. I show that musicianship is diverse and contextual and take a critical discourse approach to understanding how musicianship is formed and performed in selection for music therapy training.

A Preliminary Study of UK music therapy training institutions and trainers shows discourses around musicianship as having both *gatekeeping* and *fence-making* functions. These discourses establish music therapy as a skilled practice while also differentiating it from other musical roles. I show this differentiation extends backwards to selection of candidates for training and the role of a musical audition. The Main Study focuses on one such selection process and shows how institution, selectors and candidates invoke and transform the musical audition to both form and evaluate actual or potential capacity for ‘music therapy musicianship’ (MTM).

I present a network model of musicianship with MTM as one node of this. MTM articulates a neglected discourse within music therapy about the kinds of musical skills involved. I characterise MTM as involving interactive rather than solo music-making, treating performance competence as a resource rather than an achievement, and as requiring (inter)personal emotional capacity. I explore its implications for music therapy training and selection and reconfigure auditions for music therapy training as a ‘musical interview’ that articulates and evaluates the musical skills trainees need. The study invites questions about the impact of candidates’ previous training and experience on their capacity for MTM, and the impact of musical selection processes on diversity of candidates.

The study proposes a model of musicianship relevant to music therapy pedagogy, and potentially to disciplines such as community music and music and health. It also contributes a new perspective on musicianship to the sociology of music education.

CHAPTER 1:

THE MUSICIANSHIP OF MUSIC THERAPY

In Chapter 1 I introduce the study and describe the structure of the thesis. I give an introduction to myself as the researcher, locating myself personally and professionally in relation to the study. This is followed by introductions to the two main fields whose overlap is focus of the study: music therapy training in the UK; and existing discourses about musical skill or 'musicianship'. The study methodology is described together with a framework for evaluation. These introductions give a context for the study and lay out the ground from which it grows.

1.1 WHAT DOES MUSICIANSHIP HAVE TO DO WITH BEING A MUSIC THERAPIST?

1.1.1 MUSIC THERAPISTS AS MUSICIANS

To be a music therapist in the UK is first to be a musician. This was the experience and teaching of founding practitioners of the 1960s and 70s such as Juliette Alvin and Paul Nordoff (both professional musicians) and of the first generation of trainees who learned with them. They were musicians who found or followed a new way to use the musicianship they had already learned and continued to practice and develop. This was my own experience too, only discovering music therapy well after finishing a degree in music.

Sixty years on aspiring UK music therapists are more likely to have encountered music therapy as a career option at secondary or undergraduate level. Yet the paradigm remains the same: first learn your skills as a musician, then choose how to use these skills. Music therapy is a masters-level training in the UK and degree-level musical experience and skill is expected at admission. Trainees then learn therapeutic, clinical and professional skills appropriate to a range of settings, usually including hospitals, schools and day or residential care settings. But when an experienced music therapy trainer writes: 'Of paramount importance [in training] is the ability of students to *develop their musical skills* in order that they can use their music to help their clients' (Watson 2005, 10, italics added) what is it that is being developed here? That trainees

who are already accomplished musicians need to develop their musical skills further to work as music therapists is something surprising. It invites examination.

Training in Music Therapy

UK trainers (and I am one) would be likely to explain this musical development by talking about skills such as ‘clinical improvisation’ (Wigram 2004), ‘communicative and social musicianship’ (Nordoff Robbins 2022a) or perhaps (from the regulatory standards for music therapists) ‘the practice and principles of musical improvisation as an interactive, communicative and relational process, including the psychological significance and effect of shared music making’ (HCPC 2013, sec. 13.32). Time is indeed given to developing such skills in training. Yet even at selection stage candidates are presented with musical tasks that require these skills to some degree, for example improvising with a panel member or a group musical activity with other applicants. Performing well as a solo musician is not the only skill tested. Are these skills best described as ‘add-ons’ to an already developed musicianship? Or intrinsic (if overlooked) aspects of general musical skill? Or aspects of a specific musicianship of their own?

Literature on music therapy training emphasises the importance of the therapist being a musician. It says less about how musicians develop during music therapy training (except in certain kinds of improvisational skill), perhaps assuming that musicianship already acquired will transfer easily. There is almost nothing written about how a musician might prepare musically for such a training. Yet this knowledge exists and is being transmitted through training programmes. What is it, and how might it be better articulated?

A Focus on UK Selection Processes

Music-making in music therapy has been studied before, including as part of the discourse of the discipline (Ansdell 1999), as the sociological performance (or ‘craft’) of therapist and client (Procter 2013), and as something ontologically and aesthetically distinct from musical performance (Darnley-Smith and Revill 2012). In each case the focus is the work of experienced music therapists who have already acquired whatever specialist musical skills characterise music therapy practice. This study instead turns the spotlight on training. What is involved musically in the practice of music therapy? How are these skills acquired or selected for in training?

These questions are at the heart of the study. In the broadest sense it is a study of musicianship, or “the skill of a musician” (as the Oxford English Dictionary defines it). More specifically it is about how musicianship is understood within the discipline of music therapy. The focus on UK practice is pragmatic; my expertise and needs as a trainer extend only to work in the UK HCPC regulated context, and limitations of time and resources made an international study unrealistic. I hope this study may be of value to trainers in other national and cultural contexts, and equally I hope that future studies from other contexts may offer their own perspectives on the same questions.

Initially the research aimed to investigate the musical content of UK music therapy training. However, the Preliminary Study of UK music therapy trainers and institutions (Chapter 2) showed that ideas and practices around musicianship were active not only during training but also in the selection process for training itself, in which a musical audition played a significant part. So the Main Study (Chapter 3) became focused on one institution’s selection process for professional music therapy training.¹ What kind(s) of musician and musicianship are being selected for, and how is this selection achieved? Behind both these questions remains the desire to illuminate something of the *musical praxis* of music therapy itself – what it is that music therapists *have to do* with music.

The overall research question the study addresses is therefore:

RQ: What is the role of musicianship in the selection process for UK music therapy training?

This is addressed through three more specific questions:

- 1. How do UK music therapy trainings present and talk about musicianship? (Preliminary Study)?*
- 2. How is musicianship performed and assessed in selection for one music therapy programme (Main Study)?*

¹ The UK music therapy profession can be conveniently circumscribed by the statutory regulation of its practitioners and training programmes through the Health and Care Professions Council (www.hcpc-uk.org).

3. *What implications do these findings have for music therapy training more generally?*

In wording the questions in this way I deliberately do not take musicianship for granted as a single, known or established set of skills, experiences, values, (. . . .).² Instead, ‘musicianship’ is treated throughout as a useful, if sometimes unreliable, term that is possibly over-determined, and that can be taken to mean the language, practices and embodied realities (and their associated meanings) that constitute *what being a musician means*. In particular I am concerned with musicianship in relation to what being a *music therapist* means.

Later in the study I use the term ‘dispositive’ to describe how admissions processes construct musicianship in the context of music therapy training. This term is derived from the work of Foucault and belongs to a critical discourse approach to understanding social processes (Jager and Maier 2016). It stands for a system (or arrangement) of language (discourse), actions, and material products and the power these exert which together shape, control or influence (‘dispose’) an aspect of human activity.

In this study the dispositive involved is the selection process for music therapy training and in particular its musical content, including (but not limited to) auditions. I investigate the way/s in which ideas and practices of musicianship (broadly understood) shape, control, influence (. . .) how gatekeepers of professional music therapy (trainers, regulators, institutions, . . .) and their candidate trainees negotiate the process of admission to music therapy training, and so to the profession of music therapy. Auditions are a dispositive in their own right; and form a significant part of the music therapy admissions process, though not always the whole of it.

Context

The context for this study is the UK music therapy profession and specifically its approved Higher Education training programmes, as regulated by the Health and Care Professions Council (HCPC n.d.). In the UK music therapists are degree-level

² I use ‘. . . .’ in the sense introduced by Gendle (1998) to stand for the ‘more’ that is implicit in all attempts to define concepts; it stands for what we cannot fully contain by words, but which is not arbitrary but connected (‘carried forward’) by ‘more than logic’.

musicians who do further postgraduate training in order to work as music therapists (see 1.2.2 below). In the US music therapy training is at undergraduate level followed by an internship (AMTA 2022b), while some European countries offer a combined bachelors/masters training over up to 5 years (Wigram, Pedersen, and Bonde 2002). Selection for music therapy training therefore takes place later in the UK than in some other countries, with candidates typically having had more years of advanced music education and practice before choosing this profession. This makes the current study specific to its UK context, but also potentially allows differences between advanced music education/experience and music therapy specific training to be more evident.

Through the study I hope to offer something of value to music therapy trainings in the UK and more widely, as well as offering observations on musicianship more generally. Meanings and practices around musicianship in music therapy training are explored on the basis that these have not been clearly articulated previously, and that doing so can contribute something to both music therapy pedagogy (an underdeveloped discipline in the UK) and practice. This may also offer a new perspective on musicianship to the sociology of music education (Green 1999), a discipline whose scope can encompass music therapy training.

1.1.2 THE STRUCTURE OF THE STUDY

In the rest of Chapter 1 I introduce myself as researcher, the music therapy profession and training context in the UK, and ideas of musicianship as they have developed into current forms and usages. This preliminary literature review also considers ‘grey’ literature about UK music therapy training programmes and professional standards to help establish the grounds and limits of the study. I introduce the methodological approach of the study, locating it within Critical Discourse Studies (Wodak and Meyer 2016a) in order to identify discourses that shape practices and concepts of each, and setting out a model for evaluating the quality, limits and ethics of the study.

Chapter 2 presents the Preliminary Study on the admissions and teaching practices of UK music therapy trainings, carried out between 2016 and 2018. It begins with a review of literature on music therapy training and goes on to investigate how UK training institutions present musicianship in terms of their admissions requirements and content of trainings, drawing on data from institutional websites and prospectuses. This is

followed by an interview study involving trainers from different institutions. This study confirmed that both general and music therapy specific meanings of musicianship are active in shaping music therapy trainings, and that this distinction extends backwards to the selection of candidates. This finding informed the design of the main study.

Chapter 3 presents the Main Study itself. This begins with a review of literature on auditions as a selection process. It then follows one annual cycle of the admissions process to the MA music therapy programme at the Guildhall School of Music and Drama, London. Information about the programme from websites and documents, field observations of a Summer School and Open Days for prospective applicants, data from application forms and audition reports, and interviews with potential applicants, audition panel members and successful recruits, were sources of data used to build a picture of how musicianship is presented, performed and assessed in the selection process for music therapy training. The findings are presented in three parts: the context for admissions (describing the conservatoire context and admissions cycle); a pre-selection phase (describing the Summer School, Open Day and application stage); and from selection to enrolment (including First Stage Auditions, Second Stage Interviews and a discussion group with enrolled students). ‘Music therapy musicianship’ (MTM) is proposed as one way to articulate these discourses of musical practice in music therapy as revealed by the study.

In Chapter 4 the findings of the study are discussed, evaluated for quality, and their implications for music therapy selection and training explored. ‘Music therapy musicianship’ (MTM) is considered as one node within a network model of musicianship, both connected to and differentiated from musicianship developed through other musical practices. Auditions for music therapy training are reconfigured as a ‘musical interview’ that articulates and evaluates the musical skills trainees need. The impact on selection of applicants’ previous musical training and experience are considered, and implications for the wider field of music education and diversity of music therapy trainees are considered. This forms the Conclusion of the study.

1.2 INTRODUCTIONS TO THE RESEARCHER, MUSIC THERAPY, AND MUSICIANSHIP

1.2.1 RESEARCHER PERSPECTIVE AND POSITIONALITY

Before presenting the study in more detail I offer an introduction to myself as the researcher. This follows standard ethnographic practice, where the emic/etic (insider/outsider) perspective of the researcher is important in establishing the reliability and validity of findings. It is particularly relevant to this study, where the researcher is not only a long-standing insider (as music therapist and trainer) but also someone who has been active politically within the UK music therapy profession in various ways over the last twenty years.

What follows is an initial response to the criterion of ‘Engagement’ in evaluating qualitative research, as described by Stige et al.:

In qualitative research in which the researcher has a personal involvement, his or her experience and subjectivity become part of the study. For the researcher’s situatedness not to become an adverse bias where pre-conceptions are confused with findings, a convincing level of reflection is required.

(Stige, Malterud, and Midtgarden 2009, 1508)

My aim here is not only to describe but also to reflect on my own experience in the field I propose to study. I give a brief biography, followed by some reflections.

A Brief Biography

I come from a cultured, comfortable, professionally educated background that I recognise as ‘Established Middle Class’ from the Great British Class Survey (Savage et al. 2013). Classical music was a large part of my home life growing up; I learned piano and recorder as a child, took part in school performances, and was regularly taken to symphonic, choral, operatic and chamber performances. BBC Radio 3 was default listening, my mother played music with friends, helped run local music societies, and also hosted visiting professional musicians and teachers. I did not own a pop LP or single until a friend gave me *Ghost in the Machine* by The Police when I was 17.

I experienced a conversion at university both to Christianity (my family were atheist) and to the arts, changing course from mathematical physics to take a degree in music.

After working for a year as musician for a Christian community I came across music therapy more or less by accident through a friend from university and auditioned for all three of the courses then available. Both the Nordoff Robbins Centre and Guildhall School offered me a place. I remember feeling intimidated by the size and reputation of the Guildhall School and I chose to train at Nordoff Robbins (1991-92) which I found a more homely environment. I have worked professionally as a music therapist ever since in various settings, including working for the charity Nordoff Robbins part-time until 2016.

My political awareness of the UK music therapy profession originates in the ‘Streeter debates’ of 1999 (discussed below and also in Barrington 2005: 43ff). Until then I had taken for granted a compatibility between the musical and psychotherapeutic aspects of music therapy, encouraged by mentors at Nordoff Robbins and a prevailing openness to a ‘psychodynamically informed Nordoff Robbins music therapy’ encouraged by Pauline Etkin, Director from 1990-2012. In 1999 I found myself metaphorically astride an emerging divide in the profession between so-called ‘psychodynamic’ and ‘music-centred’ or ‘community music therapy’ approaches (see e.g. Streeter 2016 (1999); Ansdell 2002). From 2004 to 2011 I was teaching on both the Nordoff Robbins and Guildhall School music therapy programmes, with both Ansdell and Streeter as colleagues. I remember being seen by Nordoff Robbins colleagues as on the ‘psychodynamic’ side of this divide because of my connection with the Guildhall School programme, and by Guildhall School students as ‘music centred’ because of my association with Nordoff Robbins. My first publication attempted a personal reconciliation of these positions (Wetherick 2009) and I later returned to this theme from a critical discourse perspective in Wetherick (2019).

The ‘music centred’ position of Nordoff Robbins became more defined in 2012 with the launch of a redesigned Master of Music Therapy programme. A combination of practical, institutional and personal circumstances meant it was no longer possible for me to teach on both programmes, and I chose to leave my teaching role at Nordoff Robbins. I continued to work as a music therapist there until 2016 when I moved to a post in the NHS in a strongly psychodynamic arts therapies team. I now find myself firmly in the ‘psychodynamic music therapy’ camp, though with a grateful love for the musical training, inspiration and experience I received throughout my time with Nordoff Robbins.

In 2004 I had also become one of a small team of Visitors for the Health and Care Professions Council (HCPC), the regulatory body for music therapy, visiting four out of the then seven UK music therapy trainings in quick succession to assess compliance with new standards. I continued in this role for 15 years, becoming familiar with changes in regulatory and educational policy. I became involved with the profession's Training and Education Committee in 2010 and helped draft revisions to the HCPC Standards of Proficiency in 2013, including wording that aimed to accommodate the still unresolved differences between music therapy theoretical orientations. Some of this is still recognisable in current standards (e.g. HCPC 2013: 13.31). From 2012 to 2015 I was Chair of the British Association for Music Therapy (BAMT), the new UK professional body for music therapy and chaired the organisation's first national music therapy conference in 2014. I helped appoint the editorial team for the British Journal of Music Therapy (BJMT) when it relaunched under Sage Journals in 2016, two of whom are still in post. In 2021 I joined them as a co-editor.

Throughout this time I have continued to work as a music therapist in various settings, publishing and presenting at conferences, and occasionally being invited to act as a reviewer or consultant. In short, I have been 'active in the profession' at a national level and will be known by name at least to many UK music therapists.

Reflections

My musical background and training align me with the same classical tradition as both Alvin, founder of the Guildhall School training, and Nordoff (of Nordoff Robbins). It also distances me from colleagues whose musical background is in traditions such as jazz, pop or folk that embody different ideas of musical literacy, or who lack (classical) piano skills. While the over-representation of classically trained musicians in music therapy (pianists especially) has been a professional concern for some time (and is now diminishing), it has recently become a prominent professional issue linked to other issues of equality, diversity and inclusion. The BAMT Diversity Report (Langford, Rizkallah, and Maddocks 2020) includes experiences of recent graduates that make uncomfortable reading for music therapy trainers. Alongside 'white privilege' (Saad 2020) a 'classical privilege' may still exist in music therapy, and the two are certainly interconnected. I have benefited from both.

My own professional career has paralleled a period of significant development within the profession in the UK. The 1990s saw a rapid growth in the UK profession, with several new training programmes opening, numbers of practitioners rising, and statutory regulation coming into force in 2001. The 2000s saw increasing diversification of approaches and client groups, making the profession more complex and varied as well as more established. My professional involvement at a national level since c. 2010 as a trustee of the British Association of Music Therapy (BAMT) has given me access to, and some influence on, the wider issues affecting the profession. I am, by chance, both well placed and interested in bringing my experience to bear on the question this study investigates. I am still influenced by the Nordoff Robbins approach and its emphasis on musical values in music therapy, but I have also seen and learned how music is valued in other music therapy traditions. In studying musicianship in music therapy I come very close to returning to my roots, but I come bringing a new perspective born of experience.

My own audition experiences are both like and unlike those I investigate in this study. My classical training and keyboard skills would still serve me well today (rightly or wrongly) but some audition tasks (e.g. a role play with the panel and a group exercise with other applicants) would be new to me. Applicants today have far more opportunity to learn about music therapy before they apply than I did, but I was fortunate indeed to have lived close to a well-established music therapy service which was willing to allow observation and some practical experience – something not easy to find even today. In this account I have used my experiences of two trainings – Nordoff Robbins and Guildhall School – to stand for two opposing traditions in UK music therapy, one emphasising musical and one (psycho)therapeutic values. This is an over-simplification. Yet I can honestly say that I found my own audition for the Guildhall School more musically challenging than that for Nordoff Robbins. However else my experience positions me in relation to this study, it has shown me that the relationship between musicianship and therapy in music therapy is complicated.

1.2.2 THE LANDSCAPE OF UK MUSIC THERAPY TRAINING

This section presents a brief history of UK professional music therapy training from the 1960s to the present. A history of music therapy in the UK for the general reader can be found in Patey (2000), and a detailed account of the development of the modern music therapy profession in the UK in Barrington (2005). Chapter 2 includes a more thorough review of literature about music therapy training and pedagogy while this section functions as an overview and introduction only.

Foundations of UK Music Therapy Training

Juliette Alvin's *Music Therapy* (1966) was the first text to describe the modern profession and practice of music therapy in the UK. Two years later Alvin founded the UK's first training programme in music therapy, at the Guildhall School of Music and Drama, London. Music therapy was already established in the US where a professional curriculum for training was agreed in 1952 (de l'Etoile 2000). It was becoming established in Europe around the same time as the UK, with programmes opening in Austria in 1959, Germany in 1960 and the Netherlands in 1965 (Schmid 2014, 15–16).

In her book Alvin devotes one and a half pages to training, beginning with the assertion that: "It is generally accepted that the music therapist must first be a fully trained and experienced musician" (p.162). By 'generally accepted' Alvin presumably refers to the practice of other similar trainings in the US and Europe. Her statement is one origin of the enduring professional expectation that *music therapists* are also *musicians*. While psychotherapists are not assumed to be poets or actors, physiotherapists are not necessarily dancers or athletes, and dietitians are not required to be chefs, music therapists are expected to be skilled not only in the therapeutic applications of music but in the practice of the art of music itself. They are 'arts therapists' not only in name but in nature too.

Musical skill as an aspect of a music therapist's identity is embodied by founders such as Alvin, who was herself a professional cellist and founded her music therapy training programme in a music conservatoire. Paul Nordoff, co-founder of the Nordoff-Robbins training programme (established at Goldie Leigh Hospital, London, in 1974) had first been a professional composer, music educator and pianist (Nordoff Robbins 2022b). His jointly authored early text on music therapy *Therapy in Music for Handicapped Children* features an epilogue 'To the Musician Therapist' that includes the line: "A

musician who makes the decision to enter music therapy... will find new dimensions, new horizons and depths in the *art of music* itself, rather than in musical compositions.” (Nordoff and Robbins 2004, 141, italics original). For Nordoff, the music therapist (‘musician therapist’) is not only required to be a musician but to continue to develop as one. Together, Alvin’s and Nordoff’s writings and teaching established a tradition of UK music therapy discourse and practice that assumes an identity as a musician to be fundamental to the practice of music therapy.

This association between music therapy and musical artistry has continued to influence titles and content of key UK music therapy texts such as Bunt (1994) *Music Therapy: An Art beyond Words*, and the edited handbook *The Art and Science of Music Therapy* (Wigram et al. 1995). Alvin’s position regarding the priority of being a musician continues to occur in more recent texts. The music therapist and trainer Odell-Miller, discussing the relationship of music therapy to psychoanalysis in 2001, writes:

Music therapy was developed by musicians who recognised the therapeutic value of working through this art form... Thus there is a distinct emphasis on the therapist being essentially an expert in the art form. (Odell-Miller 2001, 134)

Conclusively, perhaps, for the purpose of investigating UK trainings, the Standards of Proficiency for Arts Therapists that have governed UK arts therapists’ professional registration and practice since 2001 require registrants to “recognise that the obligation to maintain fitness to practise includes engagement in their own arts-based process” (HCPC 2013, sec. 3.4). Alvin’s position from 1966 remains essentially as valid today as it was then.

Developments in UK Music Therapy Practice and Theory

Alvin’s position has been overlaid by later discourses. One significant development has been that of professional regulation. Music therapists became registered with the Council for Professions Supplementary to Medicine in 1997, and in 2001 (following the Health Professions Act 2001) became subject to registration with the Health Professions Council (later the Health and Care Professions Council). Barrington’s historical study of the profession (2005) shows that the move to regulation (and its associated health-care discourse) was not welcomed by all music therapists, although she argues for it as in the interests of recipients and public safety. She identifies one strand of opposition as the

proponents of Community Music Therapy who argue that “the consensus [majority] model of music therapy has engaged with the process of professionalisation which has stifled the creative attitude of music therapy by creating formal standardisation” (Barrington 2005, 36).

Reactions to the regulation of music therapy can also be traced in the literature. The appearance of the term ‘music centred music therapy’ in the early 2000s (Aigen 2005) is one reaction to the shift towards music therapy as a clinical (rather than artistic) specialism. Aigen argues “that musical experiences in clinical contexts can be continuous with nonclinical musical experiences” (Aigen 2007, 112) and proposes an ‘indigenous’ theory of music therapy that emphasises the value of aesthetic musical experience above concepts borrowed from other, non-musical, disciplines or theories. Aesthetic Music Therapy (Lee 2003) is another instance of a continuing, or counter, discourse of artistry as opposed to regulation in music therapy. Lee trained in the Nordoff Robbins approach in the UK in the 1980s and later moved to Canada where he now teaches.

These different attitudes appeared in several published responses to an article by Streeter (1999), also discussed by Barrington (Barrington 2005, 35ff). The article was critical of music therapists who did not acknowledge principles of psychoanalytic practice in their work and relied on musical principles alone. Responses included defenses of music-centred practice as well as more integrative views seeking to acknowledge the importance of both musical and psychoanalytic principles in music therapy. I remember the acrimony of some of these exchanges as I was a colleague of both Streeter and those she criticised at the time. ‘Music-centred’ practitioners felt unfairly judged on their ethical practice as (psycho)therapists, while ‘psychodynamic’ practitioners felt their own musical practice was not being fully acknowledged.

Streeter’s article and its responses did not precipitate the Community Music Therapy model (Ansdell 2002) which was being developed and theorised at this time in relation to community music practices. It did, however, emphasise a split in the UK music therapy community between ‘psychodynamic’ and ‘music-centred’ approaches to music therapy, something which continues to shape the UK discourse of music therapy and training to this day (see 2.1 below, and also Wetherick 2019). Internationally, music therapy is regularly combined in practice with disciplines such as medicine (e.g. Hunt et

al. 2021) or social work (e.g. Maddick 2011). In the UK it is the combination with psychotherapy that has been more noticeable, and also more contentious.

The Preliminary Study proceeds largely independently of these disagreements, inasmuch as it focuses on musical admissions processes that are broadly similar across programmes (as will be shown). The Main Study, however, investigates a training that describes itself as psychodynamic in orientation. Nevertheless, an emphasis on musicianship and musical skill remains part of all current UK music therapy training and practice. The British Association for Music Therapy (BAMT), summarising the musical requirements of UK training programmes approved by the HCPC, states:

Courses require a high level of musicianship; students with undergraduate degrees in subjects other than music (e.g. education or psychology) may be accepted if they have achieved a high standard of musical performance.

(BAMT 2022c)

A more recent layer of discourse on musicianship is that of equality, diversity and inclusion in higher education. The BAMT *Diversity Report* (Langford, Rizkallah, and Maddocks 2020) on music therapists' experiences of discrimination revealed greater dissatisfaction with training than with other aspects of professional life. One theme identified was that "Entry requirements raise issues as there is currently a heavy emphasis on Western Classical training (such as Grade X [sic] in piano/ability to read music notation) which limits diversity of applicants" (Langford, Rizkallah, and Maddocks 2020, 6). The current study was already underway before this report was published, but these concerns were already familiar to training programmes. They were not, however, a focus or rationale for the study itself. I address them as they arise during the study, and discuss them again in the light of the study in Chapter 4.2.2.

Contemporary Aspects of UK Music Therapy Training

Funding

The early history of the Association of Professional Music Therapists (founded in 1974) shows that training and professional recognition were among its principal concerns (Barrington 2005). This recognition was achieved in 1999 when registration of art, music and drama therapists through the CPSM (later HCPC) began. However, unlike many other allied health professions training in arts therapies is not supported directly

by funding from the NHS (NHS 2022). Students therefore need to fund themselves. An apprenticeship training using the UK government apprenticeship levy scheme (where trainees can work for an employer while training) has been developed but is currently ‘retired’ and not active (Institute for Apprenticeships 2022).

Since 2016 students have been able to apply for a government Postgraduate Student Loan, and students can also access a limited number of bursary funds. The Music Therapy Charity is one such source, in 2021 offering £4000 to each training institution to support students, and most institutions also have their own internal sources of bursary funding. Tuition fees (2021) are in the range of £10,000 (Nordoff Robbins) to £18,400 (ARU) for the full programme, which is usually 24 months. Two programmes offer a part-time route over 3 years. There is an additional cost to students, who are expected to pay for their own personal therapy during their training. A newly qualified music therapist can earn (2021) £31,000 as a starting salary (NHS Band 6), rising to £44,000 for a Band 7 practitioner with 8+ years experience. However, many posts in education or charity sectors may pay less than this.

Wider Professional Context

Music therapy is often considered along with art therapy and drama therapy as one of the ‘arts therapies’, each art form being a distinct ‘modality’ of practice. This construction originates in the collaboration between these three professions that led to statutory regulation being achieved in 1999, recounted in Waller (1991), as each profession on its own was too small for the regulator to consider separately. Art therapy is the largest of the three professions, with music therapy second in size and drama therapy third. While size need not determine influence, there is no doubt that art therapy body did take a key role in the process of regulation. Dance-movement psychotherapy – another arts therapy modality, and the smallest in numbers – was at the time too small to be included in this application and so missed out on HCPC recognition, although the profession subsequently achieved recognition with the (non-statutory) United Kingdom Council for Psychotherapy (UKCP).

As a consequence of regulation, these three HCPC recognised modalities share the same Standards of Proficiency (with minor modality specific differences) and Standards of Education, and trainings are comparable in design and content. Fields of work and career paths are also similar. Dance-movement therapy has also followed a similar

model of training and in practice is routinely considered as one of the arts therapies, despite its different regulatory structure.

Music therapists are listed in the Arts Therapists section of the HCPC register, with their modality not being indicated. However, the HCPC provides approved ‘protected’ titles for each modality (HCPC 2022). It is an offence to use one of these titles professionally without being registered. ‘Music Therapist’ is a protected title, although the title ‘Music Psychotherapist’ is also sometimes used (without benefit of protection in law). This follows the usage ‘Art Psychotherapist’ which is a protected title, alongside the alternative ‘Art Therapist’. Drama therapists may also choose to be ‘Dramatherapists’.

There is no obvious reason for these small differences, apart from perhaps some residual sense of each profession retaining its own identity. In the case of music therapy, it is possible that the decision not to press for protection of the alternative title ‘music psychotherapist’ related to (still) unresolved differences about the importance of verbal processing of musical material in therapy, and the less referential nature of music making compared to visual or dramatic acts. The controversy around Streeter’s (1999) article on this topic shows these differences well. Streeter advocated for the importance of psychotherapeutic principles in music therapy, while responses to her article (published in the same issue) took variously different or opposed positions.

Another professional context for music therapy is the ‘Allied Health Professions’, a generic name for those health professions outside medical and nursing professions. These account for up to a third of NHS patient facing staff, from paramedics to biomedical scientists and hearing aid practitioners. There is an Allied Health Professions Forum that advocates for this professional grouping, and art, music and drama therapies are each represented on this. It includes all the professions regulated by the HCPC except for psychologists and social workers (both of which joined the register significantly later than other professions in 2012 and have very well-established professional fora of their own).

Information on Music Therapy

The BAMT website is one place where information on all available programmes is brought together (BAMT 2022c), and the Music Therapy Charity website is another

(www.musictherapy.org.uk). Music therapy is also represented on other major sources of career information such as the NHS Careers website (NHS n.d.) and independent sources such as the Prospects website (<https://www.prospects.ac.uk>).

Summary and Observations

Music therapy is now well established in the educational and professional landscape of the UK. Information about it is easily available to prospective students and the profession regularly, if not frequently, features in mainstream media. A radio appeal for the charity Music as Therapy (www.musicastherapy.org) was broadcast in 2012 (BBC 2012).

As with other health care professions, vocational training in music therapy is held between three points of reference: Higher Education Institutions (providers), the Health and Care Professions Council (regulator) and the professional body (BAMT). One major difference is that funding remains unsupported by NHS or government sources. However, the availability of bursaries may be greater than for non-vocational courses at the same level.

The different arts therapies, while working together in important ways (e.g. regarding HCPC regulation) have retained their independence as professional bodies and practices (including, for example, conferences and publications). In contrast, the undergraduate programme at Derby in ‘Creative Expressive Arts Therapies, Health and Wellbeing’ (University of Derby 2022), which does not lead to professional registration, does not differentiate between different modalities. This confirms the position argued for here, that specialisation and skill in the relevant arts discipline is essential to professional training as an arts therapist.

1.2.3 MUSICIANSHIP AND MUSICIANSHIPS

There is an apocryphal story of a dictionary of biological science that contained no entry for the word ‘life’ (*bios* in Greek). The essential subject of the discipline was left without a definition. A similar (factual) story can be told about the word ‘musicianship’, for which there is no entry in any edition of the *Grove Dictionary of Music and Musicians*, the major English language dictionary of music and musicology. This need not surprise us: essential concepts are by nature large and unwieldy terms. But it does

invite further consideration of *why* such a concept is difficult to define, and of how it is actually used in practice. The discussion below is presented as a critical analysis of language around musicianship. It is indicative rather than comprehensive, and is interested in demonstrating the diversity, rather than the unity, of ideas about musicianship.

Origins and Early Uses

The word ‘musicianship’ is a relatively recent coinage, appearing in the UK in the mid 19th century (OED) at a time when conservatoires were becoming established as institutions of professional training for classical musicians (the Royal Academy of Music in 1822, the Guildhall School of Music and Drama in 1880, and the Royal College of Music in 1882). In an address to students and staff of the Royal Academy of Music in 1882 George Macfarren (then Principal) described the aims of the institution he represented:

Remember, the object of coming to this Academy is to acquire musicianship - not solely to gain a place upon the prize list. (Macfarren 1888, 94)

Macfarren reinforces the link between musicianship and the conservatoire by distinguishing those professors who “having gained your *musicianship* by the studies you have pursued in this Academy, reflect great honour upon the past” from others “who have not been students here, who are kind enough to give us the benefit of their *experience* in the training of the pupils, [and] still are stimulated in their endeavours by the remembrance of important things effected here” (p.67, italics added). The latter are not credited with ‘musicianship’, but rather ‘experience’. Macfarren effectively claims the ground that musicianship occupies on behalf of the conservatoire. In his usage musicianship is presented as *that which a musician acquires through training*, in contrast to ideas of innate talent or musicality, or musical skills gained elsewhere.

Later in this address Macfarren uses the word in other ways. He first projects it back in time to account for the success of famous musicians, giving the example of Lully (1632-87) who “was driven into the kitchen to act as scullion, but so greatly entertained his fellow-servants by his performance on the violin, that his fame for musicianship rose upstairs” (p.205). Lully became musician to the court of Louis XIV of France. This usage is familiar from reviews or eulogies of musicians where ‘musicianship’ stands for

all that is good or valued about a musician's performance or compositions. In this sense musicianship is *that which sets a musician apart from others (either non-musicians or lesser musicians)* – regardless of how this is achieved.

Macfarren also hints at a third sense of the word. He first links musicianship to the expectations and demands of society: “There is a higher Board than sits here at our annual examinations. There is the prize of public esteem, and the world at large is the Board that will examine us all, and we must prepare for fitness to meet that tribunal” (p.94). But he also acknowledges that different tastes in music demand different musicianships, citing the role of Piccini (1728-1800) in a rivalry between Italian and French opera in the 18th century. Piccini, he writes, was invited to Paris “to compose operas, and to stand at the head of the most important and significant controversy on the merits of the musicianship of two nations, and to arbitrate the taste of the Parisians” (p.206-7). Musicianship takes different forms for different purposes, here satisfying different national ‘tastes’. Macfarren links Piccini to the founding of the Paris Conservatoire in 1795 and so suggests a role for the conservatoire in not only fitting musicians to meet public demand but in actually shaping the taste of that same public. In this sense musicianship can be understood as *that which suits a musician to a particular musical role in society*, including a specific genre or style of music.

Macfarren presents a threefold concept of musicianship as:

- *that which a musician acquires through training.*
- *that which sets a musician apart from others (non-musicians or lesser musicians)*
- *that which suits a musician to a particular musical role in society.*

Different Kinds of Musicianship?

Usage of ‘musicianship’ has changed over the last 150 years, both in the kinds of music making to which it applies and the kinds of skills it can be taken to include. Here I look at some of these developments.

Different Genres

An example of Macfarren's third sense is found in an article of 1924 by Thomas Armstrong (later Principal of the RAM 1955-68). Armstrong marks the recent death of

two organists of the Anglican choral tradition³ who “were not only distinguished men, but were also two of the last figures surviving from a *school of musicianship* that is now, for good and evil, almost extinct” (Armstrong 1924, italics added). Armstrong contrasts the conservatoire based training of his day with that of the chorister-cum-apprentice organist who “trained in the workshops” (p.507). He notices differences in skills such as accompanying, harmonizing, rehearsing, conducting and improvising, which are routine part of an organist’s experience but less so for a conservatoire student. These skills suit the role and purpose of a church or cathedral musician (and of the secular choral society conductor too, many of whom were and are church musicians), but less so the conservatoire student preparing for orchestral or solo work.

More recently, Green identified important differences in the learning of popular musicians compared to more formal (usually classical) music educational practice (Green 2002). The concept of musicianship is implicit rather than explicit here, but like Armstrong she observes how learning experiences show and shape the kind of musical skills involved in the musical tradition being learned. She identifies how aural learning, improvisation and experimentation are characteristic of this informal learning, as well as the sharing of musical and social values that define and motivate popular music practice.

Different Skills

It is not only directly performance related skills that contribute to ideas of musicianship. The violinist Arlidge in an article titled ‘The Modern Musician’ writes about the revival of “a more 18th century view of musicianship” that sees a musician as “performer, promoter, entrepreneur, composer, and teacher” (Arlidge 2017, 58–59). This is the now familiar idea of the ‘portfolio career’ for which, Arlidge argues, modern conservatoires must prepare students. It brings together Macfarren’s three senses in one, where musicianship represents *the skills needed to make a career in music*. These include technical skills of playing but also business, writing/composing and educational skills.

In her study ‘What are conservatoires for?’ Ford focuses on the word ‘skills’ and its use in the discourse of advanced music education (Ford 2010). She treats it much in the way

³ Probably Frederick Bridge (1844-1924) and Sir Walter Parratt (1841-1924). See https://en.wikipedia.org/wiki/1924_in_British_music.

‘musicianship’ is treated in this study, as capable of diverse signification. She shows how the conservatoire tradition of musicians as “performer and interpreter of canonical works” (Ford 2010, 3) is challenged by a conflicting higher education discourse of transferable skills:

I advocate a return to practices which support discourses of new music and antispecialism, which challenge the performer as reverent interpreter and allow for engagement with a greater range of repertoire, new interpretative pathways, improvisation and composition. (Ford 2010, 3)

Both Arlidge and Ford argue from a conservatoire setting for a broader range of skills to be included within a concept of musicianship, understood as the outcome of advanced musical education.

Social Musical Skills

Another aspect of musicianship that has attracted attention in recent writing is the role of social or interpersonal skills in being a musician. In his ethnographic study of professional musicians in London, Cottrell addresses musicianship in a chapter called ‘Musicianship, Small Ensembles and the Social Self’. He first describes musicianship as an individual’s technical skills, the “craft of being a musician”, then adds:

I also intend to take this definition a stage further by including within it, and indeed concentrating upon, those social skills... which are indispensable in the pursuit of a musical career... (Cottrell 2004, 77)

He notes that while social skills have nothing to do with actually playing an instrument “they have a significant impact upon almost every context in which that act occurs” (p.77). Cottrell refers to the conversational skills of professional musicians and the etiquette of orchestral rehearsals, but among the examples he gives are some where social or collaborative skills are required within music making itself. He quotes one violinist:

It’s much harder to play first violin in a string quartet than to stand up and play a concerto. Technically much more demanding, musically much more demanding. (p.79)

These demands include not only technical adjustments of rhythm and intonation but also being “subservient to others where necessary, perhaps reacting to or following their musical decisions...” (p.79). These qualities “while desirable and normally present in solo performances, are not as essential as in collaborative ventures.”

Similarly, in interviews with jazz musicians in Seattle about ideas of musical standards, Pogwizd identified that “standards function within technical, conceptual, and social domains of musicianship” (Pogwizd 2015, ix). The social domain is characterized by a musician’s capacity to ‘hang’:

a musician’s ability to “hang” (or lack thereof) is considered to be part of her or his musicianship, and to a certain extent, a determination of the musician’s value as a potential collaborator. (Pogwizd 2015, 113)

Again this is largely explored in verbal terms, but Pogwizd adds that “one facet of ‘hanging’ borne out in my interviews is adaptability, or possessing adaptive skills needed to receive and respond to a variety of musical and social information” (p.118). She quotes from one of her interviewees:

It’s the ability to adapt. It’s so important in any career and being a musician, adapting is what we do – adapting to situations, adapting to new people playing around you, listening to other sections. That’s what we’re built to do is adapt to our situations and make the group better. (Pogwizd 2015, 118)

For both Cottrell and Pogwizd there is an assumed level of technical competence involved in musicianship that is necessary for performance. They both highlight the additional (verbal) social skills necessary to professional musical life. However, included (and to some extent hidden) in their discussions are examples of the musically expressed social skills (responding or adapting musically to other musicians) required in the process of performance or rehearsal. These skills are also central to the practice of music therapy but are largely separated from performance-oriented contexts to become the main focus of the musical work between a therapist and client. As the BAMT website puts it:

Central to how Music Therapy works is the therapeutic relationship that is established and developed, through engagement in live musical interaction and play between a therapist and client. (BAMT 2022b)

The studies of professional music making cited suggest that these social-musical aspects of musicianship are recognized but are often subordinated to values of technical competence in a particular genre or the verbal social skills needed to secure professional work.

Recent Literature on Musicianship

Journal Articles

RILM and ERIC databases were searched for peer reviewed English language articles with the word ‘musicianship’ in the title, published since 1990. This yielded 106 distinct results which were reduced to 100 by excluding the following:

- Historical studies of pre-20th century musicianships (n=2)
- Articles where the focus excluded performance (one on record production, one on health of musicians, n=2)
- Search results with no title (n=2)

Devising categories to summarise the results in a non-overlapping fashion was not straightforward owing to the diverse uses of the term ‘musicianship’. No claim is made that the distinctions made here are the only ones possible, or the best, but they do indicate something of the diversity in use of the term ‘musicianship’. The categories decided on are shown below, with an example of an article in each category:

- Ethnography (studies of an identified regional or cultural group):
‘South Indian konnakkol in Western musicianship teaching’ (Makarome et al. 2016)
- Music therapy (appearing in conjunction with musicianship):
‘Functional musicianship of music therapy students’(Jenkins 2013)
- Neurology (studies involving measurements of brain function):
‘The impact of musicianship on the cortical mechanisms related to separating speech from background noise’ (Zendel et al. 2015)

- Philosophy (critical or political studies of music education):
‘Making room for 21st century musicianship in higher education’ (Kardos 2018)
- Qualitative Studies (of musical teaching or learning):
‘Informal learning: A lived experience in a university musicianship class’ (Mok 2017)
- Quantitative Studies (of musical teaching or learning):
‘Contemporary music student expectations of musicianship training needs’ (Hannan 2006)
- Teaching/Learning (descriptions of educational approaches):
‘Absolute musicianship for performers: A model of general music study for high school performing groups’ (Orzolek 2004)
- Technology (digital, virtual or electronic applications):
‘Technology for musicianship: Organizing instruction using the TRIMM system’ (Kassner 2003)
- Transferable (benefits of musicianship skills outside of music):
e.g. ‘What musicianship can teach educational research’ (Bresler 2005)

The results are summarised in the table below, which also shows the occurrences of adjectives used to qualify the word ‘musicianship’. These are compared to occurrences of ‘musicianship’ without qualification.

Over 40 different journals are represented, from the *Journal of Cognitive Neuroscience* to the *Bulletin of the International Kodaly Society*, *The Choral Journal* to *Management in Education*. What is most striking is the number of times ‘musicianship’ is qualified by an adjective, and the range of different adjectives used. Over half of all titles (54/100) use one, and with the exception of ‘comprehensive musicianship’ none is used more than twice. Moreover, apart from ‘elite’, ‘expert’, and perhaps ‘lifelong/joyful’, the adjectives are of *kind* rather than *quality*, suggesting distinct varieties of musicianship rather than gradations within one sort.

There is no example here of ‘general musicianship’. The frequent occurrence of the term ‘comprehensive musicianship’ refers to an educational approach originating in the US in the 1960s and implemented in undergraduate music education (where many students would go on to be school music teachers). The approach aimed to broaden musical education to include a wider and more integrated appreciation of formal,

Table 1.1 Occurrence of ‘musicianship’ qualifiers in article titles 1990-2021

Musicianship and its Qualifiers	Results	Ethnography	Music Therapy	Neurology	Philosophy	Qualitative Studies	Quantitative Research	Teaching/Learning	Technology	Transferable
Unqualified	46	3	0	5	7	3	5	13	6	4
With qualifier	54	9	2	1	15	8	2	14	3	0
‘Activist...’	1	1								
‘Filipino...’	1	1								
‘Practical...’	2	2								
‘Professional...’	1	1								
‘Western...’	1	1								
‘Religious and secular...’	1	1								
‘Anioma...’	1	1								
‘Functional...’	1		1							
‘Elite...’	1		1							
‘Lifelong...’	2			1				1		
‘21 st century’	1				1					
‘Intercultural’	1				1					
‘Intuitive’	1				1					
‘Amateur’	1				1					
‘Future’	2				2					
‘Rock’	1				1					
‘Musicological’	1				1					
‘Expert’	2				1	1				
‘Comprehensive’	18				6	4		8		
‘Vernacular’	1					1				
‘Satanist’	1					1				
‘Participatory’	1					1				
‘Perceived’	2						2			
‘Electronic’	1								1	
‘Robotic’	1								1	
‘Cosmopolitan’	1								1	
‘Absolute’	1							1		
‘Creative’	1							1		
Independent	2	1						1		
College	1							1		
Internal	1							1		
Joyful	1							1		
Totals	100	12	2	6	22	11	7	27	9	4
Ratio Unqual./Total	44%	25%	0%	83%	32%	27%	71%	48%	67%	100%

historical and aesthetic aspects of music from all periods and styles alongside performance skills (Bess 1991). It is still influential today and sometimes known as ‘Comprehensive Musicianship through Performance’ (Sindberg 2007).

What sense is to be made of such a plethora of distinctions? We might observe that neurology, quantitative, and technology researchers are more content with ‘musicianship’ as it stands (more than half occurrences are without qualifiers), while qualitative researchers, philosophers and music therapists see the need for more distinctions (more than half of occurrence are with qualifiers). Teachers are evenly balanced. For neurologists the term is often used to distinguish simply between ‘musicians’ and ‘non-musicians’ (by practice/experience) while technology and quantitative researchers may already know, or have decided, what they are designing or measuring. Teachers may be subject to the power of educational policy and labelling regarding what is taught, or valued, while more critical writing is free to enquire about or challenge these values.

This survey suggests that different kinds, and not simply qualities, of musicianship are distinguished in academic writing about music, and that this is at least as much a concern of researchers as evaluating the quality of any particular musicianship. Moreover, these different kinds of musicianship are not agreed and established categories based on different trainings (going by the lack of uniformity of adjectives) but rather observed differences among actual musical practices, often based on the genre or social setting concerned. Thus ‘Satanist musicianship’ can describe ‘how black metal musicians describe their learning processes’ (Thorgersen and Wachenfeldt 2017). It is about musicians’ experience and activity and use of their learning, rather than the formal musical learning itself.

For the current research, this raises the question of whether references to ‘high standards’ of musicianship (in relation to admissions standards) are insufficiently precise. Perhaps it is not the *quality* of musicianship that is important, but rather the *kind* of musicianship involved or required. This informs the research questions proposed for the study and supports the choice of a qualitative rather than quantitative approach in investigating the musicianship of music therapy trainees.

Books on Musicianship

A search in the Guildhall School library for all titles including the word ‘musicianship’ yielded only 12 results. Seven were tutors aimed at students, including a text for singers, two for guitarists and one for conductors, covering e.g. aural, sight-reading or improvised skills such as harmonization. Three were pedagogical or theoretical texts aimed at educators, two on ‘Comprehensive Musicianship’ (discussed below) and one *Musicianship in the 21st Century* (Leong 2003). There was one music therapy text (discussed in the following section) and one on ‘Actor-Musicianship’, aimed at acting students.

Twelve titles is a relatively small haul for the library of a major music conservatoire. In terms of content, the seven tutor books take the term as a collective noun for a combination of skills indirectly associated with instrumental technique or repertoire but not covered by them, such as sight-reading/singing, aural and harmonic awareness, or improvisation. *Musicianship in the 21st Century* is an Australian edited collection from English speaking and South Asian music educators inviting them to envisage the future of music education. Several authors critique or re-formulate the term ‘musicianship’ to reflect e.g. technology, contemporary and non-western music making.

A similar search for ‘musicianship’ titles on Google Scholar showed a predominance of tutors or exercise books in music theory, aural skills or improvisation at different levels, with a smattering of titles on e.g. ‘digital musicianship’ or ‘Guild Musicianship’ (from a society of piano teachers). Available tutors were sometimes related to curricula of recognised bodies such as Associated Board of the Royal Schools of Music (ABRSM), e.g. their ‘Practical Musicianship’ exams.

The ABRSM was set up by the Royal College of Music and Royal Academy of Music in the 1890s and so inherits the conservatoire tradition of classical musical performance in the UK. It remains influential world-wide. It has incorporated jazz music exams since 1999 but not a popular music exam syllabus (unlike London College of Music). ABRSM defines practical musicianship as the ability to “think in sound” (ABRSM 2022b). Instead of performing prepared pieces or technical exercises, candidates are given series of unprepared tasks on voice or an instrument of their choice, including sight-singing/playing, harmonising (figured bass), extending a melodic opening, and a free improvisation task.

ABRSM describe their practical exams as assessing ‘all-round musical knowledge and skills’ (ABRSM 2022a). Nevertheless, for Grades 6-8 candidates must also show they have passed Grade 5 in one of Theory, Practical Musicianship *or* a practical exam in a jazz study (currently available only up to Grade 5). Theory exams are entirely written, while both Practical Musicianship and jazz exams include a practical improvised element (e.g. extending a given opening). ‘Musicianship’ here includes practical skill in generating music outside of prepared performance or reading notation, which can incorporate the tradition of improvisation within jazz. It is nevertheless still seen only as an alternative to a theoretical understanding of music, demonstrated in writing, in providing an ‘all-round’ focus for a performer.

Trinity Guildhall syllabus offers exams in classical symphonic instruments and jazz woodwind (not piano) and believes that “musicianship is most effectively demonstrated through practical performance” (Trinity College London 2022). Its practical exams include “two supporting tests from a selection including sight-reading, aural, musical knowledge and improvising.” These are similar to the Practical Musicianship tests in ABRSM.

London College of Music exams in symphonic/classical tradition include (in addition to performance and technical exercises) ‘discussion’, ‘sight-reading’ and ‘aural tests’. Their jazz syllabus, on the other hand, includes (in addition to performance) ‘musical awareness’, ‘creative response’ and ‘aural tests’ (University of West London 2022) The Royal College of Organists (RCO) provide exams that include elements that reflect the special demands of church music such as accompanying a hymn or choir (Royal College of Organists 2022).

These exams and their accompanying texts suggest that music educators agree there is more to being a musician than ‘just’ playing an instrument or pieces from a repertoire. However, this ‘more’ can differ across genres – for example jazz versus ‘classical’ repertoire (assumed as the conservatoire default), or settings – for example classical concert versus liturgical contexts. It is noticeable that more advanced levels do not separately assess ‘practical’ or ‘supporting’ or ‘theoretical’ skills, but assume these to be either already achieved, or adequately demonstrated in the longer, more complex and more varied performance pieces expected at these levels. ‘Musicianship’ may therefore be understood as the ‘bigger picture’ of musical practice, of which a variety of

particular elements may be introduced at elementary levels, but which are found, or assumed, to become more integrated as a learner-musician progresses, and presumably specialises in one area of practice.

For the current study, this invites questions about if and how elements of musicianship relevant to music therapy practice may be acquired or demonstrated during earlier stages of musical training. This informs the decision to include applicants, as well as staff involved in selection, in the Main Study design.

1.3 METHODOLOGY

I now turn to the methodological approach of the study. The research is positioned as a qualitative and critical investigation of the discourses and practices around musicianship in relation to UK music therapy training. It is ethnographic in a broad sense, being interested in a particular social reality (the selection of candidates to train as music therapists) and holding that social realities “are not ‘given’ and they require detailed studies that reflect and respect their complexity” (Atkinson 2017, 20). Within an ethnographic frame it is an example of Critical Discourse Studies which is concerned with “analysing, understanding and explaining social phenomena that are necessarily complex and thus require a multidisciplinary and multi-methodical approach” (Wodak and Meyer 2016a, 2). Details of the methods used and research design are described in Chapters 2 and 3 in relation to each stage of the project.

1.3.1 THEORETICAL STANCE

Borrowing Braun and Clarke’s methodological language, this study is an example of ‘Big Q’ qualitative research (Braun and Clarke 2022, 5–6). ‘Big Q’ research seeks situated or contextualised knowledge rather than absolute (positivist) or general knowledge; it is concerned with meanings and meaning-making rather than with testing hypotheses or theories; and it sees researcher subjectivity and reflexivity as integral to research rather than only as a limitation or source of bias.

Braun and Clarke divide ‘Big Q’ qualitative research into ‘Experiential’ and ‘Critical’ branches (p.159), the former focusing on the meanings individuals give to their experience and the latter on processes of meaning-making and impact of these meanings in practice. This study is an example of critical research in the tradition of Critical Discourse Studies described further below. It seeks to understand how musicianship is formed and performed in the field of music therapy training, and how this in turn positions trainers and musicians applying to train. To do so I take a critical (or constructionist) view of language (or representation) as “something active, as creating meaning rather than simply reflecting it” (Braun and Clarke 2022, 164). In investigating trainers’ accounts of music therapy training I briefly treat trainers’ language (less critically) as reflective of their practice and offer a thematic analysis. I justify this as giving valuable insights into the process of music therapy training, about which little else is written. I nevertheless follow this with a discourse analysis of the same material.

The study does not directly concern itself with the experience of individual participants as subjects, whether trainers or candidate trainees.⁴ Rather, it follows a Foucauldian approach that aims “not to exclude the problem of the subject, but to define the positions and functions that the subject could occupy in the diversity of discourse.” (Foucault and Smith 1972, 221). Fairclough describes *subjects* (Fairclough 2001, 30–35) as both *reproducing* wider social structures and discourses (in this case discourses of musicianship, music therapy, higher education...) and *using them creatively* to achieve their own ends (establishing or maintaining professional identities, careers, meeting regulatory standards...). This is captured in the dual senses of the word ‘subject’:

In one sense of subject, one is referring to someone who is under the jurisdiction of a political authority and hence passive and shaped: but the subject of a sentence, for instance, is usually the active one, the ‘doer’, the one causally implicated in action. (Fairclough 2001, 32)

It is the interaction of subjects and discourses and how each constructs/re-constructs the other that Critical Discourse Analysis sets out to study. While it is usually necessary to start with individual subjects and their experience (as data), the knowledge sought is of a different order. Fairclough, whose book *Language and Power* is one source of Critical Discourse Studies, quotes the sociologist Pierre Bourdieu saying “it is because subjects do not, strictly speaking, know what they are doing that what they do has more meaning than they know” (Fairclough 2001, 33).

The concept of ‘performance’ is used throughout this study in both a musical sense (e.g. playing in an audition) and in Goffman’s sense of the roles played by both candidates and trainers (as selectors/audition panel members) in the everyday drama of events. For example, in a Summer School or Open Day the skills and competence of qualified professionals (who may also be trainers) are demonstrated to those seeking to become qualified, while in auditions or interviews candidates and panel members ‘perform’ complementary social roles (Goffman 1959). This usage is similar to e.g. Wood’s study of the ‘The Performance of Community Music Therapy Evaluation’ (Wood 2014) or Tsiris’ study of ‘Performing Spirituality in Music Therapy’ (Tsiris 2018). ‘Assessment’,

⁴ Some individual candidates appear in more than one data set. These are identified in Appendix 4.

similarly, is used to mean the decision making processes in selection for training, understood as the ‘practical sociological reasoning’ (Garfinkel 1984, 11) of selection panel members. This can include, but is not limited to, musical assessment in a conventional sense, and does not assume any particular values or measures of musical skill.

1.3.2 A CRITICAL DISCOURSE APPROACH TO MUSICIANSHIP

Critical Discourse Studies (CDS) “understand discourses as relatively stable uses of language serving the organisation and structuring of social life” (Wodak and Meyer 2016a, 6). Further, “within CDS, power is usually perceived in the Foucauldian sense [discourse as exerting power], and discourse is widely regarded as a manifestation of social action which is determined by social structure and simultaneously reinforces or erodes structure” (Wodak and Meyer 2016a, 11). This suits the focus of this study, which aims to be alert to the ways musicianship discourse acts in maintaining or changing our ideas of musicians and music therapists.

In this study *musicianship* is treated as one discourse strand among others used by music therapy trainers and candidate trainees (subjects) to create and reproduce the social role of *music therapists* and the social structures of a *music therapy profession*. This involves the exercise of power. Trainers have the power to select candidates, defining what kinds or levels of musicianship are acceptable in this context; trainees deploy their experience and skills to meet these expectations and persuade (more powerful) trainers to accept them as trainees, and later as graduates. Both are in turn subject to other discourses (higher education institutions, regulatory bodies etc.) and together these social roles and structures are reproduced or creatively developed. This study explores how *musicianship* discourses operates within this system.

Any methodological approach assumes particular understandings of reality (ontology), knowledge (epistemology) and language (discourse). CDS does not concern itself greatly with ontology, being immediately concerned with knowledge as a human social creation and its role in shaping social action. However, it can be understood as taking a *relativist* (rather than realist) ontological position, accepting that different individuals (subjects) may have or represent *different* realities depending on their contexts (positions), for example about musical ability. CDS understand knowledge as evolving

or manifested through interactions between social actors (including the researcher) through and within their social context, but also as influencing these actors reciprocally. This is similar to a *contextual* epistemology that “emphasises the ambiguous, context-contingent nature of language and meaning” (Braun and Clarke 2022, 178–79). However, CDS is also sensitive to *differences* hidden within discourses, recognising that “texts are often sites of struggle in that they show traces of differing discourses and ideologies contending and struggling for dominance” (Wodak and Meyer 2016a, 12). This is the critical attitude of CDS.

There is a political undertone to much CDS, with an agenda that can include conveying “critical knowledge that enables human beings to emancipate themselves from forms of domination” (Wodak and Meyer 2016a, 7). In relation to this study, for example, ways of understanding musicianship influence access to the profession, a major theme in the BAMT’s recent *Diversity Report* (Langford, Rizkallah, and Maddocks 2020, 6–7). This could be examined critically e.g. using Freire’s Marxist-informed anti-oppressive pedagogic theory (Freire 2017)). Such concerns, however, were not part of the original research question and so did not determine the theoretical orientation of the research. Wodak and Meyer note that “the objects under investigation do not have to be related to negative or exceptionally ‘serious’ social or political experiences or events... Any social phenomenon lends itself to critical investigation, to be challenged and not taken for granted” (Wodak and Meyer 2016a, 2–3). This is not to diminish the importance of the issues such as those raised by the BAMT report (which are considered in 4.2.2 below) but simply to accurately position the current study, including its limitations.

1.3.3 EVALUATION AND ETHICS

Stige et al. (2009) emphasise reflexivity in evaluating qualitative research. They propose an ‘agenda’ rather than a ‘checklist’ approach and in Chapter 4.3 I reflect on the strengths and weaknesses of the study following this agenda. *Engagement* (the first item) has begun to be considered above, and along with *processing*, *interpretation*, *critique*, *usefulness*, and *relevance* are addressed there, together with *ethics* considered as the positive contribution of this research to society. I give thanks and credit here to my supervisors, Dr Stuart Wood and Dr Karen Wise whose work throughout has been to monitor and improve the overall quality of this study, as well as offering specific help in details of coding and interpretation.

Ethics is also about a proper concern for the rights and wellbeing of participants. The study was carried out under the auspices of Guildhall School of Music and Drama and all stages of data collection and processing were approved by the Research and Knowledge Exchange Committee of the School (RKEC). Applications are circulated to a committee of staff members, and two members must approve an application before the committee grants approval and research can go ahead. The study design was also informed by the British Educational Research Association (BERA) guidelines (BERA 2011).

Ethical approval was sought separately for the Preliminary Study (interviews with music therapy trainers) and for each of three stages in the Main Study data collection (Summer School, Open Day, and then all stages of the selection process and follow up discussion group). Details of steps taken to address confidentiality, anonymity and vulnerability of participants are discussed in more detail in Chapters 2.2.3 and 3.2.4 in relation to each part of the study.

1.4 INVESTIGATING MUSICIANSHIP IN UK MUSIC THERAPY TRAINING

This chapter has introduced the role of musicianship in the training of UK music therapists. I have shown that training, practice and regulation in the UK recognise being a musician as essential to being a professional music therapist. I have shown that ‘musicianship’, understood as what it means to be a musician, is not singular but rather diverse and complex, and deserves investigation in the context of music therapy.

I have described myself as a researcher who has been active in the profession as practitioner, trainer and professional leader over the past 30 years. My perspective both straddles some significant intra-professional differences but is also limited by being an insider to the profession I am studying.

I have chosen Critical Discourse Studies as a methodological ‘home’ for the study, treating this a useful critical perspective and set of resources within a broader qualitative ethnographic epistemology. I have also indicated how I propose to evaluate the study for quality, limitations and ethics. From this position I begin to investigate the role of musicianship in selection for UK music therapy training.

CHAPTER 2:

MUSICIANSHIP IN UK MUSIC THERAPY TRAINING

(PRELIMINARY STUDY)

This chapter begins with a review of literature on music therapy training and then presents a Preliminary Study into the discourse(s) of musicianship in the context of UK music therapy training. This study allowed the Main Study to be informed by a fuller understanding of musicianship across different UK music therapy trainings (see 1.2.2 above). The Preliminary Study drew on two principal sources of data: the websites and prospectuses of UK institutions offering training in music therapy, and interviews with five UK music therapy trainers from different institutions. As well as focusing on admissions processes for training these also touch on the content and aims of the trainings themselves. There is a focus on musical aspects of admissions and training, with the aim of understanding how musicianship is performed by institutions and trainers through the admissions and training processes on UK programmes.

2.1 LITERATURE ON MUSIC THERAPY TRAINING

This review is presented as a survey of literature on training with selected texts being examined in more detail. As befits a discourse-oriented study, ‘musicianship’ is not defined in advance; rather, the focus of the review is on how the language around such things as musical skill, experience etc. is used in relation to music therapy training. All literature on music therapy training is therefore potentially relevant; no narrowing to a more purely ‘musical’ focus is involved. However, the review attends particularly to musical aspects of training and admissions as they arise. Literature on therapeutic uses of music outside of professional music therapy practice (music in health, sound therapy etc.) were excluded as beyond the scope of the study.

2.1.1 SEARCH STRATEGY

The approach included a search for books, peer reviewed journal articles and PhD theses. Only English language texts were considered and no date limits were set. This did not require assessing an overwhelming volume of literature and the search yielded

no results older than c. 1950. It is therefore a review of literature on the modern profession of music therapy, rather than a historical review of music used as therapy.

All searches included the string “music therapy”. This was filtered using the Boolean string:

AND (educat OR teach* OR train* OR learn* OR student* OR major* OR intern* OR pedagog* OR curricul*)*

A search for book titles was undertaken in both the British Library catalogue and the Guildhall School of Music and Drama library (considered as a specialist library). The British Library catalogue was searched to give the widest possible coverage of publications on music therapy and a sense of the growth of this literature over time. The Guildhall School of Music and Drama library was searched as an active specialist library of a training institution. It was also as the primary library where texts were available to borrow.

A search for journal articles was undertaken using the databases RILM, ERIC and PsychInfo, accessed via EBSCOHost. RILM was the main source: as well as coverage of literature on music related topics (including e.g. *Psychology of Music*) it selectively indexes all the major English language music therapy journals as listed in *The Oxford Handbook of Music Psychology* (B. Wheeler 2009). RILM also includes the online-only journals *Approaches: An Interdisciplinary Journal of Music Therapy* (Hellenic Association of Certified Music Therapists), *Music Therapy Today* (World Federation of Music Therapy) and *Voices* (The Grieg Academy Music Therapy Research Centre, Bergen). PsychInfo was also searched as several psychology and therapy journals regularly include studies on music therapy. ERIC was searched as it covers the field of education research, which is relates to the focus of the current study. The majority of unique hits came from RILM, with a small number from more specialist psychology or educational journals.

2.1.2 BOOKS ON MUSIC THERAPY

An initial search for books in the British Library Catalogue using the search string “music therapy” (with Language=English and Subject=Music Therapy) showed the following breakdown of hits by decade of publication.

Table 2.1 ‘Music Therapy’ in Book Titles by Decade (British Library)

Before 1979	16
1979-1988	23
1989-1998	61
1999-2009	151
2009-2018	159

While only 23 new titles appear from 1979-1988, there were 60 between 1989 and 1998, and c.150 in each of the next two decades. This sudden jump in publications after c. 1990 stands out, suggesting a significant increase in specialist literature in this field over the last 30 years.

The supply can in large part be attributed to the catalogue of the specialist health and social care publisher Jessica Kingsley Publishers (founded 1987) which in 2021 contained over 100 titles in music therapy. The demand may have been driven by the opening of four new HCPC approved training programmes in music therapy in the decade after 1990: in 1992 at University of West of England (Bristol), in 1994 at Anglia Ruskin University (Cambridge), in 1997 at the Welsh College of Music and Drama (Cardiff, and since 2013 moved to University of South Wales, Newport) and in 2002 at Edinburgh University (now at Queen Margaret University, Edinburgh) (Barrington 2005, 211).

This was a significant increase from the original three London based programmes opened between 1968 and 1984: Guildhall School in 1968, Nordoff Robbins in 1974 and Roehampton Institute of Higher Education University (later Roehampton University) in 1981. The number of UK music therapy trainees thus more than doubled between 1990 and 2000. Only in 2018 did another music therapy programme open, at Derby University (Coombes 2021, 12).

This search gives a sense of the recent growth in literature on music therapy. The content of these publications can be gauged by looking at the catalogue of Jessica Kingsley Publishers (JKP). JKP publishes in both London and New York and is known ‘for our books on autism, social work and arts therapies, as we’ve been publishing in these areas since we started, in 1987’ (<https://uk.jkp.com/pages/about-us>, accessed 20/7/22). In 2021 a search of their catalogue included 111 books related to music therapy, of which 60 included the words ‘music therapy’ in their title. Table 2.2 shows these titles arranged by format (edited collections or authored texts) and content:

Table 2.2 Music Therapy Titles by Jessica Kingsley Publishers 1987-2021

Type Format	Clinical Fields	Aspects of Practice	Clinical Approaches	Educators/ Students	Professional Issues	Research	Introductory	Totals
Authored	11	7	4	7	-	2	2	33
Edited	16	5	4	-	2	-	-	27
TOTALS	27	12	8	7	2	2	2	60

Nearly half (27/60) are about practice in one specific field or setting, usually featuring case studies. A fifth (12) deal with specific aspects of practice across different settings, and eight discuss specific clinical approaches or theories, again applied across different settings. Seven are directly addressed to students and educators. Only one of these makes any claim as a general textbook (*A Comprehensive Guide to Music Therapy*, Wigram et al., 2002, discussed below). Others focus on a specific technique (e.g. songwriting) or field (e.g. adolescents, or psychiatric music therapy). The two general texts are not textbooks for students, being more introductory or anecdotal.

The music therapy literature is typically populated with texts on clinical practice in different fields, supplemented by some texts on specific theories, approaches, or techniques, and a few introductory level books. While these are useful, and used, in training, general student textbooks on music therapy are notable by their absence.

Textbooks on Music Therapy

Textbooks, or ‘handbooks’, do exist and four are discussed in detail below. These can be distinguished on the one hand from introductory texts which, while informative, do not offer guidance or exercises for students, and pedagogic texts on the other which address the needs of trainers rather than students. A further distinction can be made between general textbooks that address music therapy practice as a whole, and specific textbooks on single aspects of practice. I discuss some specific texts here.

Wigram’s *Improvisation: Methods and Techniques for Music Therapy Clinicians, Educators and Students* (Wigram, 2004) deserves special mention. It is the first text since Nordoff and Robbins (1977) to address *clinical* improvisation, defined by Wigram as ‘the use of musical improvisation in an environment of trust and support established to meet the needs of clients’ (p.39). This is a core technique taught in some form on all UK music therapy trainings. The book contains practical exercises demonstrating techniques of improvisational music therapy and Wigram introduces ‘play rules’ (p.41) that offer flexible but clear guides to how a music therapist might improvise musically for a particular clinical purpose.

UK training courses had been teaching clinical improvisation for thirty years by the time of Wigram’s book. The knowledge Wigram puts into his text was therefore not new, but rather an attempt to make explicit the tacit knowledge and skill of music therapists and educators. Wigram’s text is undeniably useful for trainers and students and has been followed by other texts similarly addressed to ‘clinicians, educators and students’ and focusing on other specific aspects of music therapy technique (e.g. song writing and receptive methods). However, the book is addressed to trainees who have already been accepted onto a training and are assumed to have substantial musical training and skill, even if not in improvisation. While it confirms the importance of (clinical) improvisation as a skill to be developed for music therapy, it does not consider other aspects of music therapy training or the kinds of musical skill needed at admission to training. For this reason it is not included as a general textbook in the sense meant here.

There are other recent texts that address specific learning needs of the trainee music therapist. Some come from the US and can be seen as part of a recent critical approach to the US ‘competency’ model of training (see below and e.g. Jenkins 2013; Meadows

and Eyre 2020). Examples include *Guitar skills for Music therapists and Educators* by Peter Meyer, Jessica de Villers and Erin Ebnet (Barcelona Publishers, 2010) and similar texts on keyboard and voice skills. These skills have long been taught as standard in music therapy training. Yet these recent publications seem to indicate a more deliberate and conscious awareness that music therapy trainees have their own needs that require a specific pedagogic approach.

General Textbooks on Music Therapy

I now consider in detail four books that can properly be considered as general student textbooks of music therapy, all published in the last 20 years. They were selected on the grounds that they are comprehensive and suitable for students on an initial professional training. Introductory level texts (e.g. Darnley-Smith and Patey 2003) and texts on specific techniques (e.g. Lee 2010) or advanced (post-qualification) music therapy techniques (e.g. Austin 2008) were excluded. While still selective to some extent the four texts represent different UK, European and US approaches to training.

Nordoff and Robbins' text *Creative Music Therapy* (Nordoff and Robbins 2007/1977) is the earliest from the UK. (Alvin's training predates Nordoff and Robbins but she never published a text book.) It presents materials for a course of training, combining theoretical ideas, case studies with musical examples, therapeutic musical techniques, methods of evaluation, and exercises in improvisation. The revision of 2007 does not update the material to reflect contemporary practice but instead revises and enlarges on the original work of the authors. It may not represent current Nordoff Robbins teaching or practice.

Bunt and Hoskyns' *The Handbook of Music Therapy* (Bunt and Hoskyns 2002) is the next UK general textbook to address the needs of students. Both authors were running UK music therapy trainings at the time. The book offers an introduction to general principles of music therapy, case studies in different fields, and a substantial section on Training (Part III), including musical and clinical exercises for the student. It also includes historical and professional information useful to UK readers aiming to make music therapy their career. The book is conscious of its place at the start of a new century, shortly after the profession had become recognised through regulation by the Health and Care Professions Council.

A Comprehensive Guide to Music Therapy edited by Wigram, Pedersen and Bonde was published in the same year (Wigram, Pedersen, and Bonde 2002). The authors are trainers on a programme in Denmark and the book represents a European, rather than specifically UK, perspective. It sets out to cover practice and research as well as training. While it includes much guidance relevant for students it includes few exercises for students in the way of Bunt and Hoskyns or Nordoff and Robbins.

The US text *A Clinical Training Guide for the Student Music Therapist* is included here too (B. L. Wheeler, Shultis, and Polen 2005). It fits a US model of training (bachelors degree followed by internship) rather than the UK model (masters degree including clinical placements) and is clearly structured to the needs of students, with suggested exercises covering all aspects of practice. It does assume that basic principles and theories have been covered in class teaching, and is addressed to students' experience on placement or internship.

In order to focus on how musicianship is discussed in these sample texts, each text was searched for sections addressing 'music' as distinct from 'music therapy', to produce a thematic synthesis (see Table 2.3). The criteria for selecting passages were that they should be chapters (indicated by §) or sections (indicated by '...') of at least a page in length with a heading referring to music (or musicianship) but NOT directly to 'music therapy'. Thus case studies (a significant part of several texts) were excluded, as were sections devoted to therapeutic principles or practice, or professional or research issues. Discussion of GIM (Guided Imagery in Music) was also excluded (although covered in both Bunt & Hoskyns and Wigram et al.) as it is a receptive approach, not involving music making. The selected passages have been grouped according to topic, with four topic areas identified as 'Practice', 'Theory', 'Skill' and 'Personal Experience' of music.

A first observation, based on these selection criteria, is that the larger part of all the textbooks is *not* directly about music at all. Only one page in seven or eight of Bunt & Hoskyn's or Wigram et al. is directly music oriented, and one in four of Wheeler et al. (this includes some rather prosaic lists of music making practices with little discussion). Even in the case of Nordoff & Robbins only half the text is about music, although if case studies were included then almost all of this text would qualify, as the case studies come with copious musical examples.

Table 2.3 'Music' (NOT 'Music Therapy') content in four music therapy textbooks

<div style="text-align: right;">Title</div> <div style="text-align: left;">Topic</div>	<i>The Handbook of Music Therapy</i> Bunt & Hoskyns 2002	<i>A Comprehensive Guide to Music Therapy</i> Wigram et al. 2002	<i>Clinical Training Guide for the Student Music Therapist</i> Wheeler et al. 2005	<i>Creative Music Therapy (2nd Edition)</i> Nordoff & Robbins 2007
Music as practice	'Focus on listening to the music in music therapy' (180-182) 3pp 'The initial musical connection' (190-202) 13pp	-	§ Improvising Experiences (81-90) 10pp § Performing or Re-creating Experiences (91-99) 9pp § Composing Experiences (101-108) 9pp § Listening Experiences (109-117) 9pp	§ The Practice of Clinical Musicianship* (175-366) 192pp
Music as theory	-	'A Therapeutic Understanding of Music' (36-43) 8pp 'Psychology of Music' (45-61) 17pp 'Music as Analogy and Metaphor' (97-111) 15pp	§ The Role of Music (147-155) 9pp	-
Music as skill	§ Developing the Musical Journey* (216-234) 19pp	'Musical Skills in Music Therapy' (273-279) 7pp	'Musical Facilitation' (143-146) 4pp	§ Developing Musical Resources* (461-495) 35pp
Music as (therapists') personal experience	'Formative musical and personal experiences' (55-57) 3pp 'On our links with music' (308-9) 2pp	-	'Using Music for Self Assessment' (185-187) 3pp	-
Proportion (%)	40/320pp (13%)	47/326pp (14%)	53/188pp (28%)	227/495pp (46%)

What occupies the rest of the three other textbooks? The texts include material on the history of the profession, accounts of different theoretical approaches to music therapy, discussion of psychotherapeutic theory, professional issues and research in music therapy, and case studies or examples. Case studies often discuss the music involved, with some detailed notated examples in Bunt & Hoskyns and audio examples from music therapy sessions accompanying both Wigram et al. and Nordoff & Robbins. But the focus remains on the patient and the process of therapy. The Wheeler text includes no case studies and is clearly intended as a ‘tutor’ book rather than a ‘reader’ in music therapy, as its title suggests.

The main reason for presenting this account of music therapy texts is to focus not on music as a phenomenon but rather on the *musicianship* or musical skills involved in music therapy practice. All four texts do give some account of the musical skills required to be a music therapist, and Bunt & Hoskyns and Nordoff & Robbins also include exercises for developing these (largely improvisation skills). However, the topic of skills occupies only a very small part of each text - approximately 7% of these two texts and only 2-3% of Wigram et al. or Wheeler et al. One would be hard put to *learn* the musical skills involved in music therapy from these texts, even as a musician. In as much as these texts serve as ‘textbooks’ of music therapy in the pedagogical sense, they seem to fail to adequately describe the musicianship skills assumed or required.

Wigram’s *Improvisation: Methods and Techniques...* (discussed above) is an example of a text that does focus on musical skills, but Wigram is also clear that he is not writing a textbook on music therapy. All these texts show that music therapy, while requiring musical skill, cannot be reduced to a musical skill set. However, each of the texts cited above does acknowledge the importance of the music therapist being a musician and having a ‘musical identity’ through personal experience of music making (represented in Table 2.3 by Music as Personal Experience). Bunt & Hoskyns and Wheeler do this explicitly, and Wigram et al. includes this as part of its discussion of music therapy training and skills. In Nordoff & Robbins it is implicit in the sheer density of musical transcription and language – only a musician *could* read this book.

Pedagogic Texts on Music Therapy

A final kind of text in the literature is the pedagogic text, addressed to educators rather than students. This is a recent development, and Goodman’s two large texts stand out

for their global coverage and detail. In *Music Therapy Education and Training: From Theory to Practice* (K. D. Goodman 2011) Goodman addresses the US context, with only a very brief chapter on ‘Around the Globe’ summarising the training contexts of other countries. Her *International Perspective in Music Therapy Education and Training* (K. D. Goodman 2015) is an edited collection addressing current issues in music therapy training. It includes only one chapter from a specifically UK perspective (Bunt 2015) .

In terms of musicianship, *Music therapy Education and Training* engages with an ongoing theme in US training literature around ‘competencies’. These are the defined skills agreed by the American Music Therapy Association (AMTA 2022a) and which shape the content of training. These competencies straddle the themes of Music as Practice and Music as Skills (Table 2.3). These musical competencies share much in common with undergraduate music degrees, and especially music education degrees, with which music therapy training has been closely associated in the US since its beginnings (de l’Etoile 2000). Goodman is not alone in doubting the relevance of these competencies, which distinguish between performance skills on a ‘primary instrument’, ‘functional musical skills’ (e.g. on percussion or guitar) and ‘music therapy skills’ related to practice. She gives the following example of the confusion this can cause:

One issue may be the student tendency to compartmentalize their performance playing and their playing for clients. I recall a student who sang brilliantly in his concert and then, in leading a music therapy group, could barely provide vocal support. When I asked him about this discrepancy, he replied “Oh, that other voice is for performing and this voice is for music therapy.”

(Goodman, 2011a p.38)

This suggests that trainers are aware of the difficulty in defining musicianship in a way that matches music therapy requirements, while also recognising the need for skill and artistry.

The *International Perspectives* (2015) collection begins with a substantial chapter by Lee on ‘Aesthetic Music Therapy and the Role of Music-Centred Education in Contemporary Clinical Practice’ (Lee 2015). Aesthetic Music Therapy is an approach developed by Lee, who trained originally in the Nordoff Robbins approach (Lee 2003).

It is expressly music-centred in the way it moves easily and directly between describing musical and therapeutic experience (with an emphasis on the former), and the chapter reads as a student text with examples and invitations to use these as exercises. It assumes a high degree of skill in the student (implicitly on piano). This represents a perspective on music therapy education that is far from universal or influential world-wide, yet as the first chapter in this text it both grounds the whole book in music, as being at the heart of music therapy, while also presenting Lee's approach as normative. While including elements of skill development or practice it can perhaps be seen as an example of Music as Theory (Table 2.3).

From a UK perspective, an important pedagogic text is a small chapter called 'Music therapy training: a process to develop the musical and therapeutic identity of the music therapist' (Wigram, de Backer, and van Camp 1999). This is included at the end of an edited collection on clinical applications of music therapy in developmental disability, paediatrics and neurology (Wigram, de Backer, and van Camp 1999). The inclusion of this (significant) pedagogic text in a book such as this suggests such a chapter could not easily find a home of its own elsewhere in the literature.

The chapter sets out the need for clinical therapeutic training (identity), acknowledging that trainees start as musicians with relatively little knowledge or experience in clinical fields. In terms of musicianship, the authors see this as largely 'historically developed' (p.294) through previous training with certain additional skills being developed in music therapy education. These include 'improvisational flexibility, awareness of meaning in music, techniques for responding to client's music... [and] integration of their own musical history, experiences, likes.' (p.294). They pose the question: 'Are we trying to develop the student's role and therapeutic personality as an artist?' and answer 'We hope so!' (p.294). There is thus an intention to retain musicianship as a form of artistry in music therapy training and practice.

The authors describe a parallel development of two identities: as musician and as therapist. However, they do not directly address how these two identities can work in parallel within the same person without causing confusion or conflict. There is an acknowledgement that some musical skills at least need to be developed within music therapy training specifically for this role. This text combines elements of all four themes in Table 2.3.

Oldfield, another experienced UK music therapist and trainer, includes a section on ‘Training Music Therapists’ in her book *Interactive Music Therapy in Child and Family* (Oldfield 2006, 165–76). Again, this pedagogy is tagged on to a book on one particular clinical field, while in principle relevant to all. Oldfield emphasises the importance of both observation and practice in the field, but also speaks about her approach to teaching clinical improvisation. She teaches ‘single line’ (i.e. orchestral) instrument improvisation as both clinically useful (allowing face to face interaction and body-movement) and as making use of what is for many students their principal study instrument. She also acknowledges a place for keyboard and voice skills in practice. However, Oldfield takes for granted that the students have already been accepted as trainees: ‘All students will have passed an instrumental audition and some will have taken part in an assessed group improvisation before starting their training.’ (p.172). While focusing on Music as Practice and Music as Skills (Table 2.3) there is no discussion of the skills needed in order to *begin* to learn what she has to teach.

Summary

Literature in book form on music therapy has grown dramatically over the last 60 years from a handful of general texts to a substantial library of both specialist and comprehensive texts. However, texts specifically addressing the musicianship and musical development of students remain comparatively few in number and many are written from a US rather than UK perspective. Discussions of musicianship in music therapy consider music as practice, as theory, as skill, and as personal experience.

The lack of direct discussion of musical skills in some texts assumes a necessary level of musicianship in students. There is little or no discussion of admissions criteria for training courses in this literature, other than general references to existing conventional (i.e. performance oriented ‘instrumental specialist’) musical skills or training. However, references to musical skills in general texts and the existence of specific texts on musical aspects show that the musical skills involved in music therapy are in some ways distinctive and deserving of particular pedagogic attention. This includes the need for skills in voice and piano/guitar as well as a principal study, and skills in improvisation and responsive/interactive playing. These texts go some way towards supporting an idea of a ‘music therapy specific musicianship’.

2.1.3 JOURNAL ARTICLES AND THESES ON MUSIC THERAPY TRAINING

A title search of peer reviewed English language journal articles was made using the search string:

'music therap' AND (educat* OR train* OR teach* OR learn* OR student* OR major* OR curricul* OR pedagog* OR interns*)*

Databases searched included RILM (music), PsychInfo (psychology) and ERIC (education). An original search was made in December 2015, and repeated in August 2021. No start date was set for the search. The search found 285 entries, excluding duplicates. This list was reduced to 168 following exclusion on three criteria:

- 1) Where the focus of the paper was on patients or treatments rather than on music therapy trainees or educators; for example 'students' as patients, or 'education' as the setting or aims of music therapy. (n=106)
- 2) Where the topic covered was deemed to have no relevance to musical or musicianship skills, such as training in augmentative communication skills, or education about the psychological needs of specific client groups. (n=8)
- 3) Where the topic was advanced or research/PhD training in music therapy, rather than initial training leading to entry to the profession. (n=3)

The remaining items were grouped by topic into 6 non-overlapping categories:

- Admission (including entry requirements or characteristics of suitability)
- Evaluation (assessment of teaching/learning outcomes)
- Historical (retrospective or survey studies of institutions or countries)
- Pedagogy (general, theoretical or philosophical studies)
- Student Experience (studies involving student self-report)
- Teaching (writing on teaching interventions, approaches or topics)

Table 2.4 below gives an overview of articles found, broken down by journal and topic.

A Commentary on Journal Articles

There is evidence of an increasing focus on music therapy training in published literature over the last 30 years. Only 7 articles were found from before 1980, 17 from 1980-89 and 13 from 1990-99. From 2000-2009 there were 40; and from 2010-2019

Table 2.4 Articles on Music Therapy Training and Education to 2020

Category Journal Title	Years	Admission/ suitability	Evaluation of learning	Historical or Survey	Pedagogy or theory	Student Experience	Teaching of skills	Total
Approaches: An inter-disciplinary..	2009-	-	-	2	3	-	2	7
Australian Journal of Music Therapy	1990-	-	1	-	1	1	-	3
British Journal of Music Therapy	1987-	-	-	-	1	2	1	4
Canadian Journal of Music Therapy	1995-	-	-	1	4	-	-	5
Col Legno (Norway)	NK	-	-	-	-	-	1	1
Frontiers in Psychology	2010-	-	-	-	-	1	-	1
Group Analysis	1967-	-	-	-	-	-	1	1
Int. Journal of Music Education	1983-	-	-	-	-	1	1	2
Journal of Music Therapy	1964-	5	13	6	12	8	9	53
J. of Research in Music Education	1953-	1	-	-	-	-	-	1
Music Educators Journal	1914-	-	-	-	1	-	-	1
Music Therapy Perspectives	1982-	-	8	2	13	8	10	41
Music Therapy Today	2001-	-	-	5	3	-	3	11
N. Z. Journal of Music Therapy*	1987-	-	-	1	1	1	-	3
Nordic Journal of Music Therapy	2001-	-	3	-	1	3	3	10
Research Studies in Music Educat.	1993-	-	-	-	-	1	-	1
The Arts in Psychotherapy	1980-	-	-	-	1	1	1	3
Voices: A world forum for mus. th.	2001-	-	-	4	9	2	6	21
TOTALS		6	25	21	50	29	38	169

* Until 2002 the Annual Journal of the New Zealand Society for Music Therapy

there were 71. This increase is unlikely to be fully accounted for by the appearance of new journals (*Music Therapy Today*, *Nordic Journal of Music Therapy* and *Voices* around 2000, and *Approaches* in 2009). It may therefore suggest an increasing awareness of training issues.

Two journals (*Journal of Music Therapy* and *Music Therapy Perspectives*) between them account for over half of all articles found (94/169). These journals are both published in the US and deal almost exclusively with training within the US. The US model is an undergraduate bachelors training (pre-internship) followed by a practicum/internship, and article titles routinely distinguish between these. There is also a focus in US articles on the ‘competencies’ (specific skills) required for practice, including specific musical competencies such as percussion or guitar skills (AMTA 2022a; Decuir 1989). These are often referred to as ‘functional’ musicianship. The competency model has come under investigation by several US authors over the last 30 years. Surveys by Jensen (1990) and by Groene & Pembroke (2000) both identified areas of mis-alignment between musical competencies specified in undergraduate curricula and the skills needed in practice, while Jenkins (2013) showed internship trainers finding interns sometimes lacking in the ‘functional musical skills’ (e.g. keyboard/guitar) needed in practice. Hiller (2009) found that training and use of clinical (i.e. music therapy specific) improvisation skills was inconsistent. Overall these suggest a difficulty in matching conventional musical competencies (such as ‘performing’, ‘arranging’, ‘conducting’, ‘leading’ etc.) with the demands of actual music therapy practice.

Outside the US, the *Nordic Journal of Music Therapy* and *Voices: A world forum for music therapy* (both based in Norway but international in scope and relevance) represent the majority of remaining articles. These sources generally have a more global perspective on music therapy, including US perspectives that are critical of the current training and accreditation structures in that country (see e.g. Meadows and Eyre 2020). European and other literature generally define musical skills more generally and no papers were found focusing specifically on teaching musical skills.

Many articles focused on teaching specified (non-musical) skills or more general pedagogic aspects of training (88/169). However, a significant number addressed the

experience of trainees themselves 29/169). These often addressed personal as well as academic or technical challenges of music therapy training, and the keyword ‘identity’ appears frequently, suggesting some process of change related to developing skills as a music therapist, some of which may be musical changes. Three studies discussed students’ experiences of improvisational music therapy groups (Amir and Bodner 2013; Jackson and Gardstrom 2012; Lindvang 2015) but this was construed as contributing to personal rather than musical development.

Only six studies addressed the selection or suitability of students for music therapy training, and all came from the US. There is therefore no literature addressing UK admissions requirements directly. Furthermore, only four articles directly addressed training in the UK. Two are by trainers (Oldfield 1992; Watson 2005) and two by trainees (Lunt 2002; Bennetts 2011). Writing on UK music therapy training is therefore sparse.

Unpublished Theses

A search on Ethos for UK PhD theses including “music therapy” in their title yielded 74 results. Only one also included any of the search terms related to education and training (Coombes 2021). Coombes, a programme leader, writes about music therapy pedagogy and skill sharing projects from her own experience and context, with a focus on problem based learning approaches. Her focus is on clinical and professional development and, while acknowledging the importance of musical skill and experience for music therapy trainees, she does not discuss the nature or development of musical skills. She does, however, refer to her experience as a community musician before training as a music therapist and the value of these skills in some of her music therapy work (p.49). This suggests some similarities in musical terms may exist between the disciplines of music therapy and community music, something also explored by e.g. Ansdell (2014).

2.1.4 SUMMARY OF MUSIC THERAPY TRAINING LITERATURE

Literature on music therapy training shows the following characteristics:

- Most literature is from the last 30 years and written from a US perspective;
- General textbooks for students tend to focus on professional, theoretical and clinical matters and give little space to development of musical skills;

- There is agreement that voice and harmonic (piano/guitar) skills are important for music therapists, alongside use of their primary instruments;
- There is virtually no writing about the selection process for training or the musical skills expected of trainees;
- Some recent US literature suggests that standardised or conventional measures of musical competency do not always meet the needs of music therapy practice.

UK (and other non-US) literature tends to present music therapists as musical artists with further clinical training. This starts with Alvin and Nordoff (a performer and a composer) and continues with Wigram, Oldfield and Lee. UK training begins at masters level where trainees are already accomplished and experienced musicians. The transfer of existing musicianship to music therapy practice is assumed to be unproblematic, except perhaps for attention to improvisation skills and the need for additional vocal and harmonic skills.

US literature deals with undergraduate training, where musical skills are developed as part of preparation for a music therapy internship. Musicianship is described in functional terms or competencies, and deficits or misalignments are sometimes reported between skills taught (or not) and skills needed in practice, including clinical improvisation.

The assumption that musicianship transfers unproblematically from previous training to music therapy practice in the UK remains untested, while US literature suggests that difficulties can arise in developing the musical competencies needed in music therapy practice. The Preliminary Study therefore investigates the musicianship involved in UK music therapy and the musical admissions requirements for UK trainings.

2.2 PRELIMINARY STUDY METHODS, RESEARCH DESIGN AND ETHICS

The preceding literature review on music therapy training found only a small number of textbooks and pedagogic texts on UK music therapy training, and these gave relatively little detail on the musical requirements or actual learning involved in music therapy training. This suggested that much of the knowledge about musicianship in music therapy was held tacitly or implicitly in the discourses of institutions, trainers and practitioners.

The Preliminary Study therefore set out to investigate this. Following the critical discourse approach of the study, the question was formulated as:

RQ: How do UK music therapy trainings present and talk about musicianship?

Two approaches were followed: a text-based study looking at institutional websites and prospectuses (using ‘found’ data); and an interview study with UK music therapy trainers (researcher generated data). The methods and design for these are now discussed.

2.2.1 METHODS

This part of the study drew on both Fairclough’s and Potter and Wetherell’s approaches to discourse analysis (Fairclough 2001; Potter and Wetherell 1987). Fairclough’s approach suits analysis of ‘found’ discourse, in this case institutional websites and prospectuses while Potter and Wetherell’s allows for the use of researcher-generated interview data. These are two distinct but related ‘orders of discourse’ relating to the social practice of institutions (websites/ prospectuses) and of individual trainers within those same institutions (Fairclough 2001, 23–25). Fairclough’s critical approach helps identify power relations within a larger social context, while Potter and Wetherell’s social psychological approach is more sensitive to how individual actors move between discourses (repertoires) in their social practice. Together they offer complementary perspectives on musicianship in music therapy training, mediated through my own interpretative stance as researcher.

A Critical Approach to 'Found' Discourses

Fairclough describes a method of critical discourse analysis in three stages: *description* of discourse (texts and/or visuals etc.); *interpretation* of discourse as social interaction; and *explanation* of these interactions in terms of social context or ideology (Fairclough 2001, 21–23). Rather than defining appropriate sources or kinds of texts for analysis, the method depends on identifying the 'orders of discourse' involved (description) and how these relate to social practices (interpretation). It is assumed that any texts/visuals on a given topic from the same social context and period will reveal patterns of discourse that are meaningful (explanation).

In this study all texts came from the same order of discourse (institutional publications and websites), and this required interpretations of social role and power at institutional and programme level. Analysis of texts included identifying vocabulary and topics about musicianship as well as experiential aspects and practices. Admissions practices in particular were examined for content and language about musical requirements. These could then be compared across institutions and interpreted in relation to regulatory, institutional and professional contexts of music therapy to show how musicianship is represented.

A Social-Psychological Approach to Researcher-generated Discourses

Potter and Wetherell are social psychologists (Potter and Wetherell 1987). They are interested in how social rules, categories and self-representations operate through language and texts, and particularly how these operate within individuals in different social situations. They introduce the idea of 'interpretative repertoires' of language (discourse) which subjects can move between as needed to establish or maintain a social role or achieve a purpose. This is presented as more useful than ideas of fixed 'attitudes' in understanding social behaviour (Potter and Wetherell 1987, 138ff), and explains their book's subtitle 'Beyond attitudes and behaviour'.

This suited an exploration of trainers' language about musicianship and the roles or categories of 'musician' and 'music therapist'. How do trainers distinguish between musicians in general and music therapists, between musicians suited or trained to work as music therapists and those not so suited or trained? What language repertoires do they draw on in describing what is involved musically in being a music therapist?

Their approach includes the use of researcher-generated interview data (Potter and Wetherell 1987, 163–65). Rather than seeking consistency they attend to the diversity of ways in which interviewees account for their social practice (in this case selecting and training people as music therapists). They hold that “you cannot, in fact, usually stop this diversity from appearing” (p.164) and encourage making the research interview “a much more interventionist and confrontative arena than is normal” (p.164) to allow such diversity to appear. Through paying analytic attention to interpretative repertoires it was possible to see how trainers and institutions used both shared, general language about musicianship *and* music-therapy specific language. In doing so they discursively form the musicianship of music therapy.

A Use of Thematic Analysis

Trainer interviews offered an unprecedented opportunity to explore the process of music therapy training from a trainer’s perspective. There was also value in familiarising myself with the interview data and identifying passages where musicianship was the focus, in preparation for discourse analysis. The resulting thematic analysis is presented in its own right, before the discourse analysis itself.

The analysis followed Braun and Clarke’s six-step process (Braun and Clarke 2006). At the coding stage, as well as coding for content of training, values coding and versus coding (Saldana 2016, 131–40) were employed to identify trainers’ priorities and the challenges they identified in training. Themes are presented as statements beginning: ‘Becoming a music therapist means...’. While still discursive (representing trainers’ language use) the approach here is not critical, and language is taken as reflecting trainers’ practice and experience rather than revealing or constructing their role as ‘subjects’ in a critical sense (Fairclough 2001, 30–35).

2.2.2 RESEARCH DESIGN

The research design sought to gather or elicit data about the representation of musicianship in relation to selection and teaching practices of music therapy trainings. It combines descriptive approaches to trainings and admissions requirements with a discourse-oriented analysis of the institutional texts and of trainers’ accounts in interviews. Table 2.1 shows the data sources used for this part of the study, and these are discussed below.

Table 2.5 Preliminary Study Data Sources by Data Type

Data Date	'Found' Data		Researcher Generated Data
	Digital Media	Print Media	Interviews
Nov. 2015	Music Therapy Admissions and Course information from 7 UK HEI websites.	Prospectuses for 7 UK HEIs offering Music Therapy training (2016-17 entry)	-
Oct. 2017- Mar.2018	-	-	Interviews with 6 MT Trainers from different UK trainings (60-81mins)

Data Sources

The admissions requirements for music therapy training were publicly available on institutional websites and also in print prospectuses. At that time there were seven approved UK music therapy programmes listed on the HCPC register of approved trainings (HCPC n.d.). This information was downloaded from each institution's website together with accompanying text about the programmes themselves, and print prospectuses were requested from each institution. This data provided the basis for an account of the language of programmes' self-presentation in print and online and a summary of musical admissions requirements.

To elicit some of the tacitly held knowledge and language that programmes held about musicianship in music therapy an interview design was chosen. The same seven programmes were approached through their programme leaders with an invitation for one tutor from each programme to be interviewed for the study. The data from these interviews provided the basis for an account of trainers' perspectives on musical skills in relation to music therapy training. The interviews were semi-structured using open questions with probes (see Appendix 3.1) and allowed to develop to explore the different perspective of each interviewee. I recorded the interviews using a Zoom HN4 digital recorder and transcribed them following the conventions given in Appendix 1.

2.2.3 ETHICS

The text-based part of the Preliminary Study focusing on institutions' web-sites and prospectuses did not require ethical approval. This data, while copyright to the institutions, was publicly available and could be used for research without further consent. Interviews for the Preliminary Study, however, involved staff members at other

UK music therapy training institutions. These participants were able to give informed consent but the small size of the music therapy community in the UK required additional attention to issues of confidentiality, which are discussed here.

The Ethics of Researching a ‘Small Connected Community’

Daminiakis and Woodford (2012) discuss some of the ethical issues involved in qualitative research within what they describe as ‘small connected communities’. They identify a tension inherent in the ‘dual mandate’ of researchers to generate new knowledge (including reporting it transparently) while also maintaining the confidentiality due to participants involved in the research process. They note that “the risk of breaching confidentiality standards increases when engaging small groups or networks in which individuals know one another or know of one another—for example, through a third party or through one’s work and reputation.” (p.1) They also specifically include non-geographical communities in their definition, noting that “such identification is also possible when participants know each other through connections that transcend shared geography, such as professional or personal networks” (p.2).

These concerns are applicable to this study as a whole but particularly to the Preliminary Study interviews undertaken with music therapy trainers. There are only eight UK music therapy training institutions and perhaps only 50 or so active trainers in full or part-time teaching roles, of whom I interviewed six. Programme leaders and tutors meet each other regularly at professional body meetings or conferences, read each others’ publications, or may act as external examiners to each others’ programmes. It is a small, strongly connected profession.

Damianakis and Woodford note how easily individuals may become recognisable through disclosure of either demographic information or of the content of quoted material referencing their known views or positions. In the case of UK music therapy training, for example, identifying the gender of a participant dramatically increases the possibility of identification, since only 20% of music therapists are men (Carr, Tsiris, and Swijghuisen Reigersberg 2017). Equally, differences in orientations of trainings between ‘music centered’ and ‘psychodynamic’ could also aid identification if referred to in direct quotations.

To address these concerns, Damianakis and Woodford recommend giving particular attention to both the terms of the confidentiality agreement with participants and to how participants' data is presented in the write up of the research - the 'ethics of what to tell' (p.9). For the Preliminary Study interviews I produced an additional document for participants giving 'Further Information on Anonymity' containing the following agreements:

- Participants would be sent a transcript of the interview and given an opportunity to redact it;
- Participants would be pseudonymised in the write up as e.g. 'Trainer A';
- They would not be linked to their institution or their role (e.g. Head, Tutor);
- Where direct quotation might reveal their identity paraphrasing would be used instead;
- Institutions would still be identified by name where publicly available information was concerned and where this would not identify participants.

Confidentiality was also discussed at the start of each interview, and no further concerns were raised. One participant did ask for redaction of part of the transcript of their interview where they felt this could identify an individual student they had discussed. Beyond this I decided to avoid referring to trainers' gender in the write up, recognising that the great majority of trainers are female and identifying a participant as male would significantly aid recognition.

Addressing 'Insider' Aspects of 'Small Communities' Ethics

A further complication (not discussed by Damianakis and Woodford) is that I myself am a member of this community of music therapy trainers. Not only do I know many of the participants individually, but they are aware that I know their colleagues and that I may have knowledge of their programmes through other roles I have held in the past. These include having been an external examiner, being involved in approval and monitoring processes as a Visitor for the Health and Care Professions Council, and having represented the profession as Chair of the British Association for Music Therapy from 2012-2015. While I believe my professional relationships with other trainers to be good, it is no disrespect to them to note that there may have been some interpersonal tensions at points in my interviews with them. Not only am I a professional colleague, but also a representative of a competitor training programme.

It was therefore important to be as transparent as possible with training programmes about my research and the limits on confidentiality that being part of a small community might involve. Before my research formally began I attended a meeting of trainers in my role as a tutor, and I was able to announce to those present (including all programme leaders) to my interest in this topic, and my intention to seek their involvement at some point.

When recruiting participants for the Preliminary Study interviews I distributed the invitation to programme leaders, asking them to forward the invitation to their staff. This was the only legitimate way to contact tutors since programme leaders' contact details were publicly available on websites while teaching staff contact details were not. This also ensured that programme leaders were aware of the recruitment process and allowed them to control it to some extent, as well as to put themselves forward if they chose. While this may have introduced a possible selection bias, my research was interested in how programmes presented themselves. Giving programme leaders (representing programmes) influence over who represented their programmes was therefore consistent with the aim of the research, as well as ethically preferable to recruiting participants independently had this been possible.

2.3 HOW MUSICIANSHIP IS PRESENTED BY UK MUSIC THERAPY TRAININGS

In this section I discuss the prospectuses and websites of UK training institutions in 2016, focusing on language around musicianship and specifically the musical requirements in their admissions processes. The following section investigates the content and language of training programmes around musicianship through interviews with trainers. The findings of this chapter set the context and agenda for Chapter 3, a more detailed investigation of the admissions process of one particular training at the Guildhall School in London.

2.3.1 UK MUSIC THERAPY TRAININGS IN 2016

In 2016 there were seven institutions in the UK offering HCPC approved trainings in music therapy (HCPC n.d.). These were: Anglia Ruskin University (ARU), Guildhall School of Music and Drama (GSMD), Nordoff Robbins, Queen Margaret University (QMU), University of Roehampton, University of South Wales (USW) and University of West of England (UWE). A programme opened at Derby University in 2018, after data from other programmes was collected and is not included in this study. Nordoff Robbins offered the same programme in both London and Manchester, and since 2019 in Newcastle also, and these were considered as one programme. All programmes are at Masters level as required by the HCPC Standards of Education and Training (HCPC 2017). Only programmes leading to eligibility to practise music therapy were considered, so undergraduate and doctoral programmes were excluded.

The prospectuses and websites of these seven institutions (for entry in 2016-17) were taken as data for this part of the study. In general websites held more information than prospectuses and were useful for the detailed study of music therapy admissions processes that follows. However, here the printed prospectuses are explored first as giving a useful overview of training institutions and how music therapy is seen strategically in the context of HEIs.

Material from prospectuses or programme websites is not neutral data. It is a form of rhetoric, simultaneously a commercial marketing strategy (for the institution), a claim to academic and educational expertise (for the programme), and a promotional piece of professional advocacy (for the profession). Statements such as ‘Your training will take place in our new state-of-the-art Music Therapy Centre and Clinic’ (ARU) adopt the

language of marketing, while ‘You will join one of the world’s leading conservatoires, receiving one-to-one conservatoire-level tuition...’ (Guildhall School) reads as a claim to expertise. All programmes referred to ‘eligibility’⁵ to register with the Health and Care Professions Council on graduation, ‘the UK legal prerequisite for working in the profession’ (Nordoff Robbins), thus aligning training with an established body of regulated professionals. This last claim may be considered objectively ‘true’ but some of the material may not be so objectively meaningful. The data is therefore taken as a self-presentation of programmes, accepted in good faith and with a critical eye.

An Overview of Institutions’ Prospectuses

Five of the seven institutions produced a separate Postgraduate prospectus in which information on their music therapy programme could be found. The Guildhall School of Music and Drama (the only conservatoire institution offering a music therapy programme) included undergraduate and postgraduate programmes in a single prospectus, while Nordoff Robbins (an independent charity providing music therapy services) did not produce a print prospectus but offered downloadable information about its training programme.⁶ Six of the seven institutions have their own degree awarding powers, while the Nordoff Robbins programme is validated by Goldsmiths University through a partnership beginning in 2016. Previously it had been validated by City University.

Postgraduate prospectuses from universities follow a similar format, opening with a welcome from their Principal or Vice-Chancellor promoting the academic, professional and research values of their institutions. This is followed by information on student life, facilities and general information on applications, funding etc. before going on to list the available postgraduate programmes.

The visual impact of these documents is professional with high quality production values. Photographs of current ‘real life’ learning and practice are used rather than

⁵ The HCPC publishes ‘Guidance about how to advertise your programme’ (<https://www.hcpc-uk.org/Assets/documents/10004BBBAdvertisingguidelinesforeducationproviders.pdf>).

⁶ The Nordoff Robbins Manchester training is based at the Royal Northern College of Music, positioning it (perhaps deliberately) in a music education setting. It is not taught or validated by RNCM.

graphics or drawings, emphasising lived experience over academic or theoretical/imaginative values alone. Stories from graduates are a common feature, showing successful careers following graduation and evidencing commitments to student experience and support for learning.

The language of Vice-Chancellors' or Principals' welcomes often draws on commercial terms such as 'industry' and 'investment' (in oneself or one's career) as well as academic or professional values. This is particularly true of smaller or more recent institutions, such as University of South Wales, whose Vice-Chancellor writes:

We're committed to professional, employment focused education. We create a bridge between industry and academia, reflecting and recreating the demands of industry in our academic programmes and facilities.

(University of South Wales n.d.)

Older or larger institutions retain a sense of heritage or a particular academic identity, University of Roehampton referencing its long history of training in education, and Anglia Ruskin University its connection with William Ruskin. Research achievements are also often highlighted.

The Guildhall School prospectus, while covering undergraduate and PhD programmes as well as postgraduate ones, is similar to the above examples but with its focus strongly directed towards the professional worlds of music and drama performance:

As a Guildhall student, you will work to professional standards in a professional context, drawing on a pool of outstanding world-renowned artists who work with us as directors, conductors, coaches and tutors... (GSMD 2016, 6)

The introduction also draws attention to a strategic objective of the School:

Above all, Guildhall School believes in the power and duty of the arts to transform lives. We encourage students in everything they do to use their craft and learning for the benefit of others. (GSMD 2016, 6)

The music therapy programme is not specifically mentioned in this regard, although it would seem to exemplify this aspiration. It is listed alongside other postgraduate music performance and composition programmes without indicating that, unlike them, it is not a performance-oriented course.

Music Therapy Programmes

Information on the seven music therapy programmes is shown in Table 2.6. There is significant variation between institutions in the faculty or department where music therapy is located, and also in the title of the degree. Three place it with psychology, while three others place it variously with Occupational Therapy, Arts, Law and Social Science, and only one (a conservatoire) with Music.

The disciplinary identity of music therapy is flexible, broadly straddling music and psychology or (psycho)therapy, and close to occupational therapy. What is also telling is the department *not* chosen, where one is available. ARU has a Faculty of Health, Education and Social Care (including an Occupational Therapy programme) yet places its MA Music Therapy programme in Arts, Law and Social Sciences. Within this it lies in a School of Humanities and Social Sciences rather than Performance, where its Music and Drama departments sit. This programme retains a structural link with the arts rather than to health, education and social care – all of which are common sites for music therapy practice – but also distinguishes itself from performance programmes.

QMU places its music therapy (and art therapy) programmes with occupational therapy, an association often found in practice in hospital settings. Many of its other programmes are also health-care related (i.e. Allied Health Professions). It has no music or psychology programmes at postgraduate level, and in common with its health-care programmes the music therapy award is an MSc, rather than the more usual MA. The ‘art’ of music therapy has implicitly become a science, at least in name.

Psychology is the department of choice for three of the institutions but the significance of this may be different for each. Roehampton has no alternative department, as neither healthcare nor music is a strong subject area. USW, however, has both music and health sciences departments. However, both these programmes emphasise psychotherapeutic principles in their approach, and so are likely to find themselves at home in psychology departments that also teach counselling and therapy approaches. UWE has no music or

performance arts department and places music therapy in its Faculty of Health and Applied Sciences under its psychology programmes.

Table 2.6 Overview of HCPC-approved UK Music Therapy Trainings (at 2016)

Institution	Programme Name	Faculty	Department/ School	Nearest Alternative?	Other Arts Therapies?
Anglia Ruskin University (ARU)	MA Music Therapy (2 years FT)	Arts, Law and Social Science	Humanities and Social Sciences (Not School of Performance)	<i>Faculty of Health, Social Care and Education</i>	Dramatherapy
Guildhall School of Music and Drama	MA Music Therapy (2 years FT)	NA	Music	NA	None
Nordoff Robbins	Master of Music Therapy (Nordoff Robbins): Music, Health Society (2 years FT)	<i>Externally validated by Goldsmiths University</i>	NA	<i>Faculty of Social, Therapeutic and Community Studies (Goldsmiths)</i>	(Art and Dance Movement therapies taught at Goldsmiths)
Queen Margaret University (QMU)	MSc Music Therapy (2 Years FT)	School of Health Sciences	Occupational and Arts Therapies	<i>School of Arts, Social Sciences and Management</i>	Art Therapy
University of Roehampton	MA Music Therapy (2 Years FT)	Psychology	NA	NA	Art Therapy and Drama Therapy
University of South Wales (USW)	MA Music Therapy (3 Years PT)	Faculty of Life Sciences and Education	Psychotherapy and Counselling	<i>Faculty of Business and Creative Industries</i>	Art Psychotherapy
University of West of England (UWE)	MA Music Therapy (3 Years PT)	Faculty of Health and Applied Sciences	Health and Social Sciences	<i>Arts, Creative Industries and Education</i>	None

At the Guildhall School, music therapy sits in the Music Department. There is no psychology or healthcare department in the conservatoire, and the alternatives would be

either Drama or Technical Theatre (now called Production Arts). The prospectus entry begins by saying the programme ‘aims to realise students’ full musicianship potential and equip them with the knowledge and skills to work as a registered music therapist.’ (GSMD 2016, 53). This statement does double work, both aligning the programme with its department (realising students’ ‘full musicianship potential’) and simultaneously distancing it from the department’s performance-oriented programmes (being a performing artist is not a ‘registered’ profession).

For Nordoff Robbins, an independent specialist music therapy charity, there is no choice to be made, or need for one. Its programme title ‘Master of Music Therapy (Nordoff Robbins): Music, Health, Society’ is unique among UK programmes and the prospectus links its approach to its founders, referring at one point to the ‘Nordoff Robbins approach’. However, in other respects the prospectus covers similar ground to its fellow music therapy programmes, with the main differences being that it is part of a larger organisation actually providing music therapy services. The programme is listed on its validating body’s website (Goldsmiths) as an academic partnership, but without any departmental allegiance.

Music therapy programmes need to find a place within academic structures to meet institutional as well as regulatory expectations. Most do this by aligning themselves either with psychological disciplines (with a tendency towards applied approaches such as counselling) or with vocational health professions (such as occupational therapy). This preference for alignment with therapy/health/psychology rather than music/arts may partly be explained by the presence of other arts therapies programmes within institutions’ portfolios. Four of the seven institutions offer at least one other arts therapy programme⁷ and this may encourage a grouping by what is common (therapy/health/psychology) rather what distinguishes them (arts medium).

It is clearly considered possible to teach music therapy in a faculty, or even an institution, that has no other music or performance programmes at a comparable level; music therapy is clearly not considered a ‘performance art’ in the way that other music programmes would be. Within the therapy/health/psychology fields there is some

⁷ Five if Goldsmiths (the validating body for Nordoff Robbins) is included, as it has an Art Therapy programme in its STaCS faculty.

variability, with USW being aligned with psychotherapy and counselling and ARU and UWE with social sciences. An alternative is to be an independent validated provider, such as Nordoff Robbins. But alignment with musical disciplines, as at Guildhall School, is the exception rather than the rule.

The Language of Programme Websites

Table 2.7 shows extracts from the web-pages of the seven UK music therapy programmes. The extracts were chosen to show how each programme described its orientation to music therapy and the musical content of its training. (Musical admissions requirements are addressed separately below.) The location of each extract is also shown to give a sense of the prominence of each extract.

Orientation Language

In all cases information about the programme's theoretical orientation comes early on in what readers see, usually in the first or second paragraph. ARU places it least prominently in a 'Full Description' that viewers must click a link to access. This suggests trainings see their orientation as important to what they are offering, and something which applicants should know. This may reflect the enduring intra-professional differences discussed earlier (p.21.)

Some terms recur across different programmes. Guildhall and USW choose the term 'psychodynamic' and Roehampton uses the related term 'psychoanalytical'. In contrast, Nordoff Robbins and UWE avoid these terms but use the term 'music-centred'. Nordoff Robbins adds 'psycho-social' while UWE uses 'humanistic'. QMU is the most eclectic, using all these terms. Apart from 'music centred' all these terms cite established approaches to (verbal) therapeutic treatments. 'Music-centred' cites instead an approach that deliberately avoids association with other (verbal) therapy approaches (see Aigen 2005). ARU avoids both (psycho)therapeutic and music-centred labels, perhaps choosing to be non-aligned in its intra-professional politics. It focuses instead on the use of music (something explicitly referred to only by Guildhall, Nordoff Robbins and UWE) and the importance of the therapist-client relationship (also mentioned by Roehampton). Guildhall is the only programme to identify the musical development of trainees an aim in itself, and the only one to use the word 'musicianship' in relation to its orientation.

Table 2.7 Music Therapy Programme Self-Descriptions (websites)

Institution	Orientation of Programme	Musical Content of Programme
Anglia Ruskin University (ARU)	'In the UK there are two central elements of music therapy: the use of improvised and pre-composed music; and the significance given to the relationship between client and therapist. These principles will underpin your training.' [Full Description' link from Home, §3]	'Our experiential teaching includes: development of your improvisation skills; focused work on your first instrument; keyboard, single line instrument and voice.' [Full Description' link from Home, §4]
Guildhall School of Music and Drama	'The Music Therapy Masters programme aims to realise students' full musicianship potential... The programme is influenced by psycho-dynamic approaches to therapy...' [Home, §1 and §2]	'You will join one of the world's leading conservatoires, receiving one-to-one conservatoire-level tuition on both your Principal Study and Second Study instruments with the School's professors. This tuition will be complemented by keyboard musicianship and voice classes to ensure you acquire highly-developed skills in musical communication.' [Home, §3]
Nordoff Robbins	'Music centred approach: We see music therapy as musical work. It requires a high level of musical skill and wide-ranging psychosocial understanding of how music and music-making impact on a person's experience of health and wellbeing, individually and communally.' [P.2 of 12 of PDF prospectus, §3]	'Module 2A - Music Therapy Competencies & Knowledge – equips you for the practice of music therapy including: • Gaining and consolidating basic skills in communicative and social musicianship...' (p.4 of 12) 'Small group learning is used when teaching musical skills. This enables us to give each student sufficient individual attention.' (P.6 of 12 of PDF prospectus)
Queen Margaret University (QMU)	'The theoretical focus of the course encompasses psychodynamic, humanistic, developmental and music-centred approaches to music therapy.' [Home (tab 1 of 6), §2]	'The following areas are covered: - Therapeutic musical skills, with an emphasis on improvisation, interaction and application in a therapeutic context' [Home (tab 2 of 6), §1]
University of Roehampton	'Essential to music therapy is the relationship between client and therapist. At Roehampton, we have chosen to base our music therapy training programme on the use of psychoanalytical ideas to inform our understanding of the therapy process and the ways the client uses the environment, the therapist and the music.' [Home, §2]	Key areas of study: - clinical context for music therapy - music studies: clinical improvisation - ... [Home, §6]
University of South Wales (USW)	'During the first year of the MA Music Therapy course, you will establish a strong theoretical basis built up from a range of disciplines, with an emphasis on psychodynamic music therapy.' [Home, §2]	'Creative music skills sessions enable you to further develop musically.' [Home, §5]

University of West of England (UWE)	'Key Fact: With a strong emphasis on experiential learning, improvisation, song writing and listening... [Top page, §1] There is an underlying humanistic and music-centred philosophy to the course, with a strong emphasis on experiential learning.' [Home, §3]	'Year 1: Music Therapy Professional Practice and Skills with Children and Young People – This incorporates a placement within a child setting, and seminars to develop related musical and clinical skills.' (Also similar module for adults in Year 2) [Home, §10]
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Musical Content Language

All programmes placed information about the musical content of training after information about their orientation. ARU and Guildhall are most detailed in the content of their musical training, identifying specific areas of teaching such as first study, voice, keyboard. Guildhall also identifies the aim of this teaching as developing 'musical communication'. These are also the only two programmes located in an arts or performance faculty in their institution.

Nordoff Robbins, QMU, Roehampton and UWE describe musical training more generally, often linking it directly to music therapy practice. Nordoff Robbins uses the term 'communicative and social musicianship', a term not found in other programmes, while QMU speaks of 'therapeutic musical skills', UWE of 'related' musical skills, and Roehampton specifically of 'clinical improvisation'. The latter term is widely used within music therapy theory e.g. Wigram (2004). USW says the least about the musical content of its training, and nothing directly about its connection to practice, saying only that its teaching helps students 'further develop musically'.

There is considerable variety here in both the nature of the musical content of programmes. Some mention a 'first study' or specific musical skills (voice, keyboard), others do not. Some link musical development tightly to practice ('therapeutic musical skills', 'clinical improvisation') while others present it as something existing in its own right ('full musicianship potential', 'further develop musically').

Discussion

The disciplinary locations, theoretical orientations and musical content of music therapy programmes, as presented in prospectuses and websites, show significant variation across programmes. These differences are not themselves the subject of this study so

will not be theorised further other than to suggest they may reflect historical and political developments in the profession (see Barrington 2005 for a full discussion.)

What can be taken forward from this analysis is that UK masters level music therapy trainings are established vocational programmes of study on a par with vocational programmes in psychology, other allied health professions, and performance arts. What is striking is the apparent ease with which a music therapy programme can sit alongside such different programmes, including counselling psychology, occupational therapy, or music performance. Only the last presumes any specialist level of technical and artistic skill as a pre-requisite for training, and only three of the seven institutions have other music-oriented programmes within their institutions, in one case (USW) in a separate faculty.

That music therapy trainings do in fact presume pre-existing artistic and technical skills will be demonstrated in the following section. Here I address the question of the significance of the location of a music therapy programme in an academic structure. Does it matter whether a programme is in a psychology department or a music one? Two outcomes seem possible: that the location of a programme in a given department will inevitably influence the nature of that programme, or that the programme can ‘keep its own counsel’ and retain its own values and identity regardless of its location. The location can also be seen as either a choice (including the choice of institution in which to establish a music therapy training in the first place) or as something imposed on a music therapy programme by the institution.

These questions cannot be answered here on the basis of prospectus data alone, but will be kept in mind in following sections. However, the development of music therapy training discussed earlier allows us to see UK music therapy trainings as having developed outwards from an origin within a strongly music-oriented setting (the Guildhall School conservatoire of 1968) where it was and still is the only therapeutic programme, towards more psychology or psychotherapy oriented settings (Roehampton, USW, UWE) where music is not otherwise taught at all. ARU presents a compromise or middle way between these, being at least in the same faculty as a music department, while Nordoff Robbins has sustained its independence as a training institution and ‘music centred’ approach that it presents through its prospectus as distinctive.

2.3.2 ADMISSIONS REQUIREMENTS FOR MUSIC THERAPY TRAINING

I now turn to the admission requirements for music therapy training.⁸ Application processes generally asked for evidence of academic achievement (degree level or equivalent), English language proficiency (an HCPC requirement), and often work experience too, sometimes requesting references to support this. However, it is the musical audition as part of the application process that is focused on here.

All seven music therapy programmes include an individual musical audition as part of their admissions process. In some cases this is the first of a two-stage admissions process, with success at the musical audition being required before being invited to a second stage involving one or more interviews and a group musical task. Nordoff Robbins and Roehampton ask candidates to submit a DVD/CD recording of themselves performing set musical tasks as the first-stage of selection. The Guildhall School invite candidates to a first-stage live audition, with a DVD option available for overseas candidates.

For other programmes the individual musical audition is part of a single-stage selection process held on one day including the audition, interview and group task. A summary table of audition requirements is shown below (Table 2.8).

All programmes include a performance task on at least one instrument or voice, with most requiring or allowing performance on two studies. Most also include a harmonic instrument task (usually keyboard) and a vocal task, either separately or combined (e.g. Nordoff Robbins requests a recording of the candidate accompanying themselves singing a song). Only the Guildhall School includes a separate music reading test (sight-singing).

⁸ This part of the study was conducted between September 2015 and February 2016 and presented as a poster at the British Association for Music Therapy (BAMT) Conference at Strathclyde University, Glasgow, 19-21 February 2016. The poster is included as Appendix 7.

Table 2.8 Music Therapy Audition Requirements by Programme (2016)

Institution	1 st Study	2nd Study	Harmonic Instrument Task	Voice Task	Improvisation Task	Music Reading	Group Task	Sample from website text
ARU	Y	Opt.	Y 'demonstrate your keyboard skills'	Y	Y ... improvise as directed'	N	Y	'A high standard of flexible musicianship...'
Guildhall School (2 stage)	Y	Y	Y 'simple keyboard harmony'	Y	Y 'free improvisation [and] role-play'	Y	Y (2)	'sensitive and expressive musical communication, and the potential to develop improvisational skills, alongside technical skill.'
Nordoff Robbins (2 stage)	Y DVD	Y DVD	Y (DVD) '[sing] accompanying yourself on a harmony instrument'		Y (2 only) 'you don't have to be an experienced improviser...'	NS (2)	Y (2)	'a well-rounded musician with real communicative capacity... flexibility, responsiveness and generosity as a communicating musician.'
QMU	Y	Opt.	NS 'proficiency on an harmonic instrument'	Y	Y 'improvise on a given theme'	N	Y	'a high standard of practical musicianship and flexibility...'
University of Roehampton (2 stage)	Y (CD and 2)	N	Y (CD and 2) 'one piano piece if this is not your first study'	Y (2)	Y (CD and 2) 'a free improvisation which may be given a title'	N	Y (2)	'...demonstrate expressive qualities, musical imagination and depth as well as technical competence.'
USW	Y	Y	N	N	Y 'improvise with a staff team member'	N	Y	'substantial experience of musical practice, including exposure to and experience of, a variety of styles of music.'
UWE	NS 'professional musical skills'		NS 'skills... to provide harmonic support on guitar or piano'	NS	NS 'particular interest in improvisation'	NS	NS	'a high level of practical musicianship (which could include non-western traditions) and a particular interest in improvisation.'

Key: NS=not stated Opt.=optional (2)=at second stage interview CD/DVD=recording

A group task is part of the selection process in all programmes. Loth (2004) claims this was introduced by ARU and has since been adopted by other programmes. There is little detail about group tasks on websites but Loth's paper describes the use of group improvisation and verbal discussion, facilitated by a staff member. This description is similar to the 'experiential training groups' used in most music therapy trainings to develop trainee's self-awareness, psychological mindedness, and therapeutic and musical group skills (Davies and Greenland 2002). Loth's study suggests that this task allows evaluation of candidates' musical and personal readiness for training, especially in relation to group work (an important part of music therapy practice). Personal qualities are also evaluated at verbal interview. Nordoff Robbins asks candidates to come prepared to lead a group musical activity with others, with no reference to verbal discussion.

Musical audition practices appear to match one of the HCPC standards for music therapy which describes being 'able to play at least one musical instrument to a high level, and to use their singing voice and a keyboard / harmonic instrument to a competent level' (HCPC 2013, sec. 13.34). HCPC standards, however, set outcomes rather than admission requirements. HEIs appear to meet this standard through selection for training rather than through training itself (which would require correspondingly lower admissions requirements). Paper qualifications in performance/musicianship are not accepted on their own (and are not even always required), suggesting programmes consider it necessary to judge musicianship for themselves rather than rely on even well recognised measures of musical skill. This leaves open the question of what is being assessed at these auditions; it cannot be assumed that the same criteria apply as for other kinds of musical auditions or qualifications, especially in improvisation or group tasks specific to music therapy selection processes.⁹

⁹ Since this study was conducted some single-stage admissions processes (combining audition and interview) have moved to a two-stage process with the first stage involving applicants submitting recorded examples of performance (e.g. ARU, USW). Applicants are shortlisted on this basis. ARU call this a 'music portfolio' and encourage applicants to demonstrate the range of instruments/ music they play. An audition is also included at second stage along with interview and group task. See also p.285.

Music Oriented Content of Programmes

Websites gave information about programme content including module titles and sometimes credit values. It is difficult to gauge from this the proportion of a programme devoted to musical skills compared to other aspects of training, such as clinical placements, psychology or therapeutic studies (not including music). Firstly, musical learning may take place not only in modules specifically identified as such (e.g. ‘Musical Resources’ on the Guildhall School course) but also in other modules, especially placements or in supervision, where a tutor may demonstrate or teach musical skills in the context of music therapy work. Similarly in modules identified as ‘Music Therapy Practical and Clinical Skills’ (ARU) or ‘Therapeutic Skills and Interpersonal Learning’ (QMU) it is unclear how musical skills are distinguished from or integrated with other skills being taught. Where modules were titled or described as including musical teaching, this is indicated in Table 2.9 below.

Table 2.9 Programme Content Related to Musical Skills

Institution	Music Oriented Modules	Credits/ Modules	Programme Structure
Anglia Ruskin University (ARU)	Music Therapy Practical and Clinical Skills (Yr1)	1 module	5 modules
Guildhall School of Music and Drama	Musical Resources (Yr1)	50 credits	300 credits
Nordoff Robbins	Music Therapy Competencies and Knowledge (across Yr1/2)	1 module	7 modules
Queen Margaret University (QMU)	Therapeutic Skills and Interpersonal Learning (Yr1)	30 credits	240 credits
Roehampton University	Music Therapy Theory and Practice 1&2 (Yr1/2)	40 credits	240 credits
University of South Wales (USW)	Music Therapy Skills 1&2 (Yr1/2)	2 modules	5 modules
University of West of England (UWE)	Music Therapy Professional Practice and Skills with Children and Young People/with Adults (Yr1/2)	2 modules	7 modules

It is clear that programmes include time given to developing musical skills for music therapy, implying that musicianship as tested at audition is not assumed to be enough in itself. This teaching may relate to another HCPC standard, requiring music therapists to

‘be able to use a range of music and music-making techniques competently including improvisation, structured musical activities, listening approaches and creation and composition of material and music technology where appropriate and be able to help a service user to work with these’ (HCPC 2013, sec. 14.20). Exploring the nature and extent of this teaching was one aim of the interviews with trainers, discussed in 2.4 below.

Language use around musicianship

Some idea of the musicianship expected at audition can be gained from looking at the language programmes used to describe their admissions process, and the auditions in particular. Descriptors related to musical ability, experience, qualities of performance, repertoire/genre, instrumental/vocal skill etc. were identified from programme websites, including descriptions of audition requirements (where given) and other references to the kinds of musicianship expected of successful applicants. These are shown in Table 2.10 below arranged by theme, most commonly used first.

Three groupings were chosen to represent the range of language found relating to musicianship standards, qualities and experience. These were:

- a *technical* language about standards of musicianship (e.g. ‘high standard’, ‘Grade 8’, ‘professional standard’, ‘harmonic skill’ etc.) with comparatively few terms, most of which are used by several programmes;
- a *cultural* language about musical experience (‘variety of styles’, ‘college experience’, ‘world music’) which included a wider variety of terms, many used by only one programme, and which accommodate or actively affirm of different musical cultures/backgrounds;
- a *relational* language about qualities of musical practice (‘communicative’, ‘sensitive’, ‘flexible’ etc.) showing variation between programmes, few terms in common, and including some idiosyncratic terms not commonly associated with music e.g. ‘personal musicality’, ‘generosity’ of musicianship and the ability to use of music ‘symbolically’.

Table 2.10 Language use around musicianship on training programme websites

Musicianship Descriptors	ARU	Guildhall School	Nordoff Robbins	QMU	Roehampton University	USW	UWE
Language of Technical Standards							
'Grade 8'/'Diploma'	X	X	X	-	X	X	-
'high'	X	X	X	X	X	-	X
'technical skill'	-	X	-	X	X	-	
'professional'	-	-	-	-	X	-	X
'competent'	-	-	X	-	X	-	-
'appropriate'	-	X	-	-	-	-	-
Language of Cultural Experience							
'practical'	-	-	-	X	X	X	X
'different styles'	-	-	-	-	X	X	X
'experience/d'	X	-	-	-	-	X	-
'formal'/'college'	-	X	X	-	-	-	-
'intuitive'	-	-	-	-	-	-	X
'variety'	-	-	-	-	-	X	-
'well rounded'	-	-	X	-	-	-	-
'world music'	-	-	-	-	-	-	X
'non-western'	-	-	-	-	-	-	X
'less formal'	-	-	X	-	-	-	-
'non-classical'	-	-	X	-	-	-	-
Language of Relational Qualities							
'communicative'	-	X	X	-	X	X	X
'flexible'	X	-	X	X	-	-	-
'sensitive'	-	X	X	-	X	-	-
'expressive' (qualities)	-	X	-	-	X	X	-
'responsive'	-	-	X	-	-	-	-
'genuine'	-	-	X	-	-	-	-
'generosity'	-	-	X	-	-	-	-
'imagination'	-	-	-	-	X	-	-
'personal musicality'	-	-	-	-	X	-	-
'symbolically'	-	-	-	-	-	X	-

Only the first of these aligns clearly with standard musical audition criteria, and shows most agreement between programmes. The presence of other categories, and the variety of terms used, suggests music therapy programmes consider musicianship to include more than technical accomplishment. In particular they appear to value versatility (across genre or style) and interpersonal skills, some of which do not obviously refer to musical qualities at all (e.g. ‘symbolically’ and ‘generosity’). How these qualities are assessed in the selection process remains unclear.

Discussion

Musical audition practices across programmes appear comparable in content. This is unsurprising given that all are training for the same vocational qualification with the same regulatory standards. The ordering of the two-stage process, where present, (musical audition/screening preceding verbal interview) perpetuates the discourse of Alvin’s claim that a music therapist must ‘first be a fully trained and experienced musician’ (Alvin 1966, 162). Programmes seem to agree that without the musical skills required for a successful audition a student cannot hope to succeed as a music therapist, however promising or able they may be in other ways.

It is significant that in all of the three programmes using a two-stage selection process the group musical task is at the second (interview) rather than first (musical audition) stage. This suggests that something other than essential musical skills is being explored here. Recalling the relational language observed above, once technical competence has been shown at the first stage, personal qualities appear to become more significant in assessing applicants. This is consistent with Loth’s evaluation of group auditions:

Although these [criteria for selection] are personal not musical qualities, they were being assessed through both parts of the procedure, that is, the group leader was also assessing them through the way the candidate was in the group, so although not strictly musical, we learn a lot about the personal qualities of the person through their presence in an experiential group – which is what we teach of course, as well as how we teach. (Loth 2004, 15)

Loth is describing a single-stage selection process where the group audition (an experiential group involving improvisation) is held before the individual interview and musical audition. The group leader feeds back to one of the two panel members, but

Loth found that the group leader's opinion on its own was not decisive in whether a candidate was accepted.

Regarding musical skills, courses are more or less explicit about inviting or accepting candidates from a range of musical backgrounds (e.g. 'classical', 'commercial', 'jazz', 'non-western') but none either explicitly exclude candidates on the basis of their musical background alone or specify particular musical experience as essential. The nearest any programme comes to this is the Guildhall School, which is alone in having a test that requires candidates to read staff notation (sight singing).

Perhaps the most significant finding about the language around musicianship expectations is in the relational language, and the occurrence of non-musical terms such as 'generosity' or 'symbolically', and the hybrid term 'personal musical skills'. Whatever these terms mean to the programmes that use them, they suggest that what is being explored at audition cannot easily be reduced to the terms more commonly used of musical performance or artistry. A violinist's tone or a pianist's pedalling might conceivably be described as 'generous' (suggesting perhaps 'over-generous') but what in musical terms is meant by a 'generous' performance as a whole?

Even when such eccentric terms are not used there is a discernible emphasis on the communicative and expressive aspects of music making over the technical and more routinely expected 'expressiveness' required for performance, at least on some websites:

The department is particularly interested in sensitive and expressive musical communication, and the potential to develop improvisational skills, alongside technical skill.

(Guildhall School of Music and Drama n.d.)

One might expect that 'sensitive and expressive musical communication' would be required of any advanced musician, yet it is singled out as a particular requirement of a music therapy department, and moreover one in a conservatoire setting that specialises in musical performance trainings. At one level this is an example of a general difficulty in verbalizing musical experience, where 'speech knowledge' fails to communicate 'music knowledge, also known as 'Seeger's dilemma' (Seeger 1977, quoted in Ansdell

1999, 52). At another it suggests a specialist discourse may be operating that is distinct from a more general discourse of musical qualities (e.g. as used in music education), though overlapping it in the use of some terms.

2.3.3 *SUMMARY*

This section has presented a critical analysis of the language used by UK music therapy programmes around musicianship together with their musical admission requirements. It shows a high degree of agreement between programmes on the kinds and levels of skills needed at admission, together with hints that these skills (and specifically interpersonal skills) may differ from those expected or required in other musical practices and cannot easily be reduced to conventional language around musicianship and artistry. The following section investigates the discourse of music therapy trainers talking about the process and outcomes of music therapy training as these involve musical development.

2.4 HOW MUSIC THERAPY TRAINERS TALK ABOUT MUSICIANSHIP

The previous section has shown that in addition to performance skills, certain other musical skills relevant to music therapy training are commonly tested at audition (e.g. vocal and harmonic skills, and improvisation). This is consistent with the professional standards in the UK set by the HCPC and shows that some threshold level of competence in these skills is expected at admission to training. Particular musical and/or personal qualities may also be being tested at audition, or through a group musical task, as well as through verbal interview. Some of the language found around musicianship (e.g. ‘symbolic’, ‘musical-personal’ etc.) suggests there may be more to explore in terms of how music therapy trainers understand these musical skills in ways not made clear by websites. Websites also did not explore in any detail how these skills might develop or change during training.

To explore both these aspects further, experienced music therapy trainers were interviewed about their practice and understanding of music therapy training. The interview focused on how they understood the development of trainees on their respective programmes in terms of their musical/musicianship skills from selection as trainees to graduation as music therapists, and how the programme and teaching facilitated this development (see Appendix 3.1).

The research questions being addressed in this part of the study was:

RQ: How do music therapy trainers talk about the musical training of music therapists?

This ‘talk’ can be understood in at least three ways: as revealing factual information about music therapy training (an essentialist or pragmatic approach); as revealing trainer’s concepts and theories of music therapy training (a socially constructed/grounded theory approach); and as revealing how music therapy trainers are positioned, or position themselves, in relation to each other and the educational and professional worlds they inhabit (a discourse approach). These two last approaches are followed in turn using thematic analysis and discourse analysis respectively, with factual information obtained being drawn on as needed to give necessary context.

Participants

The seven HCPC approved music therapy trainings were each approached through their Programme leader (as indicated on their institution website). Programme leaders were given information about the study and invited to share this with their staff, with an invitation to nominate either themselves or another member of staff to be interviewed. Criteria for inclusion were:

- Participants should be HCPC registered music therapists;
- They should be employed as permanent tutors (not sessional/hourly paid);
- They should have taught at least one full cohort of students (two or three years depending on programme);
- Their work should include teaching musical skills (either in class or in relation to placement work).

Interviewees were assured that they would remain anonymous and that quoted material from the interview would not be linked to any one institution. Given the small number of institutions taking part and sensitivity around how the data might impact courses' commercial or professional reputations it was deemed important to go through the programme leaders to ensure they could exercise reasonable control over how their programme would be represented in the study (see also 2.2.3 above).

Six out of the seven programmes responded, offering a staff member to be interviewed. One of these (T1) later withdrew their interview; the schedule was revised to remove a question about the interviewee's musical background, on the grounds that this was potentially intrusive and not essential to the study. Information on each participant is given in Table 2.11.

Table 2.11 Trainer Interview Participants

Participant Identifier	Experience as Music Therapist	Experience as Trainer	Additional Notes
T1	c. 15 years	c. 5 years	<i>(Data withdrawn by T1)</i>
T2	c. 30 years	c. 20 years	-
T3	c. 20 years	c. 5 years	-
T4	c. 25 years	c. 20 years	-
T5	c. 30 years	c. 20 years	-
T6	c. 15 years	c. 5 years	-

The following analysis presents two orientations to the data. First, I give a thematic analysis of interviews to explore themes in the process and practice of musical training in music therapy as understood by trainers. This is followed by a discourse analysis of the same material.

2.4.1 THEMATIC ANALYSIS OF TRAINER INTERVIEWS

Wigram et al. propose a model of music therapy pedagogy that involves developing both the musical and therapeutic identity of the trainee (Wigram, De Backer, and Van Camp 1999). They do not address the question of if/how these two identities overlap, and how these two identities are integrated (or reconciled where they conflict) in practice. The interviews with trainers offered a possible way of investigating these important pedagogical questions and I used thematic analysis as a way to explore them. The thematic analysis also provided a familiarisation stage and way of organising the the interview texts that was useful for the following discourse analysis.

The thematic analysis of their accounts showed substantial agreement across trainers about what music therapy training requires or develops, despite differences in approach across trainings. The five themes identified are shown in Table 2.12.

Music therapy trainers value musical *versatility* over *specialisation*. This immediately challenges the conservatoire based ‘instrumental specialist’ model (Ford 2010) out of which music therapy training evolved in the UK. As well as a first study:

T5: ... the idea is that everybody will build up some functional level of mm working at the keyboard... And of course, (Tutor Name) does musical, music therapy techniques where as I understand it (they) look at both interactive experience with percussive instruments and on piano, and then also different forms such as songs, mm and helping people build up a range of techniques that they'll use on placement. (257-264)

Table 2.12 Thematic Analysis of Musical Aspects of Training (Trainer Interviews)

'Becoming a music therapist means...'	Sub-Themes	Example Texts
Having/developing a wide range of musical skills OR 'Versatility over Specialisation'	Musical background	'[Trainees] arrive with who they are, how they are as a musician, and each one will be different...' (T3, 39-40)
	Range of instruments	'So we want them to have an accompanying instrument and a melody instrument, and keyboard skills and so on.' (T2, 48-50)
	Range of genres	'They will need to expand their repertoire of styles, and pieces...' (T2, 51-52)
	Other (composing, conducting)	'We have a lot of mature students who have performed for many years, who are composers, song writers, and now they want something different.' (T6, 565-6)
Having/maintaining a 'Musical Life' or Identity (<i>outside music therapy</i>) OR 'Being a Musician'	Finding a musical 'voice'	'Well, I think there is the challenge of having a musical voice which you identify as being yours' (T5, 435-6)
	Maintaining musical skills	'They need to keep working on basic musicianship I would say, so some of them, so being able to play their pieces, play their instruments well.' (T2, 53-5)
	Musical Identity	'A lot of it is about their relationship with their music. So it's what, who are they in relation to music?' (T4, 5-51)
	Making music for 'fun'	'We encourage them to also do music for fun, for enjoyment, and for enrichment as well as for learning, as well as clinically playing.' (T2, 72-4)
'Letting go' previously valued aspects of musicianship (<i>It's NOT about...</i>) OR 'Simplicity over Virtuosity'	... Aesthetic expectations	'And bringing pleasure is good, of course, but that's not the whole story about being a music therapist.' (T5, 226-7)
	... Virtuosity (i.e. simplifying/reducing)	'our challenge to people in training is to thin down what they do, reducing their music to the essentials, mm, so that it's not full of frippery...' (T3, 111-113)
	... Standards of quality	'it's almost about their application of their music rather than... I mean, what we're not doing is assessing their, assessing the standard of their music' (T4, 315-7)
Changing/Developing musical identity OR 'Interaction over Performance'	Accompanying /facilitating	'very often our role is that of an accompanist rather than a soloist' (T3, 112-3)
	New musical skills	'then also developing mm other parts of one's musical self. It could be acquiring new skills, learning a new instrument, etc.' (T6, 54-6)
	(Clinical) Improvisation	'So what we are teaching them is how to use their music more clinically, how to improvise in a clinical direction.' (T2, 80-1)
	Self-awareness/relationship to music	'becoming less of a big musical presence, becoming a smaller and more listening musical presence, are all aspects that come to mind.' (T5, 59-60)
Developing decision processes for music in therapy OR 'Therapeutic over artistic music making'	Hearing people musically	'so you're looking at the essence of the client as expressed in music. You're really listening and observing.' (T6, 95-6)
	Music as 'strategic intervention'	'there is something to do with clarity of intention in music therapy. So do we just play to fill time? Or do we play something with a real intent...?' (T3, 124-126)
	Integrating music and therapy	'the most difficult thing to learn as a therapist, is how, is making clinical decisions.' (T4, 811-2)

Versatility is partly tested for at admission and then developed during training. T2 said: “we do really expect them to have got to grips with the guitar by the end of the first year. But they do have to have confidence with voice” (T2, 76-8). This is at once different from the conservatoire based ‘instrumental specialist’ model out of which music therapy training evolved in the UK.

Trainers also value *simplicity* over *virtuosity*, and several trainers gave examples of trainees being challenged to ‘let go’ of previously valued aspects of their musicianship (instrument, technique, style/genre) during training: “It’s not about being a virtuoso, mm, it’s not about technical expertise necessarily, in the sense of mm playing lots of notes, or having a very advanced technical knowledge musically” (T3, 58-60). Again, this challenges a conservatoire model where students are trained as soloists, even though only a small proportion go on to make a career in this way.

Several trainers referred to trainees’ ‘musical life’ outside of music therapy. This was about more than their previous experience and acquired skill. It included an ongoing sense of *being a musician* as important both to trainees’ work as music therapists and to their own wellbeing.

T2: So we encourage them, while they’re training we encourage them...and it is tricky in the process of training but we encourage them to also do music for fun, for enjoyment, and for enrichment as well as for learning, as well as clinically playing. (71-74)

One trainer saw music therapy training as also feeding back into trainees’ musical practice outside of music therapy:

T6: But maybe in your reflective improvisation, or your composition, maybe it has some impact on the music that you make outside of the therapy room. Maybe it enriches your, you know, your creative juices, if you’re in a band or you’re in an orchestra. There’s some quality to that that it brings. (650-653)

Musicianship in music therapy is presented as strongly connected to other manifestations of musicianship in a skilled role.

Valuing *interaction over performance* is a more complex theme. Most music is made by groups or ensembles, so relational music making between performers is essential to the success of the music. Outside music therapy this is understood as the capacity of a musician to follow a conductor, or a soloist, who (directly or indirectly) directs the ensemble. Trainers often referred to this in terms of accompanying an individual client, rather than in the sense of following a conductor.¹⁰ T3 also observed: “particularly in the classical world people tend to learn their instruments on their own. They might play in chamber groups mm but they’re rarely responsible for the group in any way” (T3, 522-4). Developing musical group skills were therefore important: “You need to help people think about it, but you also need to give them some practical tools mm for how to kind of contain a group and direct a group, and give a sense of purpose” (511-513).

A more overriding difference in music therapy, however, is the absence of an audience. The context is the session itself, for which there is no separate rehearsal or audience. In this way, musicianship in music therapy is similar to ‘musicking’ (Small 1999), where the relationships established within music-making are emphasised. Yet it is also distinct from Small in emphasising the skills of one of the musicians (the therapist), whose role includes helping make musicking (in Small’s sense) possible for all.

The theme of *therapeutic over artistic* music-making includes much of the teaching trainees receive on non-musical aspects of their role (psychology, psychotherapy, clinical case management etc.). However, what is important here is that it also includes aspects of musical practice (musicianship). Musical ‘decisions’ are understood as having therapeutic significance, and developing the ability to make and implement such decisions is seen as an essential part of training.

There is substantial agreement among trainers about what being/becoming a music therapist involves in terms of musical skills or musicianship. Even trainers from different approaches sometimes say very similar things. For example T3 (from a course describing itself as ‘music-centred’) talks about the importance of ‘musical-personal skills’: “we are working on these kind of interpersonal musical dimensions of being a person” (T3, 53-4) while T5 (from a ‘psychodynamically based’ programme) talks

¹⁰ Though improvising to a client’s ‘conducting’ is found in music therapy – see e.g. the account of Matthew in Ansdell 1995, 200–203.

about the importance of personality as well as musicianship in becoming a music therapist: “So, rather than the right kind of musician, a combination of personality and kind of musician who wants to be more interactively involved with people” (T5, 590-2). Differences appears in how they account for this theoretically. T3 sees personal aspects of musical interaction as part of a musicianship discourse:

T3: the work itself is, if you like, social-musical work, or psycho-social-cultural work, or whatever label you want to use, you know... It's musical. (239-241)

while T5 draws on discourses of personal development independent of musicianship:

T5: And I think that it's connected with having personal therapy and mm, all the sort of experiential developmental aspects of the programme, which aim to help people turn from, develop from students and musicians, and teachers, into therapists. (210-213)

This reflects the different theoretical orientations of their respective programmes.

2.4.2 DISCOURSE ANALYSIS OF TRAINER INTERVIEWS

From a discourse perspective we can ask of the same data ‘What are trainers doing by describing music therapy in these ways?’ Of course, one thing they may be doing here is justifying their practice to an interviewer (myself) who is also a practitioner and trainer like them, or simply demonstrating or asserting their competence as therapists and trainers. However, even the ways in which they do this may reveal something about how they understand music therapy.

Discourse analysis avoids an essentialist conception of musicianship (as a defined skill or set of skills) but rather aims to explore how trainers *talk* about the musical aspects of music therapy training and practice, and the ways in which this informs their teaching. The approach taken here (Potter and Wetherell 1987) seeks to identify variations in discourses and the contexts in which these appear, rather than assuming a unitary description of musicianship in music therapy. It allows for the potential complexity of musicianship in this context, and the different functions that the term may have, to emerge without prejudging the priority of any one linguistic presentation of the concept.

In this approach coding has the ‘pragmatic rather than analytic goal of collecting together instances for examination’ (p.167). The decision on categories used for coding are ‘obviously crucially related to the research questions of interest’ (p.167), with the recommendation that coding should be done as inclusively as possible at the early stages. The thematic analysis of trainers’ language about musicianship in training presented above was used as a basis for the discourse analysis presented here.

The analysis focused on identifying variations or differences in the discourse of trainers when talking about musical skills or development. The principal variation in discourse found in trainers’ talk about trainees was between talk that *affirmed* the importance of musical skills/musicianship (as necessary/important to music therapy practice) and talk that *qualified* this importance or *dis-affirmed* some aspects of musical skill. I label these discourses ‘Gatekeeping’ and ‘Fence-making’ respectively. These two discourses are discussed below.

‘Gatekeeping’ Talk about Musicianship

‘Gatekeeping’ acknowledges the social role of trainers as selectors with the power to decide who is admitted to the music therapy profession. The language here is about standards, with terms such as ‘highly skilled’ or ‘good enough’ appearing often. Reaching a threshold is required, although the threshold remains implicit and undefined. The selector’s (verbalised) judgement is decisive in itself. There is little attempt to differentiate between musical skills; attention is focused on candidates’ overall musicianship, their ‘being a musician’:

T2: *But someone should be a musician who is highly skilled in whatever it is they play, who has a musical life, ... that music has to be something that’s very important to them... and that they are skilled. (714-718)*

T4: *So I would say most of the students we have, their musical skills, there is no, they’re really superb musicians. (690-1)*

T6: *You know, you know, I mean I’ve had people come here and they look very good on paper, and they fetch up and they start playing something, and really I don’t know where they got this idea that they, they’ve got good enough skills to come on the course, because they haven’t, and they’re completely oblivious. They do*

not understand that where they are at musically, they don't, they don't hear what I'm hearing. (437-442)

Even where trainers focused more on the musical development that takes place during training trainee's skill as a musician is implied:

T5: So I think that what I'm talking about is a musical identity, which is not about being a professional performer and having years on the concert stage behind you, but just about having had a musical training and being a music graduate, and having played an instrument – most people who are 23-24 have been playing their instrument for at least 15 years. (174-8)

Sometimes individual skills were highlighted where a minimum level for a specific skill was judged necessary. T6 talked about a candidate who was accepted but needed to work on piano skills:

T6: Most people do have piano, mm but sometimes they might not be terribly proficient on it, so I might make it a condition that they become more proficient before they jump onto the course. (158-60)

T2 mentioned a student who was discovered after admission to be unable to read notation, adding "this slightly threw us" (T2/643). Reading was supposed to be tested at audition. The student appears to have graduated successfully, but this gatekeeping error reveals the programme's expectations.

One function of this discourse appears to be to sustain a claim by music therapists to be included within the wider body of professional or trained musicians – those with 'musicianship'. Being a musician ('having a musical life', T2) is a pre-requisite for music therapy training, and continues to be important within their work, and a generic undifferentiated musicianship is invoked to support this claim. Another is to establish a responsibility on trainees to meet technical levels of skill needed to engage with the training, such as harmonic instrument skills.

Music-centred and psychodynamic approaches may differ in how they account for differences between musicianship within and outside music therapy practice (and both

do make such distinctions), but even trainers from psychodynamic programmes such as T2 hold firmly to the importance of musicianship for music therapists.

'Fence-making' talk about Musicianship

In contrast to the hierarchical authority of gatekeeping, 'fence-making' is about establishing boundaries between neighbouring practices of similar status. Talk about trainees' process of musical development during training included frequent use of 'not' statements in relation to musical skill. The effect of such statements is to assert a *difference* between musicianship outside of music therapy and inside it, as perceived by. It is as if trainers are saying: "We want you to be a skilled musician, but we expect you will need to lose parts of that musicianship and develop others":

T2: To start with, you hope you're not getting people who just want to perform. I mean, that's a given, and that's what you're screening out for in a sense in the admissions process and also having an experiential group in the admissions process... (229-233)

T3: It's not about being a virtuoso, mm, it's not about technical expertise necessarily, in the sense of mm playing lots of notes, or having a very advanced technical knowledge musically. (63-65)

T4: and it's almost about their application of their music rather than... I mean, what we're not doing is assessing their, assessing the standard of their music.' (342-344)

T5: But you're thinking about music not in terms of hm what would make a satisfactory artistic performance but in terms of what that person might need, which may or may not be satisfying artistically... (104-6)

T6: the students need to have robust and good quality musical, musical skills to begin with because then they need to almost think about de-skilling, not having them, not having those go-to 'this is a song, I'll play these chords, this is what I do, I can do a very nice accompaniment to this song, and this is what it is, it is this.' (64-68)

One way of seeing this is to see candidate's previous training as delivering a *surplus* of musical skills or habits in some areas (from a music therapy perspective), with these needing to be removed to reveal the shape of musicianship needed for music therapy. In this context, the emphasis on trainees maintaining a 'musical life' outside of music therapy appears not so much a way of maintaining the skills needed for professional work, but rather an outlet for the aspects of their musicianship that they are required to forgo in order to practice effectively as therapists.

Another linguistic fence-making device was that of 'letting go' of previously valued skills:

T2: *Yeh, and then they've got to let go so much of what they think makes good music, and some of them do that very readily, and some of them mm find that hard, to let go and allow music to be messy and mucky and not aesthetically pleasing. (259-262)*

T3: *And I think that's a huge challenge for many musicians, because broadly speaking, you know, you go through your grades and you play more and more complicated music, and we're suddenly saying to people 'do less, do less, do less'. (105-8)*

T5: *So for example a jazz pianist, I can think of one a long time ago now, is extremely skilled in that genre and extremely creative as well mm still had a lot of things to learn about how to use the piano in music therapy. For example, mm discovered in a lot of settings that his playing was over complex and needed to be simplified to use with certain client groups. (50-54)*

T6: *And maybe there is this place for music therapists, where you have to sort of limit, 'I could go off on this here, this could really take me somewhere.' But it's not right for that client to be overwhelmed with all the things you can do. (647-650)*

This discourse acts to sustain the idea of a differentiated professional identity and role of a trained (registered) music therapist. In the words of one trainer: 'But there's also more to being a music therapist than just practical knowledge and skill. There's more to

it than that. Otherwise every musician could be a music therapist and that's, that isn't the case, is it?' (T6, 178-181). This differentiation between musician and music therapist lies not only in the additional (non-musical) skills they may learn, but in the nature and kind of the musical skills they *do* have, understood as including the ways in which these skills are used in practice.

Gatekeeping and Fence-making in Selection of Trainees

Trainers were not asked directly about selection processes, but rather about musical development during training. Nevertheless, references to the musical selection process appeared often, drawing on both gatekeeping and fence-making discourses. T4 described the process in some detail beginning with listening to candidate's CD submission, a first 'screening' stage in selection. Here the gatekeeping discourse is active:

T4: Because I reckon I turn fifty percent of people away, maybe that's a bit high... mm. So they have to provide something on their first instrument, and then they have to provide... they provide two pieces on their first instrument and then something on keyboard and then. And that's the first thing I do when I receive an application is I listen to that. (65-9)

Piano skills are considered important on T4s training, and again a gatekeeping discourse is used:

T4: I mean, you know, it is a screening, so if I wasn't sure, you know, most... if people have got a high enough standard of music they will get through. Really the screening is about who can't really play the piano. (104-6)

Candidates who are invited for interview are then auditioned live. Here the discourse shifts to fence-making, with attention to how candidates relate musically to selectors:

T4: So then when we get... when we interview them, again the first thing we do is we ask them to play, and they play us two pieces on their first study, and then they play something on piano if that's not their first study, and then they sing for us. And again in the room we're really thinking about 'How are you in relation to

us?’ So it’s something about the relationship with their music and how they use that to make a relationship with us. (108-113)

T2 said something similar about their live audition:

T2: So you know you get the performers who are highly articulate but are so closed off that they are not actually communicating through their music, and then you might have someone who’s not, technically can make quite a lot of mistakes maybe, isn’t very advanced, but you can feel them speaking to you in their music. (97-101)

Fence-making discourse typically contrasted the musicianship of music therapy with that of performance. T3 noted challenges in relation to both classical and popular musicians:

T3: you go through your grades and you play more and more complicated music, and we’re suddenly saying to people ‘do less, do less, do less’. And people struggle with that, it’s very counterintuitive for people who’ve been through the process of a classical education, I think. (106-9)

T3: So when you’re making music with another person, a sign that things are going well is that there’s groove, and it’s ongoing and there’s a beat, and there’s a kind of predictability to it mm and sometimes that’s appropriate in music therapy but sometimes mm holding back from groove can be a very useful thing to do. [...] I think that is something that people struggle with. That’s perhaps more people from the kind of rock and pop background than classical backgrounds. (127-136)

T3 is talking about difficulties experienced in training. However, the inclusion of responsive/improvised musical tasks in all auditions (identified above) suggests selectors create opportunities for such capacity to be tested in selection. T5 noted that not all musicians may have such capacity:

T5: I think to facilitate other people to play and make music is a skill that not all performers necessarily have. Some of them may teach very well but actually

improvising, making music with people at all sorts of different levels is something they have to really step back and think about. (55-58)

Again, while not talking directly about selection, this suggests that the absence of such capacity in an otherwise competent performer is likely to be questioned during selection.

2.4.3 SUMMARY – VARIATIONS WITHIN TALK ABOUT MUSICIANSHIP

The variation in trainers' discourse about musicianship described above indicate that trainers are concerned with more than musicianship in a generic sense. They identify certain kinds of musicianship as essential to music therapy and others that are contra-indicated. I have labelled two of these discourses as *gatekeeping* and *fence-making*.

In gatekeeping discourse music therapy trainers are concerned with who can be admitted to the profession, initially as trainees and later as qualified professionals. The issues are around professional standards, both statutory (HCPC) and professional (trainers as music therapists exercising their professional judgement). Importantly, these include musical standards and involve trainers as musicians exercising their *musical* judgement. The question at stake is: who is a 'good enough' musician to be a music therapist?

In fence-making discourse music therapists are concerned with distinguishing their own musical and professional identity from other musicians who are not music therapists, even if otherwise competent performers. The difference is of kind rather than quality. This is particularly clear in some statements about community musicians or music and health practitioners, but also seems to relate to all musicians as performers. The question is what kind of musical skills and practices justify the label 'music therapy'?

In relation to selection both discourses are active. While selectors may primarily be assessing a standard of generic musicianship through performance (gatekeeping), even here a quality of intimate rather than public musical communication is valued (as T2 showed). In addition to specialist skill on one instrument, a versatility that includes voice and piano skills is also sought. The inclusion of responsive musical tasks in auditions combined with a fence-making discourse that emphasises simplicity, 'doing

less', and facilitating others strongly suggests that these qualities too may play a role in selection.

2.5 GATEKEEPING AND FENCE-MAKING DISCOURSES IN TRAINING

Chapter 2 has explored musicianship as it is presented in UK music therapy training discourses. Most literature on training focuses on clinical, theoretical and professional rather than musical skills. Trainees are expected to be already skilled musicians and development of musicianship is presented as parallel to, rather than integrated with, therapeutic development. The integration of musical and therapeutic skills appears as something achieved *through* training but not made explicit in textbooks. There is almost no literature on the selection of candidates for training and some evidence from the US that generic assessments of musical competencies may not be reliable in preparing trainees for the specific demands of music therapy practice.

UK training programme websites and prospectuses speak of a high level of musical skill being required at admission, including vocal and harmonic instrument skills as well as performance on a first study. Their language about musicianship suggests that relational musical qualities are given importance alongside technical skill. The inclusion of responsive/ improvisational tasks in musical selection processes (e.g. improvising with a selector) creates opportunity for these to be tested for at selection.

A thematic analysis of trainer interviews shows music therapy training as developing trainees' musical versatility, simplicity, interactive skills and musical decision making, as well as encouraging them to maintain a 'musical life' and add to their musical resources. A discourse analysis of trainer interviews reveals two repertoires operating about musicianship: *gatekeeping* and *fence-making*. Trainers differentiate musical skills involved in music therapy from performance skills in other contexts. While performance and technical skills are tested for in selection (*gatekeeping*), other music therapy specific skills are also selected for, even if only as potential to be developed further in training (*fence-making*). How this selection process operates in one setting is the focus of the Main Study.

CHAPTER 3:

SELECTION FOR A UK MUSIC THERAPY TRAINING (MAIN STUDY)

This chapter presents the Main Study, which followed one cycle of the admissions process for the MA Music Therapy programme at Guildhall School of Music and Drama. I begin by discussing auditions in general, including a review of recent literature. The methods and design of the Main Study are set out and findings from the different parts of the admissions process are presented in chronological sequence. I end with a discussion of findings and introduce ‘music therapy musicianship’ as a way to articulate these findings.

3.1 AUDITIONS AS A SELECTION PROCESS FOR MUSIC THERAPY TRAINING

The Preliminary Study found that all UK music therapy trainings included a musical audition of some kind in their selection process, and significant distinctions and decisions around musicianship appeared to take place at this stage. This suggested the Main Study should be a detailed investigation of one such selection process. It was also reasonable *a priori* to ‘begin at the beginning’ and investigate selection as the earliest point in music therapy specific training. A single-site cohort study was chosen to follow one cycle of admissions for a UK music therapy training.

The Main Study begins with a brief review of literature about auditions, as these play a significant role in the selection process being studied. The Guildhall School (chosen as the site for the Main Study) states simply in its application procedure for music courses, including music therapy: ‘To be considered for a place at Guildhall, you’ll be asked to take part in a performance audition’ (GSMD n.d.). Auditions are here *identified* with the admissions process and are given priority over other processes such as interviews (used on some programmes). Auditions usually take place before other stages of selection, including for the MA Music Therapy programme.

In this the Guildhall School is similar to other music conservatoires and also to other music therapy trainings. All UK music therapy trainings include musical performance tasks as part of their selection process, live or by recorded submission, or both. They also describe this part of the selection process as an audition (Nordoff Robbins 2022a,

9), interview and audition (Queen Margaret University n.d., sec. Entry Requirements) or combined as ‘interview/audition’ (University of Roehampton n.d.).

The Main Study covers the whole recruitment process for the Guildhall School MA Music Therapy programme, of which an audition is one part. However, the audition remains crucial to understanding the musical aspects of selection. I begin by giving a background to auditions in general and a review of recent literature.

3.1.1 WHAT IS AN AUDITION?

Auditions involve a performer making music in the presence of listeners. Yet they differ from most musical performances. There is no audience other than the audition panel, no applause, and no fee but only the conditional and uncertain reward of admission, a job, or perhaps a financial award. Applicants may even have to pay to be auditioned, including at Guildhall School. An audience chooses and pays to hear a performance and has little power over performers except to give or withhold applause. An audition panel is paid to hear candidates they did not choose, and exercises power in selecting the right or best candidate(s) not according to whether they enjoy the performance but according to the purpose and values of the institution they represent.

Auditions fall somewhere between music lessons and competitions. Lessons are private, part of a process of repeated meetings with a teacher involving formative rather than summative judgements and leading to the student’s development as a musician. Music competitions, in contrast, are public spectacles related (if distantly) to gladiatorial contests of skill and power. They are more than just performances, involving decisive and career making judgements, winners and losers, as well as providing aesthetic pleasure or entertainment for an audience. Grade exams (familiar to instrumental and vocal learners) are a kind of audition, also falling somewhere between lessons and competitions. They offer a fine-graded evaluation and contribute to a formative process of learning while also providing summative markers of achievement.

Auditions also often involve specific repertoire. An orchestral musician must demonstrate familiarity with standard orchestral works, and particularly solos for their instrument; a singer must show they can sing songs or arias from the repertoire of opera or musicals for which they seek employment or further training, using appropriate vocal

technique; a pop musician auditioning for a band must know classic songs and be able to play in the genre of the band, and so on. Books and websites are available selling audition pieces or extracts, sometimes with advice on selecting the ‘best’ pieces to ensure success.¹¹

In dispositive terms (see 3.2.2 below) auditions are a system of discourses, practices and materializations involving relatively junior performers, more senior and powerful panel members, institutions, and diverse kinds of media for the purpose of selecting individuals for paid roles or further training as musicians, or awards of some kind. They involve adapted kinds of musical performance leading to summative judgements of standards or suitability made on behalf of commercial, educational, or charitable musical organisations, and generating media resources to support (and possibly exploit) aspiring musicians seeking the rewards offered.

These are some of the meanings or assumptions of ‘auditions’ considered as a dispositive, and it is likely they are culturally familiar to both music therapy trainers and applicants. Auditions for music therapy training may reinforce these meanings, or diverge from them and so transform the audition dispositive in some way.

3.1.2 LITERATURE ON AUDITIONS

Auditions are part of the landscape of music education and at least the early part of a professional musical career. They have, however, been little examined by researchers of music education or sociology. In his otherwise detailed ethnographic study of professional music making in London, Cottrell does not refer to auditions at all (Cottrell 2004). He is more concerned with how professional musicians negotiate their opportunities for performance, including ‘depping’ for others and selecting suitable deputies, forming or joining different kinds of performing ensembles, and managing the personal and social vicissitudes of a performing lifestyle. Musicians’ mutual appraisals of each other in performance or rehearsal settings and their social interactions are considered rather than auditions. Cottrell is himself an established professional musician

¹¹ See for example websites such as: <https://www.nyos.co.uk/classical-applicants/audition-excerpts/> or <https://www.musicnotes.com/now/tips/find-your-perfect-vocal-audition-piece/> (accessed 14/5/22).

writing about other established musicians, for whom auditions may no longer be a significant part of their experience. Alternatively, the essentially confidential and sensitive nature of auditions may mean the processes and outcomes involved are not talked about openly, and so harder to research.¹²

A search of the Guildhall School library catalogue for titles including the word ‘audition’ yielded 75 results, more than half of which related to acting auditions. Taken together, most were collections of pieces (or texts for acting) suitable for performance in an audition. A smaller number were about preparing for auditions (e.g. *Audition Success: an Olympic sports psychologist teaches performing artists to win*, Don Greene 2003) or dealing with performance anxiety (e.g. *Mastering the audition: how to perform under pressure*. Donna Soto-Morettini 2012). Only one dealt with the experience of those judging the audition, rather than those called to attend one (*Musical Theatre Auditions and Casting: a performer's guide viewed from both sides of the audition table*. Neil Rutherford 2003).

Cox, in a handbook on *Admission and Assessment in Higher Music Education* (published by the Association of European Conservatoires) while avoiding the label ‘audition’ notes that: ‘making an assessment of an applicant’s musical experience prior to entering higher education, and of their potential to progress further in a higher education environment, lies at the heart of admissions processes’ (Cox 2010, 3). Conservatoires routinely achieve this through an audition, but other programmes such as music therapy trainings (not only those in a conservatoire) also rely implicitly on auditions. Auditions are ‘a system set up for a specific purpose’ (Coborn 2009, 113) – in this case selection for admission – that is, a dispositive.

A title search of RILM and ERIC databases for journal articles using the boolean string: *music* AND (audition* OR entrance OR entry OR admission*)* between 1990 and 2021 yielded 42 unique results. Of these 19 offered advice on audition preparation to college applicants and a further five researched performance anxiety or training approaches specifically related to auditions. Eleven were quantitative surveys or reviews of audition processes looking at the relationships between these processes and outcomes for individual students or demographics. Most were from the US and none from the UK.

¹² But see e.g. Miguel Campos (2018) ‘Reflections after an audition’, *American String Teacher*, 68/1.

Remaining papers studied the audition process more critically or qualitatively. Of relevance to this study were two studies investigating priorities in the selection of trainee or newly qualified music teachers (Scott 2012; Sandberg-Jurström, Lindgren, and Zandén 2022). These showed assessors valued interpersonal qualities relevant for teaching in addition to or above musical performance qualities. Also relevant was a personality trait study of orchestral (not solo) string audition candidates. This suggested the ‘best’ violinists are more individualistic than either ‘good’ violinists or bass players, with negative consequences for their success as orchestral players: ‘a failure during the trial period in the orchestra is almost always due to these problems, rather than being a result of insufficient ability’ (Stepanauskas 2000, 1). These studies parallel Trainers’ views on virtuosity as a hindrance rather than a help to music therapy trainees (see ‘letting go’ in the discussion of Fence-making discourse in 2.4.2 above).

None of the literature found addressed auditions for music therapy. Most take the process of selection by audition for granted, something to be worked with (by preparation or addressing anxiety) rather than investigated. Those studies that do investigate process suggest that qualities other than individual or technical excellence are relevant in relation to their context. This supports the attention given to ‘Social Musical Skills’ in the review of musicianship literature (1.2.3 above). There is more to being a musician than playing an instrument well, but the extent to which auditions facilitate identifying these aspects of musicianship remains under-researched.

3.2 MAIN STUDY METHODS, RESEARCH DESIGN AND ETHICS

The Main Study combines a focused ethnography of the admissions process at one institution (Knoblauch 2005) with critical discourse analyses of interview and documentary data from the admissions process itself (Wodak and Meyer 2016b; Foucault and Smith 1972; Fairclough 2001). The research is an example of Critical Discourse Studies, being interested in “analysing, understanding and explaining social phenomena that are necessarily complex and therefore require a... multi-methodical approach” (Wodak and Meyer 2016a, 2).

The Main Study was a single-site cohort study of one year in the selection process for the Guildhall School MA Music Therapy programme. It used focused ethnographic methods to help contextualise the process and setting, and discourse and dispositive analysis techniques to show how musicianship was manifested and assessed in the selection process. This approach enabled the study to address musicianship in music therapy training with minimal dependence on pre-existing definitions or assumptions about the musicianship to be found.

3.2.1 FOCUSED ETHNOGRAPHY

Using observational and participative data to understand a social context is an ethnographic project. Focused Ethnography is a kind of sociological (rather than anthropological) ethnography that “focuses on small elements of one’s own society” (Knoblauch 2005, 5). It assumes the researcher shares a background of cultural knowledge and experience with their subject, and so the focus is on the ‘alterity’ (otherness) of otherwise similar members of one’s society rather than the ‘strangeness’ of a different culture (Knoblauch 2005, 4).

This suited the current study where I, as researcher, was already a member of the culture I was studying. The focus in this case was the alterity of music therapists in relation to other musicians, and also of successful applicants to unsuccessful ones in the selection process. Including data from potential and actual applicants at different stages (including observational data) was therefore important in order to represent the experience of *non-* (or not yet) music therapists. Whether alterity is seen here as music therapists (seen from outside music therapy) or of musicians-not-(yet)-music-therapists (seen from within music therapy) is a moot point. However the perspective is

understood, the focus remains on observable similarities and differences between musicians and music therapists as social actors.

One example of the value of an observational approach was the case of a Summer School participant (an orchestral wind player) who brought her instrument on the first day of the weekend and used it, but the next day left it at home and brought a recorder instead. She then chose to sing, rather than play, in the practical session that day. Verbally, the participant explained this as her instrument being too heavy to bring. Yet in leaving it behind she demonstrated she did not need to play her first study to participate in the Summer School, or (implicitly) to be a music therapist. She was able to explore a broader musical identity not linked to her first study instrument. This perspective is unlikely to have been captured in a purely discourse oriented approach.

3.2.2 CRITICAL DISCOURSE/DISPOSITIVE ANALYSIS

A significant part of this study is a critical discourse or dispositive analysis of the selection process for music therapy training using textual data, or ‘paratexts’ (Coborn 2009, 116) representing practices or materialisations of this discourse. Critical Discourse Studies is not a single method but includes a range of methods that investigate the workings of language as social practice. At various points I draw on Fairclough’s (2001) Critical Language Studies, van Dijk’s (2016) Sociocognitive Approach, van Leeuwen’s (2016) Recontextualisation of Social Practice, and Jager and Maier’s (2016) approach to Analysing Discourses and Dispositives. In all these methods, language is understood as a means through which meanings are created and shared and so language itself becomes significant as data, rather than simply as revealing or describing another reality.

These approaches all rely on identifying and becoming familiar with the relevant texts (practices, materialisations) under study. To this end a coding and categorising process was applied to most data sets as a first stage of analysis. Structural or descriptive (topic) coding were typically used (Saldana 2016, 98–105) with other coding approaches sometimes supplementing this. For example, process coding (Saldana 2016, 110–15) was used with Panel Member interviews to track the sequence of action and thought through an audition, while values coding (Saldana 2016, 131–36) was used with the

Audition Report Forms to capture the criteria Panel Members used in evaluating candidates.

Fairclough's approach identifies the role of language in manifesting power relationships. In one interview discussed below a panel member says of a candidate: 'I didn't think they were a good enough musician... their musicianship skills were just not up to it' (Int.1/528-534). This is more than a personal opinion and it acts to exclude this candidate from further consideration at this point (supported by a second panel member). Power is being exercised through language in the context of the unequal relationship between a powerful selector and a less powerful candidate.

Similarly, van Dijk's approach attends to ideologies or values conveyed through language. In another interview a panel member comments about a candidate's piano playing: "It almost felt like we ought to start talking over it and have a drink... there was sort of a 'but' which was, it kind of again felt like it was just providing some kind of background (.) for us" (Int.5/39-49). The use of 'almost', 'but' and 'just' conveys a value system in which music is *more* than a background, and where a candidate showing only this kind of musicianship is not going to be easily accepted by the panel.

Van Leeuwen's approach is more grammatical still, attending to the relative use of e.g. active/passive language or the naming/disguising of different actors when describing ('recontextualising') practice. This helped identify how music as a social practice is described differently in different contexts. A candidate (C6) wrote: "I *was also a member* of a busy chamber choir and *directed* the church youth choir in my home town" (emphasis added). This presents singing in a chamber choir as *de-activated* ('being' a member) while directing the youth choir is presented as *activated* ('doing'). This is subtle but exemplifies a pattern found across other candidates. It conveys different kinds or levels of musical engagement, one emphasising social interaction (being a member), the other individual performative action (directing).

Critical discourse analysis combines a focus on language (here discourse about musicianship) with one on social structures (here music therapy trainings and their admissions processes) and asks how each constructs the other. The focus on language is extended to include practices (e.g. the set-up of audition spaces) and materialisations (e.g. audition report forms) that further contribute to this process. Together with

language these extend the idea of ‘discourse’ to that of a ‘dispositive’ (Jager and Maier 2016), an arrangement or system of practices with a specific aim. Here this is the selection of candidates for a music therapy training, and the role of *musicianship* discourse within this dispositive is the focus of the study. This involves considering issues of power and to some extent *ideology* (Fairclough 2001, 64–90), the role of discourses (and dispositives) in maintaining differences in power. This emerges mainly in the differences between the discourse of musicianship in relation to music therapy and a more general discourse of music as performance.

An Exception to the Rule

Audition panel members’ written comments in the audition report forms were analysed using a word count approach before being analysed as discourse. Rather than being an example of ‘positivism creep’ (Braun and Clarke 2022, 7), the shift to a quantitative method here is limited to supporting the observation that panel members consistently wrote more about the improvised role play task than about other audition tasks. Establishing the statistical significance of this difference (given the small ‘sample’) avoids what would otherwise be legitimate doubt about its reliability. A simple statistical test showed that the difference in word counts was indeed significant to standard quantitative levels. No generalisation to a wider population is implied; the statistic is a significant feature of the data set itself.

Quantitative measures also play a part in van Leeuwen’s discourse analysis approach (Van Leeuwen 2016), used to explore applicants’ personal statements (4.3.3 below). Here the relative frequency of occurrence of different linguistic structures (such as active or passive verbs or identification of actors) is interpreted as indicating the relative importance of different actors or practices in the discourse. Statistical methods are not used to validate these differences (either by van Leeuwen or myself) as the method relies on selective and interpretive processes rather than simple counting.

3.2.3 RESEARCH DESIGN

The research question for the Main Study was:

RQ: How is musicianship assessed in selection for a music therapy training?

The Guildhall School MA programme was the most practical site, being the institution where I teach, and the research was planned to include a recruitment event near the start of the admissions cycle (Summer School), all stages of the admission and selection process, and a follow up meeting with enrolled students 14 months later. This took place between 2018 and 2021 (the exact year is disguised to protect participants' anonymity).

Table 3.1 shows the data points and data types collected for the Main Study. Data points are arranged chronologically reading downwards, and by data type reading across. 'Found' (or naturalistic) data includes data that existed independently of myself as researcher, needing only to be harvested for the research. Observational data represents my participant-observation of events in the form of field notes and is therefore partly dependent on my interpretation and memory of events. Researcher-generated data includes interviews, discussion groups and questionnaires (Open Day only). Here my involvement as researcher was more active, although recording and transcription of these allowed for more reliable representation of participants' actual words.

As well as conveying the range and period of data collected the table also tells the story of the selection process and the research approach. While Attenders (Summer School and Open Day) are different groups to Applicants, from the Application stage onward the Numerical Data column shows how 32 Applicants can be seen to gradually reduce through each stage of the process to 8 enrolled students. The table is divided into Pre-Audition, Audition and Post-Audition phases to match the presentation of findings. The different data types are discussed in more detail below.

Table 3.1 Main Study Data Sources by Data Types

	Data Date	'Found' Data		Observational Data	Researcher-generated Data (interviews/discussion groups)	
		Numerical	Textual	Textual	Candidates	Staff
Pre-Audition Phase	Summer School (July)	Attenders: 13 (10F, 3M)	Applicant Statements: 6 (5F, 1M)	Field Notes (28 A5 pages)	Discussion Group with 7 participants (49 mins)	Discussion Group with Head and Organiser (29 mins)
	Open Day (October)	Attenders: 21 (16F, 5M)	-	Field Notes (9A5 pages)	Pre/Post Questionnaires: 12/8 Discussion Group with 7 people (21 mins)	
	Application Process (July-Nov.)	Applicants: 32	School Website/ Application Form	-	-	Interview with Administrator (15 mins)
Audition Phase	First Stage Auditions (December)	Of which auditioned: 29 (31-2 DNAs)	Application Forms (14)	Field Notes (8A4 pages)	-	Interviews with Staff Accompanist and Steward (16-19 mins)
			Audition Report Forms (14)			5 Interviews with 7 Panel Member pairs (37-45 mins)
	2nd Stage Interviews (Feb./Mar.)	Of which Interviewed: 22 (17F, 5M)	-	-	-	Discussion with all 3 Panel (60 mins)
Post Audition	Enrolled Students (September Year 2)	Of which Offered: 13 Enrolled: 8	-	-	Discussion with 5 students (80 mins)	-

Naturalistic or 'Found' Data (Websites, Forms, Documents)

The numerical data in this column are helpful in giving a sense of context and scale for the selection process. From the Application stage onward they are also included in the timeline of the main study (see p.126). These data are not analysed further.

The 'found' textual data included are analysed further in the relevant sections (Summer School applicant statements in 3.4.1, the School website and application form in 3.3.2,

applicants' personal statements in 3.4.3, and audition report forms in 3.5.1). The analytic approaches used for these data are described in the relevant sections.

Applicants' statements for the Summer School and the MA programme included personally identifiable data, as did the audition report forms for candidates. The ethical considerations involved are discussed in 3.2.4 below and details of the consent and anonymisation processes used are described in relation to each data set in the relevant sections.

Observational Data

I was a participant observer in both the Summer School and Open Day, including presenting some of my own work as part of both. I kept field notes during each event, recording the sequence of events, noting some things said by participants or staff, and recording my own observations or questions. These notes informed my write up of these events (Summer School¹³ in 3.4.1 and Open Day in 3.4.2).

I attended the School on three of four audition days for music therapy candidates as an observer and researcher. This included recruiting audition candidates to the study, interviewing staff involved in the audition process (accompanist, steward, administrator) and interviewing audition Panel Members. I also kept field notes of the set up and interactions I observed which informed the description of the audition day given in 3.3.2.

Researcher Generated Data (Discussion Groups and Questionnaires)

A major source of data for the Main Study were the discussion groups I undertook with staff and candidates over the 14-month selection process. Discussion groups with staff were chosen over individual interviews to mirror the ways in which staff normally met to discuss candidates for selection. Panel Members were interviewed in the same pairings as for the First Stage Auditions they undertook, and staff involved in Second Stage Interviews were interviewed together to mirror the discussions they had together

¹³ The Summer School field notes were lost when my bag was stolen, part-way through the write-up. No personally identifiable information about participants was included in these notes.

about candidates after meeting them separately. Group discussions were treated as revealing the discourses of the selection process rather than as providing coherent accounts of decisions. Similarly, a discussion group was appropriate for Enrolled Students to reveal the discourses active at the transitional stage from candidate to trainee, rather than exploring individuals experience of the selection process. Discussion groups had the additional advantage of reducing my own influence on the discussion, as a colleague of staff or tutor of students. Wilkinson also notes that discussion (focus) groups ‘are much more “naturalistic” (that is, closer to everyday conversation)’ (Wilkinson 2008, 187) and so potentially allow the discourses revealed by participants’ talk to be captured. Two free-text questionnaires were created for the Open Day (see Appendix 6), providing researcher-generated textual data from some Open Day participants.

I recorded interviews and discussion groups using a Zoom H4N digital audio recorder and transcribed them verbatim using transcription conventions based on Bailey (2008) and set out in full in Appendix 1. This data was also personally identifiable and ethical approval followed the same process described in 3.2.4 below. Details of the consent and anonymisation processes followed are given in relation the relevant sections.

3.2.4 ETHICS

Consent for observations of the Summer School and Open Day (with participants aware of observation) was obtained by giving attendees advanced notice of my presence and research interest and reminding them of this at the start of each event. I also made myself available to participants during the event to answer questions. Consent for the discussion groups held with participants at these events was obtained by asking them to sign a consent form. A printed information sheet was also available. Attenders at these events were not considered vulnerable as these events were not part of the selection or audition process and all attenders were over 18. Staff interviewed following the Summer School were similarly able to give informed consent in the usual way.

The First Stage Auditions and subsequent data collection points presented the most ethical complexity, particularly in terms of respecting the rights of applicants undergoing an intense selection process while also generating useful research data. Applicants were considered potentially vulnerable as participants in a way that staff

participants were not, and this is discussed below. Applicant data for the research included personally identifying documentary information such as application forms (applicants) and audition report forms (panel members), interviews with panel members, and a discussion group with successful applicants following enrolment on the programme.

Ethical issues related to research in music therapy as a small profession (research within small connected communities) have been discussed above (2.3.3). Here I consider the ethical issues involved in educational research generally (e.g. responsibilities towards students and managing my dual role as trainer and researcher) and issues specific to audition candidates as potentially vulnerable participants.

Ethics in Educational Research

Education researchers have a positive ethical responsibility to the wider education community to further knowledge through research, as well as a negative responsibility to avoid harm to participants in the conduct of such research. This is acknowledged in points 6 and 7 of the BERA Guidelines (BERA 2011) and in the Guildhall School Research Framework (Guildhall School of Music and Drama 2011, 6). Such a responsibility applies in any discipline, but perhaps especially so in educational research. Educators are in the business of learning, and so their own capacity to learn about their own practice through research is a model of what they hope to convey to their students.

A critical study such as the current one is particularly attuned to ideas of encouraging ‘best practice’ in music therapy training. But it also aims to contribute to a ‘critical pedagogy’ that is prepared to examine assumptions about basic concepts. This study takes a critical stance towards musicianship as a concept in music education, and in particular to music therapy training. Concerns about discrimination (or selection bias) in admission to music therapy training have been raised in recent years (e.g. BAMT *Diversity Report 2020*) and while this study does not directly respond to these concerns it aspires to contribute in an ethically positive way to ensuring that musicianship as a concept is not used in an unthinking or discriminatory way by music therapy trainers to oppress or devalue others seeking to train in this way.

More generally, research in education needs to take into account the power relationships that exist between educators and students. Educators have power to select students for training, to influence their values and thinking through their teaching, and to pass or fail them. Students also have power which, though generally less than the power of educators and institutions, is not negligible. They can choose to take their money to the institution of their choice (if accepted), to insist on receiving what trainings are obliged to provide and to being treated fairly, and they have power to affect the reputation of institutions through negative feedback or complaints. As well as pursuing knowledge for the benefit of future educators and students, educational research needs to consider both the rights of students (and staff) to pursue their studies without interference and the needs of institutions to be seen to act fairly and to protect their reputations.

These considerations inform the thinking and design of the current study, and also underly more detailed decisions and measures discussed in the following section.

Applicants as Vulnerable Participants in the Research

Planning for the Main Study required considering the impact of the research on applicants to the MA Music Therapy programme, as well as staff. While staff involved (audition panel members etc.) could be considered competent to give informed consent to participation (and all did), applicants were in a more vulnerable position. It was important to ensure not only that data gathering did not influence the outcome for applicants, but also that their decision to participate or not could not be mis-interpreted as influencing the outcome in the way. This risk was particularly acute as the research was being conducted by someone directly connected to the programme they were applying for.

BERA ethical guidelines do not distinguish between applicants and enrolled students or other persons in relation to research. Given the liminal status of applicants, I took the position that research involving applicants should at least meet the same standards as research involving students, as well as addressing any further concerns that might apply only to applicants. Issues to be considered included the following (reference is to points in the BERA guidelines, 2011):

- Ensuring voluntary consent of applicants (point 10);
- Managing my 'dual role' as a tutor and researcher (point 12);

- Ensuring open-ness without influencing process (point 14);
- Avoiding detriment to participants (point 24).
- Appropriate use of applicants' personal data (point 26).

An initial research design included proposing direct observation or video-recording of auditions, where the informed consent of applicant and panel members was given. This research design was approved by the School's ethics process in principle but objections were later raised by staff responsible for the auditions process at the planning stage, following ethical approval. In retrospect it was a failure on my part that the admissions staff were not consulted at the design stage; another factor was that the ethics committee did not include representation from the admissions or governance departments of the School. This was resolved by revising the research design to avoid any direct observation or recording of auditions, and holding a frank meeting with the School's Dean of Students to ensure that the revised design met the School's responsibilities and policies towards applicants. The revised proposal was then successfully re-submitted to the ethics committee.

Ensuring Voluntary Consent

In the revised research design I had no contact with applicants, and they had no knowledge of the research, before the audition day itself. Instead, applicants were approached only on the day of their audition and only after the audition had taken place (although some information about the research was available at the registration desk before auditions). This first contact was only to invite candidates to participate in the research by requesting permission for me to contact them about it. Those who agreed were then sent an Information Sheet and Consent Form by email. Only those who responded to this email, giving consent for access to their application form and audition report form, became participants in the research.

This approach avoided any direct impact of the research on the applicant's experience of the audition. It also gave applicants a 'cooling off' option, since even if they agreed on the day to be contacted about the research, they could still choose later whether to respond and give consent. In the event, 26 applicants agreed to be contacted about the research of which 14 responded giving consent.

Managing my 'Dual Role'

As a tutor on the programme I would normally have been involved in auditions. By agreement with my Head of Department, it was decided that for this year I would take no role in the admissions process. This ensured I had no direct impact on the outcome of auditions, and helped in assuring participants that their decision to participate would not affect the outcome of their application.

My dual role also meant I was interviewing colleagues and analysing their audition reports. To minimise the impact of this on my interpretations of their data I avoided unnecessary contact with them during the data collection period and did not discuss the analysis with them until completed. I am grateful for their supportiveness towards my research, and also to my supervisors (neither of whom worked closely with my participants) for their independent critique. I also reflect on my 'insider' position as a researcher in 1.2.1 above and 4.3.2 below.

My non-involvement as a panel member did contribute to the need for additional staff to be involved in auditions who otherwise might not have taken part, including one who had not been involved in auditions before. However, increasing the pool of panel members also had benefits for the programme and was something that would have been both possible and desirable regardless of the impact of the research.

Ensuring Openness

One option considered at the initial design stage was that I participate in all auditions as an observer, or third panel member, without informing applicants in advance or asking their consent. This would have involved an element of deception (even if I took no part in the selection decision itself) but would have had the advantage of ensuring all applicants had the same audition experience and also of offering valuable direct access to the audition situation, which was otherwise inaccessible to me.

This option was rejected on the grounds that the deception involved was not justified by the gains it would offer to the design. While desirable from an ethnographic perspective, direct access to the audition situation was not essential from a discourse analytic perspective. I could still research how the audition was reported and talked about through the audition report forms and interviews with panel members. This option

therefore did not form part of either the initial or revised proposal submitted to the School Ethics committee.

Avoiding Detriment to Participants

The procedures described above all helped ensure that participants would not suffer detriment or advantage at the first (audition) stage of the admissions process by deciding to take part in the research. However, these measures could not offer the same assurance regarding the second (interview) stage. Participants invited to interview would already have consented to being part of the research and would therefore be known to me.

A further stage of anonymisation was therefore introduced. Rather than participants' application and audition report forms being directly accessed by me (on the basis of consent from applicants), these were first redacted and anonymised by a colleague. It was the anonymised and redacted applications and audition report forms that were then used in the research. Redaction included removing applicant's names and contact details from application forms and audition report forms, and detaching the personal references included with their application, as this data was not required for the research.

The revised research design required no further contact with applicants who were unsuccessful at the first stage audition, and no direct contact with those who proceeded to the second (interview) stage. The only data gathered at the second stage interviews was through the focus group discussion with the panel members following the interviews, including the panel member who conducted the experiential music group as part of the second stage. Although individual applicants were referred to in this discussion (without naming them), the selection decisions themselves had already been made. There was therefore no impact from the research on the selection process itself.

The design also involved no further contact with applicants who were unsuccessful at the second stage interviews, or those who were successful but later declined the offer of a place. Only applicants who enrolled on the programme were invited to the follow up discussion group, now as students. The group included some students who had not consented at the audition stage. Participants in the discussion group were considered able to give voluntary informed consent without detriment as they had already been accepted on the course. The discussion group was held as early as possible, in the

second induction week of their programme of study (September) and was timed so as to have minimal impact on their studies (at the end of a light induction day).

My contact with applicants was thus minimised as far as possible, and direct observation eliminated altogether. They had contact with me only immediately following their first stage audition in December (for recruitment purposes) and again for successful applicants after enrolment the following September (for follow-up). Applicants were free from any impact of the research in the period leading up to their first stage audition, the period following the audition and including the second stage interviews (where successful), and the period following second stage interviews up to enrolment.

Appropriate Use of Applicants' Personal Data

Under the Data Protection Act 2018 (GDPR) specific consent is required for each type of use of data subjects' personal data. While applicants' contact details were given in their application forms the use of these details for research purposes was not included in the School's Privacy Policy. This required me to approach applicants in person on the day of their audition. Recruitment involved asking for their email address and their consent to use this to contact them about the research. Doing this further helped establish the separation between the audition process (managed by the School administration) and myself and the research I was conducting.

Protecting Anonymity

In a small profession, individuals are more vulnerable to being identified through an accumulation of data. Pseudonym codes are used throughout to disguise participants while still allowing their individual data to be identified. Appendix 4 shows these codes and also indicates where participants appear in more than one data set. In addition, the year of the study is disguised, being somewhere between 2018 and 2021. Candidate's instruments are also referred to by type (e.g. string, wind, voice, piano) rather than specifying an instrument or voice range to further reduce the chance of identification.

3.3 FINDINGS 1: THE CONTEXT FOR ADMISSIONS TO MUSIC THERAPY TRAINING

This part of the study presents findings about the context in which selection of candidates for the MA Music Therapy programme takes place. It gives an overview of the Guildhall School and the structure of its admissions process. The data discussed here not only gives a background against which these later findings can be understood but also begins to reveal the different discourses and constructions of musicianship as they appear in the conservatoire context and in relation to the music therapy programme.

As a member of the Music Therapy Department I would normally be involved in the processes I describe, and so an ‘insider’. For the year of this study¹⁴ I took no direct part in the admissions process itself, except to contribute one session to the Summer School. While colleagues and participants were aware that I am a member of the Department staff (and not an external researcher), my intention was to place myself as much as possible in the role of an outside observer. For this reason, except for the purposes of the research itself, I deliberately minimised my contact with staff colleagues and participants directly involved in the admissions process.

The analysis offered is in the form of ‘thick description’ (Geertz 1973), aiming to describe not only actions and behaviours but also motivations and reasons of participants. I begin by introducing the Guildhall School as an institution and the annual admissions cycle. Two introductory music therapy events are then examined: a summer school and an open day. These events are both promotional (aiming to attract and recruit candidates) and also informative (aiming to educate and prepare potential candidates for training). A sample of candidates’ applications are then examined, focusing on their personal statements and how these are used by selectors in preparing for the First Stage Auditions.

Together these analyses show how admissions to music therapy training are both embedded in a shared discourse of advanced music education while also establishing a distinct discourse of their own through the informational events for applicants and variations to the structure of the selection process. Candidates draw on both these

¹⁴ The year is not revealed to protect the anonymity of applicants but was between 2018 and 2021.

discourses in their applications, as far as they are able, to demonstrate their suitability to train. In attempting this they help reveal wider discourses of music education and music therapy beyond and outside the Guildhall School itself.

3.3.1 THE CONSERVATOIRE CONTEXT

The Guildhall School of Music was founded in 1880 and was the first municipally funded music college in the UK (Guildhall School of Music and Drama 2022). It is still owned and run by the City of London Corporation. Full time music courses were offered from 1920 and by 1935 it had added drama to its teaching and title to become the Guildhall School of Music and Drama. Since 1977 it has occupied buildings in the Barbican development adjacent to the public Barbican Arts Centre which houses a theatre, concert hall, art gallery and cinemas, and is home to the London Symphony Orchestra.

The School has two other sites: the John Hosier Annexe (about 10 minutes walk away) which houses a suite of practise rooms and the principle teaching rooms for the MA Music Therapy programme; and Milton Court, a more recent development opened in 2013 providing further concert hall and theatre venues with additional teaching and office spaces. There are over 800 students at the School, about 700 of which are music students and the remainder acting or production arts (technical theatre studies including stage design, stage management etc.).

The School offers degree-level trainings in classical vocal, orchestral, and instrumental performance and composition, and in jazz performance. There are also masters level programmes and a growing PhD and research programme with a particular focus on performance research. As well as Higher Education programmes the School runs two junior music schools in London, its own 'Junior Guildhall' programme and the 'Centre for Young Musicians' (based south of the Thames). It also runs the music education service for a local London borough and a Creative Learning department that links the School with the Barbican Centre to run arts projects with local schools and the public. The school has a high reputation across disciplines, with many successful alumni and consistently high student satisfaction ratings (GSMD 2020).

In common with most academic institutions activities at the Guildhall School are structured around an academic year which begins mid-September. Teaching is organised into three 12 week terms with periods of induction (the first two weeks of Term 1 for new students) and exams. Most performance students have ‘mid-years’ and end-of-year performance exams as well as other submission dates for assignments. Some courses, including the MA Music Therapy programme, have ‘reading weeks’ in the middle of each term where there are no lectures, and a different schedule of assessments. Attendance at taught sessions is strictly monitored, with all students required to ‘touch in’ electronically to show they are at the School, and to formally request leave of absence to e.g. undertake performances, auditions or competitions elsewhere.

The Music Therapy Department

Music therapy training at the Guildhall School began in 1968 and was the first programme of its kind in the UK. It has run continuously since, becoming a two-year MA programme in 2006. It is one of eight MA music therapy programmes in the UK approved by the Health and Care Professions Council, which regulates the title ‘music therapist’ and monitors pre-registration trainings. Approximately 10-12 students are admitted annually.

Music Therapy is a Department within the school with its own Head and an administrator shared with the Strings Department. While small, it is comparable in size to e.g. the Composition Department. Nevertheless, the nature of the discipline and the programme make for some differences compared to other departments at the School. Whereas most music departments produce regular performances as part of their teaching, as well as students who achieve success in high profile competitions such as the annual Gold Medal for performers, the work of music therapy students and graduates is generally less visible, taking place off site at training placements rather than on-site or in public venues, and with no discipline specific prizes available. The main music therapy teaching rooms are situated in the John Hosier Annexe, a short walk from the main site and which is otherwise given over to practice rooms, to some extent further isolating students and staff. However, music therapy students and staff otherwise share the same common areas such as library, canteen, foyer spaces and common rooms.

Department staff are integrated into School-wide committees, although most are part-time and so not always able to attend. Some have also contributed to a regular series of research presentations called ‘Research Works’, usually within a stream on the ‘Social Impact of Music’, one of the strategic aims of the school (see for example Guildhall School of Music and Drama 2022). The department is valued by the School for its contribution to the diversity of teaching and research and helping meet a strategic institutional goal, while also having a distinct identity that does not always fit easily into a conservatoire model.

One example of this ‘problem of fit’ is the conservatoire’s practice of identifying students by their first study (e.g. piano, voice, composition) in addition to their programme of study (music therapy). Students’ first study appears on their ID badge, their pigeonhole and on formal documents such as assessment results. This practice works well for most students at the School but for music therapy students ‘first study’ lessons (focusing on performance skills) are only a small (if valued) part of their programme. Far more time is devoted to theoretical teaching, placement experience, personal development and applied musical skills (including but not limited to their first study). This identification of students with their ‘principal study’ is an example of how the culture of the conservatoire positions (and possibly constrains) how music therapy students can be seen or can see themselves as musicians and students of music therapy.

3.3.2 THE STRUCTURE OF THE ADMISSIONS CYCLE

Alongside the teaching year runs the admissions cycle. Figure 3.1 shows a timeline of stages of the process as they relate to the MA Music Therapy programme. This broadly matches the timeline of admissions for other similar programmes. (From 2021-22 admissions cycle some details of this process changed, with a later deadline and First Stage auditions moved to January.)

The cycle begins in July with publication of a prospectus and the opening of on-line applications for entry in September of the following year. The closing date for applications is in early October and audition invitations are then sent out. A pre-audition meeting takes place in November where applications are reviewed by admissions tutors and first stage auditions for music therapy take place in December (after term ends). Second stage interviews take place from late February to early April and offers are

made after second stage interviews are complete. Students are required to confirm their offer by paying a deposit in June and enrolment is in mid-September. The number of students at each stage of the year studied is shown in parentheses.

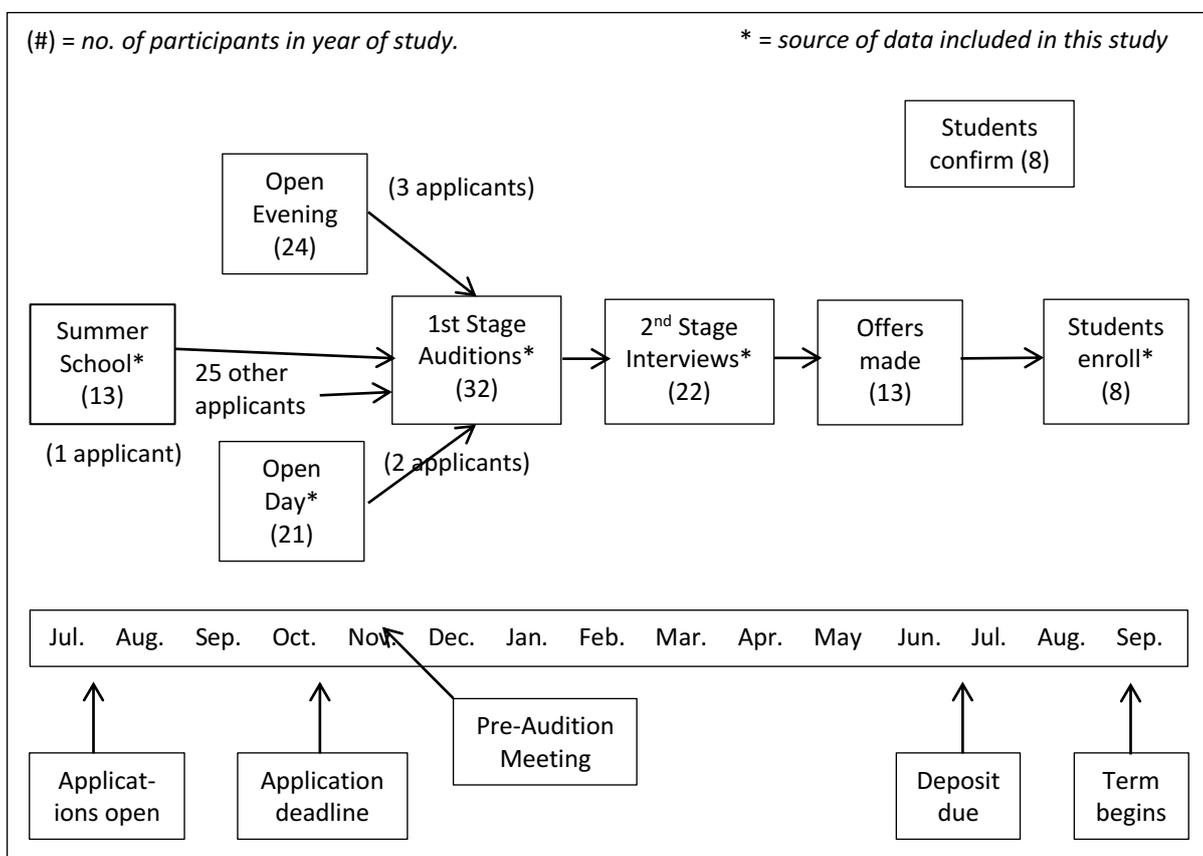


Figure 3.1 The Fourteen-Month Admissions Cycle

Summer School and Open Events

The Summer School and Open Events are promotional or recruitment events for the training and included information on the admissions process and structure of the programme as well as presentations or workshops about music therapy. The Summer School is a two-day event with a fee while the Open Day and Open Evening are shorter events with no admission charge. The Open events include the same admissions and programme information as the Summer School but with correspondingly fewer music therapy presentation or workshop sessions.

The applicant numbers shown indicate that a majority of applicants did not attend any of these events in the year they applied (25 out of 31) but this may disguise those who applied in a later year. At least one Open Evening attendee was an A-level student who would not be able to apply as a graduate for at least 3 years. There are also other

introductory courses on music therapy available and applicants are unlikely to attend more than one.

The Summer School and Open Day were included as part of this research and findings are presented in 3.4.1 and 3.4.2 below. The findings contribute to a focused ethnography (Knoblauch 2005) of the admissions process showing both how musicianship is presented to potential applicants by the School and how participants receive this. The data included my own participant observation of these events, discussion groups with participants at each event, and questionnaire data from the Open Evening.

The Application Process

The Guildhall School website states very simply that ‘to be considered for a place at Guildhall, you will be asked to take part in a performance audition’ (GSMD n.d.). This applies to all music courses including music therapy. Application is thus effectively synonymous with undertaking an audition, although interviews are also used (as in music therapy).

The School uses an on-line system called ‘EGO’ for all applications. Applicants must first register with EGO, creating a log-in ID and password for their data. The system holds their personal data from first application throughout their association with the School, including their time as a student (if accepted) and any further applications they make for other programmes at the School. Unsuccessful applicants’ data is removed after one year and graduates’ data seven years after completion of studies (GSMD 2021b).

As well as basic demographic information, the form asks for details of academic study and results, instruments played and any grade exams taken, and work experience. Applicants need to write a personal statement to support their application (discussed further below) and provide two references. They can also indicate if they have a preferred instrumental teacher already connected with Guildhall School whom they would like to study with.

Applicants pay a fee of c. £100 with their application. This guarantees all applicants an audition (the first stage of selection) even if they do not meet the standard academic

admission requirements. Such ‘non-standard’ entrants can be considered ‘on the basis of their professional background and/or experience or general education, and/or training’ (GSMD 2021a, 1). This is one way in which the School aims to address inequalities.

The ‘problem of fit’ regarding the identification of students by principal study is active at the stage of application too. Below is a screenshot taken early on in the application process for the MA Music Therapy programme (Figure 3.2). At the point shown the applicant has chosen to ‘Apply online to the Guildhall School’. They have selected the Music Department option and Postgraduate level of study, and then the MA Music Therapy programme itself. At this point they are faced with a list of ‘instruments’ from which they must make a choice before they can proceed further, even to register their name or to log-in.

The screenshot shows the Guildhall School online application form. The header includes the Guildhall School logo and 'Online Applications'. The form is divided into several sections: 'Logged In:', 'Your enquiries:' (with 'Programme' and 'Programme Co' fields), 'Music Therapy' (with a note: 'Instrument options can be selected here. We welcome applicants to provide full details in your personal statement.'), 'Mode of Attendance:', and 'Instruments:' (with a dropdown menu). The dropdown menu is open, showing a list of instrument options: MA Music Therapy - Baritone/Bass, MA Music Therapy - Bass Trombone, MA Music Therapy - Bassoon, MA Music Therapy - Cello, MA Music Therapy - Clarinet, MA Music Therapy - Counter Tenor, MA Music Therapy - Double Bass, MA Music Therapy - Electric Bass, MA Music Therapy - Flute, MA Music Therapy - Fortepiano, MA Music Therapy - Guitar, MA Music Therapy - Harp, MA Music Therapy - Harpsichord, MA Music Therapy - Horn, MA Music Therapy - Lute, MA Music Therapy - Mezzo Soprano, MA Music Therapy - Oboe, MA Music Therapy - Percussion, and MA Music Therapy - Piano. Below the dropdown is a 'Proceed' button. The footer contains contact details, quick links, and a copyright notice.

Figure 3.2 Screenshot of Application Form showing forced instrument choice

The list of principal studies is not specific to music therapy but is the same as for all classical performance programmes (the full list of instruments is not visible without scrolling down).¹⁵ A separate instrument list is offered for jazz programmes, and for electronic music and composition but these options are not available once the MA Music Therapy option is chosen. A folk or popular musician might choose ‘guitar’, unaware that this implies classical guitar in this context and shares only the name with

¹⁵ From the 2022-23 admissions cycle the system will change to no longer require an instrument choice at this point. This change will require significant redesign of the on-line system.

their own genre and specialism; a jazz singer may be unsure if they are a ‘soprano’ or a ‘mezzo-soprano’; and an applicant whose first study is not a western symphonic instrument or voice type may find no option appropriate to their skills at all. In all these ways the language of this list of instruments assumes a discourse of musicianship that may not be shared by all musicians, let alone all those considering music therapy as a career.

There are immediate implications here for an understanding of musicianship in relation to music therapy. The ‘principal study’ discourse of the conservatoire (Ford 2010, 134) is here materialised by the form and language of the application process. It positions applicants as a ‘specialist performer’, something that (as will be shown) may not align well with the musical skills required in music therapy. Not only this, but an applicant from a jazz background (or an electronic musician or composer) may find that their specialism is not available at all, even though teaching in these specialisms is in principle available. A specifically classical discourse of musical skill (expressed by the list of specialisms available) thus further positions applicants, or risks excluding them. A conflict of discourses about musicianship is present in the structure of the application form itself.

In practice the Music Therapy programme actively finds ways to encourage applications from jazz, folk and other non-classical musicians and to accommodate their needs as trainees. This is one purpose of the Summer School and Open Events, supplemented by responses given to individual enquiries from potential applicants about their suitability. These responses include reminding enquirers that the music therapy training process is oriented towards developing a *range* of musical skills often on *different* instruments (e.g. single-line, voice and harmonic instrument skills) rather than focusing on one specialist skill on a single instrument (c.f. the HCPC Standards of Proficiency 2017).

The Pre-Audition Meeting

The Head of Training reviews all applications before auditions begin, and in the year of the study a second member of the team was also involved in this pre-audition meeting. The meeting itself was not included in the data for the study but a sense of the meeting’s purpose was gathered from speaking to the Head of Training.

The meeting is not a screening or selection process (candidates have already been invited for interview) but rather a familiarisation process. Practical outcomes include e.g. identifying non-standard applicants who may need to complete written tasks to demonstrate their capacity to work at Masters level (if successful at audition), and checking if candidates may require special provision at auditions. For example, a jazz singer may require an accompanist skilled in that genre, or a percussionist may need specific instruments provided. These checks are necessary for music therapy auditions since applicants come from a wider and less predictable range of musical backgrounds than for most other programmes. Candidates who declare they specific learning disability (e.g. dyslexia) also need to be given extra time in reading tasks or provided with a copy printed on a coloured background to help their reading, and this is noted.

Beyond this the meeting illustrates trainers' *curiosity* about applicants' musical and personal histories. Applicants are expected to have gained work experience relevant to music therapy training (whether voluntary or paid) as well as musical skills and this meeting is an opportunity for tutors to begin to assess applicants against these criteria and consider the balance between them. They do this by reading applicants' personal statements in conjunction with the information given about their educational and work experience. These aspects are discussed below, first from applicants' perspective and later from the interview panel perspective.

Audition Days

Auditions take place at various times from November onwards but the two weeks in early December (after term ends and before Christmas) are particularly busy.¹⁶ This is when the music therapy First Stage Auditions studied took place. A registration table in the foyer is staffed by paid stewards who are students working under the admissions administrator (assisted by a senior student). Admissions staff often end up staying late during this period to manage paperwork and communication with candidates (see Figure 3.3 below). Accompanists are also busy, or waiting around for candidates, and candidates themselves are arriving or departing throughout the day.

¹⁶ Auditions for music therapy now take place in January during term time.



Figure 3.3 The Foyer on an Audition Day

I spoke with Amy (not her real name), one of the stewards who had done this work for a couple of years. She had experienced a similar system at another college. Although not explicitly part of the brief training she was given by admissions staff she was conscious of wanting to create a friendly and non-threatening environment for candidates. Reception work can involve checking in candidates at the desk, including reporting no-shows or rescheduling late-comers, or being a ‘runner’ who takes candidates to their warm-up room, introduces them to their accompanist, and then takes them to the audition room – all to a scheduled timetable. For some courses (not music therapy) candidates attend an interview on the same day with the same or a separate panel, or a group activity (e.g. opera singers) in addition to their audition. This may be conditional on their performance at the audition and the runner may be responsible for giving candidates the envelope containing the outcome of their audition. Runners have most interaction with candidates outside the audition itself, and this steward reported making conversation with candidates to help put them at ease.

Music therapy candidates are treated similarly to candidates for other performance programmes at the School, alongside whom they check in, wait their turn, are shown

where to go and when. The language of ‘auditions’, ‘warm-up rooms’, ‘accompanists’ is also that of a performance-oriented environment. As they enter the foyer candidates pass a wall of gold-painted names of award-winners from past years. Some of these are well known names in classical music and acting, though there are no jazz musicians – and no music therapists.

The Accompanist and Rehearsal Time

A professional piano accompanist is available for most instrumental and vocal auditions including music therapy. This practice embodies a discourse of music in which most music for a solo instrument requires one or more other musicians for performance, unlike say a singer-songwriter or folk singer. If piano is not the only accompaniment it will stand in for an orchestra or other ensemble in the form of a piano-arrangement. For jazz auditions a small ensemble is usually arranged, since taking a role in such an ensemble is part of the conventions of jazz performance (see Nylander 2014 for an account of a similar audition format at a different institution).

The role of the accompanist includes a 20 minute rehearsal with each candidate before the audition, to which the panel are not admitted and of which no report is made to them. This is analogous to a rehearsal for a public concert, to which the audience is not admitted. Only the performance is public. This is another way in which auditions embody a discourse (dispositive) of performance musicianship. It contrasts with music therapy practice, where public performance is rarely the intention and (almost) never the main one, the entire process usually being private (confidential).¹⁷ A music therapy discourse might construct the quality of musical relationship established by a therapist as important therapeutically, whether in ‘rehearsal’ or ‘performance’. Yet the rehearsal with the accompanist is not examined as part of the audition for music therapy.

Music therapy auditions are thus positioned as part of a discourse of performance, and of classical performance rather than, say, jazz or folk. Again, practice is more flexible than this and candidates do not need to make use of the accompanist. They can perform solo, or accompany themselves, or provide their own accompanist. In one case I am aware of this was a jazz guitarist rather than a pianist. However, having an accompanist also positions the candidate as a soloist rather than themselves being an accompanist.

¹⁷ But see Turry (2005) for an example of public performance as part of a music therapy treatment.

There are programmes in piano accompaniment at the School and auditions for these involve the candidate as accompanist to a soloist provided for them. Such a possibility, while not explicitly excluded, is not invited or offered in music therapy auditions. In one previous year a candidate who played electric bass did perform as bass player to a pre-recorded ensemble track they brought with them, but this is exceptional. As will be seen, how candidates work with an accompanist in the audition is something panel members do consider. Nevertheless, the default discourse of the music therapy audition positions the candidate as a soloist.

I spoke with Nadine¹⁸ who is a staff accompanist at the School. As well as having accompanied music therapy audition candidates for several years she also plays for vocal auditions and performance ‘platforms’ that are a regular part of teaching. She is an ‘outsider’ to music therapy and admitted to knowing little beyond accompanying candidates’ prepared pieces:

Nadine: We go in, we do the prepared part, I leave and then the rest of the audition happens. So the rest of the audition is still a mystery to me (laughs). (27-28)

This allows her to talk about the music therapy audition from the perspective of the rest of the School, which may also know little about the programme. She commented on the wide range of candidates for music therapy, compared to the vocal programmes she normally works with:

Nadine: For me musically it’s a huge adventure because it could be anything from extremely standard vocal rep that I play all the time to hm wind concertos that I’ve never seen before, you know (laugh) to sometimes jazz lead sheets too, so it runs the absolute gamut and everything in between. (80-84)

Nadine judged that the ‘upper level’ music therapy candidates were comparable to candidates for performance masters while what she called ‘outliers’ are more common:

¹⁸ Not her real name.

Nadine: Yeh, so... I would say that there is more of a range of people that not necessarily from the serious conservatoire music side for the music therapy auditions. (108-10)

This sometimes creates difficulties:

Nadine: I find that sometimes the ones that are the least easy to work with as far as putting things together in a short amount of time tend to be the less experienced people that don't, they don't know how to collaborate with a pianist. And then it can become a bit awkward. (130-133)

Being able to 'collaborate with a pianist' is assumed here to be part of 'serious conservatoire' musicianship, something that those from a different background might find difficult. However, collaborating musically with others is also important for music therapists. It is not possible to tell from this data how those Nadine found 'not being that pleasant to work with' (129) fared in their auditions.

Like Amy, Nadine finds she engages candidates in conversation as part of her role:

Nadine: So I go in, you know, and just say hello, make them feel at ease, find out if they need any piano accompaniment, for what, which instrument, which pieces. (45-47)

In conversation she sometimes hears about candidate's experience of the audition:

Nadine: The comment I get a lot, or the question that they ask, which I can't answer, is 'I don't know what you're [the panel] looking for?' Actually what the level of performance you're looking for actually is? (154-6)

Nadine's way of framing the question, in terms of 'level of performance', assumes a discourse in which an audition demonstrates a position (level) on an agreed dimension (performance). The answer candidates discover through the audition, however, is not so one-dimensional:

Nadine: Because they always come out with definitely a clearer understanding of what, what's expected, even if they were a little unsure before. And, and most of them, if they went in a little unsure have the, have a good attitude about it of like 'Well, I was giving it a go, and we'll see if I get through to the next round, that's great, if not then I'll try again next year and I'll know what they want.' (161-6)

While this could be interpreted strictly in terms of levels of performance, Nadine also reports candidates as commenting 'sometimes that it was even a bit fun (laughs)' (227). This suggests something very different from the 'serious conservatoire' she is more used to.

Talking with Nadine revealed ways in which the music therapy audition differs from other auditions at the School. At the same time, her talk reveals how at least the prepared tasks she is involved in are framed similarly to other auditions as a 'solo' performance test with an expected 'level' to be reached. Yet Nadine describes candidates finding the audition overall a positive learning experience, with hints that there is more to it than a discourse of achieving the required 'level' of performance. The potential of accompanying, and being accompanied, as part of a different discourse more aligned with music therapy practice, is touched on briefly but somehow glances off and is lost. This theme does reappear in both panel members' and candidates' discussions later.

The First Stage Audition

The auditions take place in a large studio room equipped with a piano. For auditions a desk is brought in for the Panel Members. In addition, for music therapy auditions a range of percussion instruments and a guitar are laid out on one side of the room (see Figure). These are used only in the Role-play task (described below) at the end of the audition. Candidates are invited to use them along with the piano, their first study and voice to respond musically to a Panel Member who also chooses from among these instruments.



Figure 3.4 Percussion Instruments available in First Stage Auditions

The music therapy auditions are scheduled for 40 minutes each and candidates have an equivalent warm-up time in a nearby room beforehand. The accompanist is available for twenty minutes of this time to run through any accompanied pieces. It is a long audition compared to other programmes, most being 12 to 20 minutes in length. The time is needed because of the number of different tasks included in the audition.

The whole audition includes the following tasks, as described on the School website and sent to candidates in advance (see Figure 3.5). The wording was revised in 2021 to remove reference to specific standards or grades and ‘classical repertoire’ and to offer alternatives to sight-reading for candidates who do not read staff notation. The number and nature of the tasks remain the same. The audition proceeds in the order of these tasks except for the ‘free improvisation’ (v) which comes after the ‘simple keyboard harmony’ task (vi) rather than before.

Musical Audition

At the audition, candidates are expected to demonstrate a high standard in their Principal Study (usually diploma level). The department is particularly interested in sensitive and expressive musical communication, and the potential to develop improvisational skills, alongside technical skill. Keyboard skills will also be tested. Second study and keyboard skills must be of minimum grade 5 standard.

To be prepared by the candidate:

“(i) two contrasting pieces on principal study instrument. (At least one must be drawn from the 18th-20th Century classical repertoire.)

(ii) a piece on the second study

(iii) a short, simple piece for unaccompanied voice, such as a folk song (ideally from memory)

Unseen – Presented to the candidate at the audition:

(iv) some simple sight-singing (and, if deemed necessary, keyboard sight-reading)

(v) free improvisation based on a story line or scenario provided at the audition

(vi) simple keyboard harmony

(vii) interactive role-play musical improvisation based on a music therapy clinical scenario with a member of the panel and exercises to assess listening skills and flexible musicianship

Figure 3.5 First Stage Audition Tasks (from School website)

The ‘prepared’ tasks are chosen by the candidate. The only criteria are that the two first study pieces should be ‘contrasting’ and one at least should be from the ‘classical repertoire’. This assumes a familiarity with classical repertoire and also indirectly tests that candidates can read music – an aural tradition musician would have difficulty meeting this criterion. In practice some candidates do present one aural-tradition piece. This has usually been identified and agreed in advance, perhaps through communication following from the pre-audition meeting or an individual enquiry. They are still expected to play one piece from the ‘canon’, although in practice pieces from the jazz or popular ‘canon’ are also accepted.

The sight-singing task directly tests reading and aural skills and is a song in staff notation of about 16 bars length with words, although candidates are told they need not sing the words. Keyboard sight-reading is taken from the Trinity-Guildhall Grade 4 or 5 piano syllabus and is used only when a candidate has not already played piano as either

first or second study. The keyboard harmony task does not use notation but involves asking the candidate to play a well-known tune with harmonic accompaniment, having checked the candidate knows the tune. These tasks are the same for all candidates (the keyboard harmony tune being invariably well known to all) and I will henceforth call them ‘unprepared/fixed tasks’ to distinguish them from the last two tasks.

The final two tasks I describe as *unprepared/responsive* tasks. These are not chosen by the candidate nor are they the same for all candidates. The candidate’s responses are also less circumscribed by the task and so more open-ended. There is no fixed length to the task (as there is for the sight-singing or harmonised melody) and no ‘correct’ or ‘incorrect’ solutions to find or avoid. The ‘story line or scenario’ (henceforth called the scenario task) is selected by the panel from three alternatives and is both read out to the candidate before they play and presented in written form for them to see as they play. The three alternatives are: a story-line about a mouse that is chased by a cat (and eventually escapes); a scenario of being on a train that becomes stuck in a dark tunnel before eventually moving again; and a poem called ‘The Sea Bear’ that metaphorically relates calm and stormy seas to a sleeping or angry bear. The candidate must use the piano for this task, and the panel tell all candidates that they may use the piano ‘freely’ without needing to remain tonally or harmonically consistent.

The ‘interactive role-play’ (henceforth the role-play task) is chosen from a list of four alternatives agreed in advance but is also flexible in that the panel member taking the role of a client can vary their musical and non-musical behaviour spontaneously in relation to each candidate. The alternatives are loosely defined in an information sheet given to panel members and include combinations of either adult or child roles and either withdrawn/depressed or agitated/angry behaviours. The reasoning behind the choice of task and the panel member’s performance in the role play are explored later in the Interviews with Panel Members (3.5.2). Here I anticipate this discussion only to highlight that panel members base the choice of the role-play on their musical and personal assessment of the candidate up to that point in the audition.

The audition as described to candidates proceeds from ‘prepared’ to ‘unprepared’ tasks. This language assumes, and so privileges, a visual or written tradition of musicianship (staff notation) over an aural tradition. Candidates are assumed to have ‘prepared’ by *reading* a score in advance and rehearsing it, as they must do if it is a canonical work

from the 'classical repertoire'. An un-accompanied folk song can be sung 'ideally from memory' only if it is assumed to be first learned from a score, rather than by ear (when it could only be sung from memory). Later tasks such as the keyboard harmony and especially the scenario and role-play tasks rely more on aural skills, as well as imagination, emotional intelligence, and inter-personal responsiveness.

The audition can therefore alternatively be seen as moving from a *written* tradition of musicianship ('prepared' tasks) through an *aural* tradition (folk-song/keyboard harmony) to a *responsive* musicianship (scenario and role-play) that involves spontaneous musical responses to either a scenario or another musician. While the scenario and role-play can be described as improvisational tasks (and do involve improvisation), I choose not to use that term here. The keyboard harmony task is after all improvised, and some 'prepared' pieces may also include improvisation (e.g. a jazz standard or folk-song). What characterises the final two tasks of the audition is that they ask for a spontaneous musical *response* to something outside the candidate's control, and for which the usual performance conventions (whether classical, folk, jazz, popular...) provide nothing to guide the candidate. They are left to draw on their own musical experience and imagination, or perhaps their knowledge or assumptions about conventions of music therapy practice.

Second Stage Interviews

Candidates who are successful at First Stage Auditions are invited back for a day of interviews and a group improvisation session. These days usually take place in February or March, with 5-6 candidates on each day. Figure 3.6 shows how this day is described to candidates. The scheduling of the different parts of the day means candidates often have 2-3 hours to wait between at least two of these sessions. The Second Stage Interview days are also not part of the School's main audition schedule, since no other programmes have such a second stage. Candidates are therefore do not have the presence of other candidates around them.

Interview

This will take place on a later date after the audition and is divided into three parts. The two individual interviews are with

a) the Head of Music Therapy, and

b) a qualified, experienced psychotherapist, external to the music therapy programme, who helps to assess the applicant's personal readiness to undertake training.

Occasionally, further interviews with the Head of Music Therapy are deemed necessary before making a final decision.

In these interviews, applicants will discuss their musical and family background, their motivation to work as a therapist, their mental and physical health, their background reading and their observation of music therapy or voluntary work in relevant areas. Importance is placed on each candidate's perception of the personal qualities needed to work as a therapist, including the capacity for personal self-assessment and the ability to communicate openly about their feelings. Emphasis is placed on the ability to think independently and creatively and the ability to be articulate.

...

The other part of the interview involves participation in a group run by one of the department's experiential group leaders. This session gives an opportunity to assess applicants' patterns of relating in peer groups and also provides a helpful opportunity to reflect on a challenging process.

Figure 3.6 Second Stage Interview Day (from School website)

The schedule is headed 'Interview' and focuses on the first two (interview) tasks. These assess candidates' personal qualities, capacity for self-assessment and verbal skills ('the ability to be articulate'). The final paragraph describes the group task at the end of the day but omits (perhaps by mistake) any mention of the musical improvisation component of this group (henceforth the Group Musical Audition). The information sent to candidates does mention this and invites candidates to bring their first study instrument. The group task assesses 'applicants' patterns of relating in peer groups' and the facilitator feeds back to the two interviewers as part of the evaluation (see also the discussion of group tasks in music therapy selection in 2.4.2 above). Apart from the title 'Head of Music Therapy' there is nothing about candidate's musicianship in this schedule. This suggests it is assumed to have been assessed at the First Stage Audition. As the website states:

*No candidate can enter the programme if he/she fails to satisfy the audition panel on purely musical grounds. Those who pass the musical audition proceed to the interview.*¹⁹ (GSMD 2019)

‘Purely musical grounds’ is a phrase to which it is difficult to give clear meaning. Does it, for example, exclude Nadine’s experience of candidates ‘not being that pleasant to work with’? The inclusion of the group musical audition (experiential group) at the Second Stage indicates that selection at this stage is also at least partly musically based. This presentation of the First Stage Audition as if it is possible and valid to distinguish between ‘purely musical grounds’ and the subsequent Interview stage (as having nothing to do with musicianship) is at least questionable. As I will show, the experience of panel members and candidates also suggests that matters are not so clear cut.

3.3.3 SUMMARY

This section has given a focused ethnographic description of the stages and some aspects of the admissions process at Guildhall School. This provides a context for the MA Music Therapy selection process and also some detail of its content. I have taken a Foucauldian discourse-oriented approach to examples of texts and talk about the selection processes to show how auditions for music therapy are positioned by the dominant discourse of a conservatoire setting, and how this in turn position candidates as e.g. *instrumental specialists* in a *soloist* role, able to demonstrate a required *level of performance*.

I have indicated some ways in which this positioning conflicts with music-therapy discourse and musicianship expectations and shown how in practice the music therapy auditions alter or adapt these expectations to form and evaluate a broader musicianship. I also suggest that the role and perspective of the audition accompanist risks being overlooked in this music therapy discourse, possibly becoming lost within the dominant conservatoire discourse itself. Finally, the institutional presentation of auditions as assessing candidates on ‘purely musical grounds’ is problematised. I will return to this at later points in the study.

¹⁹ As elsewhere, the wording of audition information has changed since this study. The description quoted was accurate until 2021.

3.4 FINDINGS 2: THE PRE-SELECTION PHASE

This part of the study looks at how musicianship in the context of music therapy is presented to and received by potential applicants for training. It covers a Summer School and Open Day run by Guildhall School music therapy staff and also looks at applicants' personal statements. Together these show how expectations of musicianship are formed by staff and applicants up to the point of application to train in music therapy.

3.4.1 THE SUMMER SCHOOL

The *Introduction to Music Therapy* summer school is an annual weekend course taught by members of the Guildhall School music therapy staff team. It had only recently begun at the time of this study but is similar in format to more established introductory courses run by other music therapy training bodies (BAMT 2022a). As well as introducing the discipline of music therapy it gives information about the MA Music Therapy programme at the School and the admissions process and is targeted at potential applicants. It plays no formal part in the admissions process itself and is marketed as part of a wider programme of short courses at the Guildhall for different age groups and levels of experience in both music and acting. The courses was described as introducing participants 'to the psychodynamically-informed approach to music therapy that is taught at Guildhall School, and what a music therapist's career might look like' (GSMD 2022).

Methods

This part of the study was conducted as a focused ethnography (Knoblauch 2005). Two methods of data collection were used. I was present as a participant observer throughout the Summer School in an ethnographic role, taking field notes and talking informally with participants. In addition, participants were invited to take part in a discussion group (focus group) during the weekend. Participants were also invited to allow background information about their musical experience and motivation for attending to be gathered from their applications to the Summer School (see Appendix 2.2). For this part of the study the research question was framed as:

RQ: How is musicianship presented to and received by potential applicants in relation to the admission, training and practice requirements of music therapy?

Two weeks in advance of the Summer School participants were informed that I would be present throughout the weekend as an observer. They were also sent an information sheet (Appendix 2.2) describing the research and inviting their participation and consent. They were told that the research would be explained again at the start of the weekend when they could ask questions and decide if and how to take part.

At the start of the day on Saturday and again on Sunday I briefly explained the research. The focus group (called a ‘discussion group’) was scheduled for the Sunday lunch break (one hour), so participants had time to decide whether to take part. Seven (7) participants took part in the discussion. Six of these also agreed to their application information being used in the research. I also made myself available at specified break times for any participants who wanted to ask questions. One participant did approach me to apologise that they had to leave early, and so could not take part in the discussion group.

A separate room on a different floor had been booked for the discussion group, but in the event I decided to use a large table in a communal area just outside the lecture room where sessions were taking place as this was judged likely to encourage participation. Participants were consulted informally about this, and none objected. I provided a simple lunch for all participants, and those who wished to take part in the discussion were invited to sit around the table and asked to sign a consent form. Although in a public space, the building itself was not in use by other groups and there were other spaces where those choosing not to take part could go. One participant did sit nearby, and later joined the group itself.

The discussion itself lasted about 45 minutes, and was structured around four questions, with unstructured follow ups and probes in response to what participant said, as well as to invite contributions from participants who had not yet spoken. The questions were:

1. How has your experience of the weekend so far changed or added to your understanding of what music therapy is?
2. Has anything happened that confused you or challenged or conflicted with any ideas you had about music therapy when you arrived?
3. Is there anything about the way music is used in music therapy that has added to or changed your ideas about music therapy, or even surprised you?

4. How confident are you that your musical experience would enable you to train as a music therapist?

The transcript was analysed using Descriptive Coding (Saldana 2016, 102). After reading through the whole transcript, a second reading was undertaken adding initial codes in the margin by hand. This was followed by a more detailed coding on computer using the 'Comment' function in MS Word. At this stage some reworking and standardisation of codes took place. Once initial coding was completed, the comments, selected text units and page references were extracted to a new document and from there, into an MS Excel spreadsheet. The coded text units were first grouped into categories (by similarity) and then into topics by interpretation of content in relation to the research question.

In addition to descriptive coding, 'versus coding' (seeking comparisons or contrasts made by participants) (Saldana 2016, 118–22) and 'emotion coding' (Saldana 2016, 124–31) were useful in identifying significant topics. Words such as 'confirmed', 'surprised' or 'challenged' occurring in participants speech were read as indicating potentially relevant material for coding in relation to the research question. These words also found a place in labelling the eventual themes of the discussion.

A table of topics and sub-topics, with illustrative text units, was created and is discussed below. Some re-coding or re-organisation of categories took place at the final stage of analysis as themes became clearer. For example, two text units categorised as 'Seeing the way ahead' were initially under different topics (one under 'Vocation challenged' and the other 'Vocation confirmed'). A re-reading of the transcript confirmed that in context both were describing ways in which their vocation was confirmed by the summer school experience, albeit one describing it as hard to position themselves as a 'beginner' in relation to those who had already gained so much experience.

Discussion Group Participants

Summer School attenders were identified throughout as SS1-SS12. For consistency the same identifiers are used for those participated in the focus group. The table below shows focus group participants with information about their background (either from application form or shared on the course) and their response to one question from the

application form asking what they would like to learn about music therapy from the weekend (expectations).

Table 3.2 Participant Information for Summer School Focus Group

Participant	Career Stage	Instrument/s	Highest Level	'What would you like to find out about music therapy?' (from application form)
SS2	UG Language graduate (recent)	String	Grade 8	The different approaches and applications of music therapy; what a psychodynamic approach means in practical terms, and what a career in music therapy might look like.
SS4	PG Music graduate (>15yrs)	Wind	MMus	I would like to find practical ways to do music therapy.
SS5	UG Music student	Voice/ Wind	BMus (in process)	The kind of work that therapists do day to day and career opportunities and path to become a therapist.
SS6	UG Music student (US)	String	Degree (in process)	I would like to find out more about what a career in music therapy looks like and what career options are available.
SS8	Elderly Care Worker	Piano	Grade 8	How to start a career.
SS10	UG Music student	String	BMus (in process)	(consent to use application form not given)
SS12	Adult Care Worker	Voice/ Brass/ Wind	Grade 8	I am very interested in better understanding the relationship between music and neuroscience... I am also very interested in discovering and learning about how different cultures and religions have used music in a medicinal manner... I am also eager to explore how music production – such as ambient music and soundscapes may also be incorporated into the practice...

SS2, SS5, SS6 and SS10 were students in their early 20s, while SS4, SS8 and SS12 were in later 20s or 30s with some years of work experience. Four (SS2, SS4, SS6 and SS10) were music students or graduates, while three had studied or worked in other fields while being active as amateur musicians. All participants indicated they were interested in applying to the Guildhall School MA Music Therapy Programme.

Presenting Music Therapy

The first sessions of the weekend were devoted to ‘What is Music Therapy?’ followed by an overview of the MA programme at the Guildhall, and were led by the a staff tutor. Rather than giving a definition, this session began with an invitation to participants to brainstorm what they thought music therapy was (see photo). This was prefaced by an admission by the tutor that ‘sometimes I’m tired of answering [the question] – sometimes I don’t tell people I’m a music therapist...’ (Field Notes p.4). This may have had the effect problematized the question, suggesting that no ‘easy answer’ would be given, or is possible.

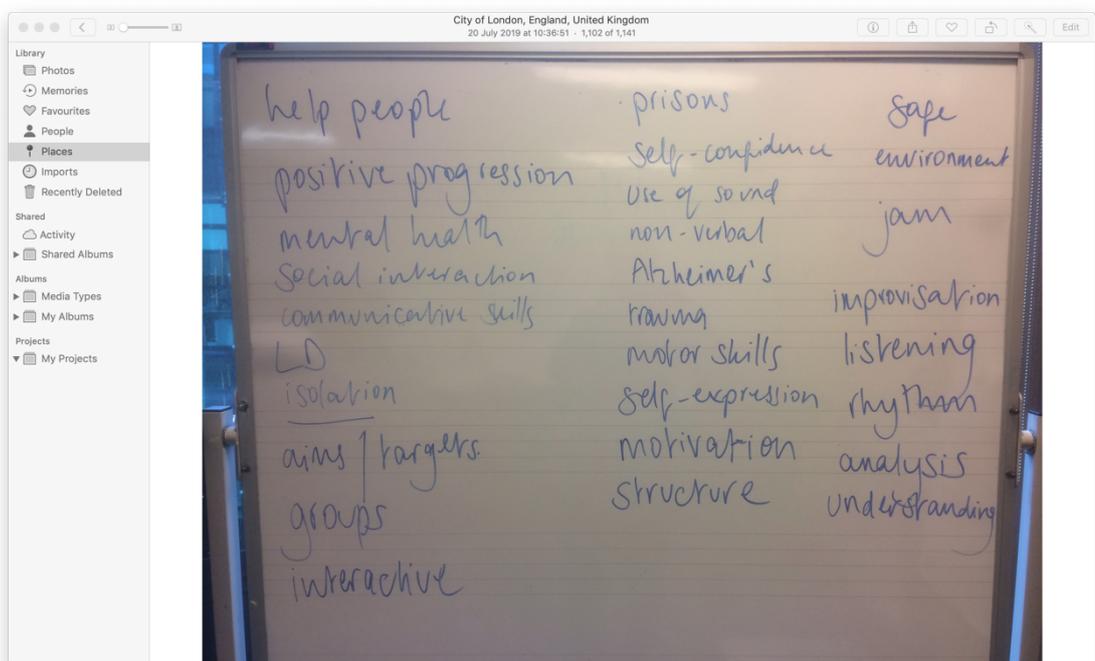


Figure 3.7 Brainstorm ‘What is music therapy?’ (Summer School)

Nevertheless, participants volunteered responses and showed awareness of the client groups and therapeutic aims of music therapy (see Figure 3.7, columns 1 and 2). It became clear that participants had done significant research of their own to find out about music therapy own, usually online but for some including meeting a music therapist.

What was striking from the brainstorm was the absence of any direct reference to the use of music in music therapy until prompted by the tutor who asked ‘What is it that music therapists do musically?’ Responses in the third column in the photograph show

responses following this question, with ‘improvisation’ being prominent. Participants appeared to take the presence of music in music therapy for granted and so focused on what distinguished a music therapy session from other situations where music is made (e.g. client groups, settings, aims).

Music plays an important role in our everyday lives. It can be exciting or calming, joyful or poignant, can stir memories and powerfully resonate with our feelings, helping us to express them and to communicate with others.

Music therapy uses these qualities and the musical components of rhythm, melody and tonality to provide a means of relating within a therapeutic relationship. In music therapy, people work with a wide range of accessible instruments and their voices to create a musical language which reflects their emotional and physical condition; this enables them to build connections with their inner selves and with others around them.

Music therapists support the client’s communications with a bespoke combination of improvised or pre-composed instrumental music and voice, either sung or spoken. Individual and group sessions are provided in many settings such as hospitals, schools, hospices and care homes, and the therapist’s approach is informed by different theoretical frameworks, depending on their training and the health needs which are to be met. (BAMT, 2019)

Figure 3.8 Definition of Music Therapy (from BAMT website)

Figure 3.8 shows a definition of music therapy shown by the tutor. Attention was drawn to the phrase ‘a means of relating within a therapeutic relationship’ and the tutor chipped in to support this statement. This was linked to the express orientation of the programme, as ‘influenced by psychodynamic approaches to therapy.’ This led to a consideration of scenarios, with participants invited to form pairs and consider the question “Is this music therapy?” (Figure 3.9).

In their responses participants showed a sophisticated understanding of music as communication, a form of engagement and means of relationship, and could see how the first three scenarios could be considered music therapy (assuming music was present in the first scenario). The place of talking in music therapy raised the most doubts among participants, making both the first and last scenarios the most difficult for participants to see as examples of music therapy (assuming music was not present in the first). The tutor commented that ‘If people can talk, sessions will often include a bit of both.’ (Field Notes, p.5).

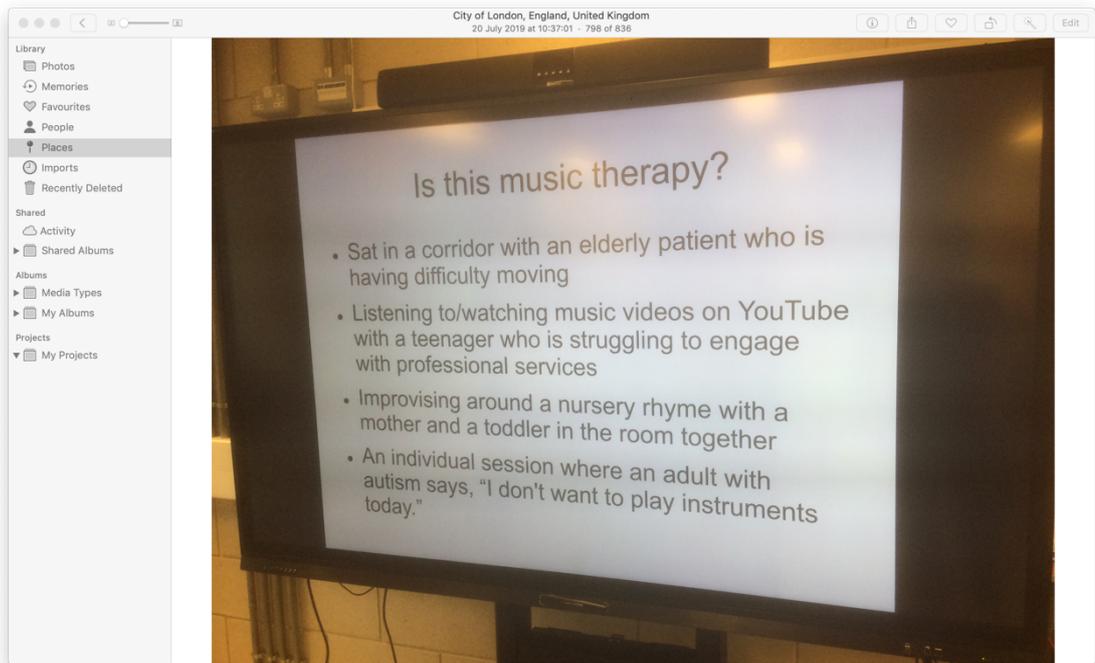


Figure 3.9 ‘Is this music therapy?’ Discussion Question (Summer School)

The first use of a musical instrument took place in a presentation by the same tutor of groupwork with people who had experienced trauma. She passed round a gato drum (a wooden box with slits cut in the top to create ‘bars’ that can be played as a xylophone – though not arranged in an obvious order or scale). Beginning with herself she invited each person to ‘play’ on the instrument and then pass it on. She pointed out that everyone ‘succeeded’ at this task, and this seemed to be the principal purpose of the exercise: to demonstrate a simple way any group of people might be invited to begin to make music. The instrument was not an orchestral or ‘first study’ instrument but one requiring little or no expertise. Music making in music therapy was thus presented as something different to the music making normative at a conservatoire, and by association, of skilled musicians in general.

One participant, whom I will call Ella, illustrated a significant change in her use of instruments over the weekend. Ella had trained as an orchestral wind player at a conservatoire about fifteen years ago and worked professionally. She had married and had a career break to have children and was now looking to re-train for a career in music therapy. On the Saturday Ella had brought her instrument – a large case which she carried on her back. She played it in the Group Improvisation Workshop, finding a musical role by providing a supporting bass line at one point in the longest

improvisation – perhaps an aspect of her orchestral experience she was able to draw on in improvisation, a skill which she otherwise felt untrained in. On the Sunday she did not bring her instrument. I asked her about this, and she said that she had left it behind because the case ‘hurt’ her back. In the improvisation workshop on Sunday afternoon she brought out a descant recorder, but then chose to sing instead, offering the recorder to anyone else who wanted to play it.

In the group discussion Ella shared something of her experience of the weekend:

Ella: ‘[It] made me revisit my background back in [country] when I was in my village doing music, very amateurish, and then being part of the choir and being the organist, harmonising, all that stuff that I completely left away since I came here to study, trained to be classical... at [a UK conservatoire], and I left all the music conservatoire stuff back there, and singing.... I used to sing a lot, and didn’t do that, it was just [instrument, instrument, instrument, instrument],²⁰ hm so yesterday I really, I really felt excited, just thinking like, oh my god, these old, these old skills I used to have, I thought I did anyway, I can go back and start using them again.’ (SS4, 617-624)

This was a change in attitude towards both her instrument and the conservatoire training she had received on it, together with an experience of finding encouragement, or perhaps permission, to use her old ‘amateurish’ musical skills again. Whatever else music therapy training might offer Ella (e.g. a new career), it also seemed to be offering a new relationship to her own musicianship as something more than a specific instrumental skill or performance context (orchestras), and which included her wider experience as a musician.

Many participants associated improvisation with music therapy, something reinforced by a session titled ‘Group Improvisation Workshop’. All participants had originally learned as classical musicians, although one had gone on to study jazz. The Group Improvisation workshop explored participants experience of improvisation. Asked ‘How many have experience of improvisation?’ two raised their hands, and another 2-3 half-raised a hand. Asked ‘How many have *never* improvised?’ yielded no takers. This

²⁰ Ella repeated the instrument’s name four times.

suggested an ambivalent view towards improvisation (at least among classically trained musicians) – something everyone ‘does’ but few consciously develop.

Participants’ Discussion Group

A topic analysis with sample extracts of text is shown in Table 3.3. The three topic areas identified are now presented in turn.

Exploring Vocation

All participants had indicated they were considering applying to train and exploring this sense of vocation featured in their responses. There were many instances where they felt their vocation was challenged or confirmed, both musically and personally.

Musical doubts tended to focus on piano or improvisation skills:

SS10: I think the thing that holds me personally back is my piano skills. I er, I never, I’m self-taught but I’m not, I’m not proficient, I don’t get my fingers in the right order, so I can’t read a score and play at the same time,...’ (559-561)

SS5: I’ve been very much classically trained, so I don’t feel that I’m maybe that skilled at improvisation at all, because I haven’t done it.’ (588-590).

These two responses also illustrate different kinds of musical learning: most participants had had a classical music training (including e.g. Associated Board exams), while SS12 was also self-taught and working in a jazz genre.

Personal doubts focused on the responsibility of a music therapist to their client:

SS6: The thing that scares me the most is the whole decision making aspect... you’ve got to decide how to respond to a particular client, and what they’re doing, how to react to that and improvise something (604-9).

Table 3.3 Summer School Discussion Group Topic Analysis

Topic	Sub-Topic	Sample Text
Exploring Vocation	Vocation challenged (8)	'I've been very much classically trained, so I don't feel that I'm maybe that skilled at improvisation at all' (SS5)
		'I think the part that scares me is knowing what to do with that knowledge, and how to apply it to a particular situation.' (SS6)
	Vocation confirmed (8)	'I got very excited watching all those videos and everything, and I just felt really like (sighs), I really want to do this session' (SS4)
		'in terms of who I am as a person, and how I think, my ability to relate, ... this has filled me with confidence' (SS2)
	Finding next steps (6)	'for me it's just the nifty gritty, it's the technical aspects that I need to work on' (SS10)
		'so there's a lot of like reading I want to do now before putting in an application.' (SS2)
Developing Knowledge	Existing knowledge confirmed	'the fact that the improvising, all that stuff, is the root for, to be a music therapist' (SS4)
		'because I'd done some research before, and had seen a little bit of work, I'd a little bit of an idea of what music therapy is about' (SS5)
	New knowledge gained	'you can see how music did include that, how that really was an important part of that study, the physical interactions between the people.' (SS12)
		'I think it surprised me just the amount of people and places that music therapy can actually enter' (SS5)
	More to learn	'we skipped over it, didn't we, the difference between sound and music, we didn't cover it...'. (SS10)
		'I found it really interesting to see how technology potentially aids people in the therapy process, it's not something we've talked about yet.' (SS12)
Re-Evaluating Musicianship	Attitudes to Musical Competence	'suddenly you don't have this certainty that, if I do this I've got it right, it's fine, suddenly, it's not wrong, but suddenly it's kind of 'what do you do?' (SS2)
		'but even classical music I guess, I'd question, you know, when you strip it back it is still ultimately about still just communicating something through sound, trying to, yeh, convey emotion' (SS5)
	Components of Musical Competence	'keyboard skills, there was more than I thought it was, I don't know if you guys...'. (SS4)
		'to detach yourself from that kind of conditioning, musical conditioning that having been trained in a classical style you kind of have with you, but then to have it in our arsenal to be able to, if it's the right setting and instance' (SS2)

This was contrasted with SS6s experience of playing in an orchestra, where:

SS6: You have laid out exactly what you have to do, and you have to follow it to the best of your ability' (606-7).

But participants also found their vocation confirmed, both emotionally and practically:

SS4: During yesterday I got very excited watching all those videos and everything, and I just felt really like [sighs], I really want to do this session.’ (616-8)

SS5: Personally I think I felt I’m lucky that my main instrument is singing, and I also did my piano to grade 8, so I’m confident that I can play the instruments.’ (587-8)

The latter comment perhaps reflected an emphasis on piano and voice as frequently used skills in music therapy practice, as shown through case studies and descriptions of the programme itself (and the HCPC standards underlying it).

Participants became aware of where they needed to develop their skills, often around piano or improvisation:

SS2: This has been really good at highlighting areas that would be really good to get my head around.’ (576-7)

There was also a sense that the training could prepare them to work in this way, and that this learning process was achievable:

SS10: It seems that after you’ve been training and been in placements, that’s something that comes intrinsically as you enhance your knowledge of different conditions, reinforced with psychological theory and also practice as well. (566-8).

Developing Knowledge

Most participants had done significant research on music therapy and admissions requirements before coming on the course (usually web-based) and this was generally confirmed by their experience of the Summer School.

The musical requirements for training were not a surprise:

SS12: I think that was quite high up on the requirements if you go on to most courses, I think this one particularly, and it's just, it sort of says "high level of musicianship required." (132-3)

Existing understandings of music therapy were rarely challenged, but were sometimes expanded in significant ways:

SS5: There's obviously the sound aspect and the sensory aspect of the instruments, but it was also very obvious with [presenter] and the clips she showed how she used her facial expressions as well, so much so in it, and so I think it's so much more encompassing than just the music aspect.' (313-7).

Several people commented on the range of client groups shown in case work, including deaf children, and on the process of therapy:

SS2: I've found out about yeh, the practicalities, like different durations that therapy with an individual or a group, that length of time, and before hand I'd read into it and watched some videos, but they don't show you the arc of progress over time. (190-193)

SS2 also voiced the surprise of several people at an example of a music therapist needing to explain their work to other professionals:

SS2: But it surprised me to hear that hm in certain situations, like depending on whoever's like head consultant people may not, you know, in clinical situation like know what, exactly what a music therapist is. (262-4)

There was also mention of areas not covered in the weekend which participants would have liked to explore, such as use of music technology and sound therapy.

Re-evaluating Musicianship

The most extended grouping of codes in the analysis were collected under the theme of 're-evaluating musicianship'. This reflected the number of occasions and ways in which participants reflected on their own musicianship in the light of what they had seen or

learned about music therapy practice. These comments are separated out into reflections on the *attitudes* and *skills* associated with musical competence, or musicianship.

In terms of attitudes, participants noted a sense of freedom from judgement associated with music making in music therapy which, while challenging, they also saw as attractive:

SS2: *It's like right or wrong, I guess, and that sort of freedom is, is amazing, but also I think classically trained musician, at first it's quite scary because suddenly you don't have this certainty that, if I do this I've got it right, it's fine, suddenly, it's not wrong, but suddenly it's kind of 'what do you do?' and it's definitely, it's a bit nerve-wracking, but I think embracing it actually there's a lot more freedom, a lot more space and a lot more exploration that you can do, which I think is more fulfilling. (478-483)*

SS10: *In a classical performance, the question, the questions would be asked, for a performance they would go 'what is the quality?' you know, what's the quality of your playing, how do you convey certain elements of the score. At the end of the day it fundamentally challenges the act of performance itself, whereas the questions asked in a, in a therapeutic scenario is, what does that tell me about you? it's about the person playing, not the act of playing, and I find that very refreshing. (500-5)*

They also felt encouraged, or challenged, to rely more on their intuition rather than learned skills:

SS6: *But I think music therapy is interesting because it is so different [from classical training], you kind of get back to the basics of enjoying music again and doing what pleases you and hm, and kind of like the therapeutic benefits at a very minimal level, but listening, being free and expressing yourself through music and collaborating with somebody. (438-442)*

SS10 also reflected ethically on musical practice in music therapy as compared to his classical background:

SS10: So I think there's something about how you learn, the value you ascribe to music when you learn it. Music therapy, well, it's a sweeping generalisation, but it's about the benefits of musical practice and how that can enhance an individual and enhance their life in some way, and that's not, certainly that's a by-product of western classical music, it's not the aim of it. (412-16)

More generally, there was a theme of questioning the values of western classical music, the training and background with which all but SS12 identified most strongly:

SS5: I guess it really like questions the kind of western parameters, and we have to decide if we take some of them away or we [unclear], it's interesting.' (424-5)

SS12 (a jazz practitioner with some classical training too) saw this as a challenge to the values of classical music:

SS12: Because objectively speaking I wouldn't say that classical music is an intuitive understanding of music, because you're reading a score which is a set type of musical language which you have to spend a number of years understanding and learning.' (464-6)

SS4 saw it rather as enlarging their understanding of music, reflecting on their experience of an improvisation session on the weekend:

SS4: After all, it's all, it's all music, like that's what [a tutor] said yesterday, it's just noise... (493)

In terms of skills, the experience of the Summer School confirmed to participants both the importance for music therapy practice of having good practical musical skills (especially keyboard and improvisation skills), but also the necessity for *versatility* – a kind of competence they did not associate with the training they already had.

SS12: I guess the thing that is coming into my mind is that if you're trying to use [music] as a language and you're not in full grasp of what you're trying to convey then it's always going to be difficult for the other person. (141-143)

SS4: *It's all about how flexible and hm global knowledge more than your specific background training, is much more, hm yeh, in imagination and it's [unclear] it was more confirming that. (297-299)*

A phrase used several times in this regard was 'stripping back', often in relation to training as a classical musician. However, this seemed to describe the experience of the player (as shedding learned habits) rather than the musical result achieved, as it was often combined with ideas of a broadening or deepening of musical communication or expression:

SS2: *so I got a sense that you wanted to be able to detach yourself from that kind of conditioning, musical conditioning that having been trained in a classical style you kind of have with you, but then to have it in our arsenal to be able to, if it's the right setting and instance... (322-325)*

SS4: *because stripping back also means you're not just obsessed with the path you've been coming all this way, which is western classical music, and all your training and profession etc. and it's also like going back a bit and embracing other bits of music from pop culture, folk culture, all of the, because that's, that's part of the flexibility you're going to need for being a music therapist. (305-9)*

Discussion

Participants appeared to use the Summer School as a way to evaluate themselves musically and personally in relation to the demands and requirements of music therapy practice and training. By and large their existing factual knowledge was confirmed and in some cases enlarged by what they saw and heard, but they also engaged in more reflective discussion about their experience of music generally and the meanings of being skilled in music.

Practically, participants focused on the use of voice, keyboard and improvisation in music therapy. This aligns well with both the admissions requirements for training set by programmes and the professional standards of proficiency set by the HCPC. However, this was understood in terms of a *versatility* of musicianship across instruments rather than a conventional *specialist* concept of skill extended to more instruments.

More philosophically, participants discussed the need to ‘strip back’ or shed some of what they had come to see as their specialist skills in order to both access a wider range of musical experience (including ‘noise’ and other genres of music) and to communicate effectively with clients in music therapy. Music therapy was seen as challenging to assumptions acquired through musical training (particularly classical training) but also as potentially liberating and enriching.

3.4.2 THE OPEN DAY

The Music Therapy Open Day is an annual event held in October each year. It is one of a series of events run by different departments of the School where prospective students can meet tutors and find out about programmes of study. These sometimes take place after the official closing date for applications and many attendees will already have made an application. However, in the case of Music Therapy (and some other postgraduate programmes) late applications can usually also be accepted. A similar but shorter Open Evening event also takes place around the same time to cater for those normally working during the day.

As a tutor I was involved in planning the Open Day and also presented some of my own music therapy work during the event; as a researcher I was present throughout as an observer and also gathered data from attenders through pre- and post-event questionnaires and a short group discussion during a planned tea break.

Methods

The Open Day was another opportunity to observe how musicianship expectations and requirements are presented by the MA programme and how prospective students’ experience this. The approach again was ethnographic and used three methods: field notes, questionnaires, and a discussion group.

Field Notes

I introduced myself as a researcher at the start of the day, announcing that I would be making notes during the day, and inviting people to approach me if they wanted to ask me anything. This resulted in c. 20 pages of A5 notes, mostly noting/quoting questions and comments made by participants during the sessions and responses from staff. I was not able to take notes during the session I was directly involved in leading. Analysis

was through a process of reflective reading in conjunction with other data sources, which is written up below.

The theft of a personal bag during the write up of the project meant that my original field notes were lost. Some notes on the contents remain as do my memories of some events but it is not possible to provide direct quotations.

Questionnaires

The pre-event questionnaire was distributed at arrival and responses collected during the first tea-break; the post-event questionnaire was distributed during the second tea-break (before the final session) and responses collected as people left. Each questionnaire contained two free-text questions with space for respondents to add further comments if they chose (see Appendix 6). In each questionnaire one of the questions asked respondents about their self-perceptions (as musicians or as potential music therapists) and the other about their perceptions of music therapy training (pre-existing or in response to the Open Day).

The pre-event questionnaire (A) asked:

- How would you describe yourself as a musician?
(e.g. your musical background, training, experience etc.)
- How would you describe the ‘musicianship’ the musical background, training, experience etc.) a music therapist needs? (Please give up to THREE words/phrases.)

The post-event questionnaire (B) asked:

- How has what have you heard, seen, or done today changed or added to your previous understanding of music therapy? Or has anything surprised you?
- Thinking about the musical admission requirements for the MA, what do you personally feel most confident/least confident about?

Responses were converted into two tables, one for the questions about self-perceptions (before and after) and another for questions about perceptions of training. Within each table responses were paired by respondent where possible, and my own comments

added. A simple content presentation is used, with language use also being considered critically drawing on Fairclough's critical language approach (Fairclough 2001) and van Leeuwen's 'recontextualisation of social practice' approach (Van Leeuwen 2016). Both draw on Foucault's concept of discourse as the linguistic resources available to an individual within their context.

Van Leeuwen's method involves attention to grammatical features of language used. Some of these, such as 'de-agentialisation' (where the subject or agent of actions is not mentioned) or 'activated/de-activated' (whether actions are described in active or passive voice) are perhaps not appropriate to the format of this data, where a concise 'note-form' response was invited. Others such as 'modality' are influenced by the question asked; a question about suitability/eligibility for a particular role invites the use of 'ability' modality (rather than e.g. giving actual instances of actions). However, some features such as 'transactive/non-transactive' language (whether actions involve two participants or only one) and reference to 'performance modes' (how something is done) or motive (why it is done) are still identifiable useful.

Discussion Group

The discussion group was held in the main session room (a teaching room in the annexe) during a tea break. Those not taking part were able to congregate in a common area nearby where refreshments were available. Those who chose to attend were reminded the discussion was being recorded and asked to sign a consent form. As time was limited (the discussion lasted 21 minutes) slips of paper with the discussion questions were placed on seats and a table for participants to look at. These questions were similar to those of the questionnaire, but allowing for more exploration of individuals experiences:

- How has the Open Day changed, challenged or added to your understanding of music therapy? (How has it changed, challenged or added to your understanding of how music is used in music therapy?)
- What has surprised you most in what you have experienced at the Open Day? (Has anything you have experienced made you question if you want to become a music therapist?)

- How confident are you that your ‘musicianship’ (skills, experience, training etc.) fits you to train as a music therapist? (In what ways do you feel you do/do not have the necessary musical skills or experiences?)

I introduced the first question directly, and also the last question. Exploring the first question in a semi-structured way effectively allowed the second question to be covered, so this question was not posed verbally. The transcribed text was coded using an eclectic approach (Saldana 2016, 212–18) and drew on versus coding, process coding, and some in vivo codes to produce a topic analysis, which is discussed below.

Participants

All those who registered for the Open Day were notified in advance by email that I would be present during the day as an observer and were sent an information sheet (Appendix 2.3). This included an invitation to attenders to respond to the questionnaires and/or attend the discussion group during the day itself, explaining that participation was optional and anonymous. Written consent was gained only for those attending the recorded group discussion. Consent for questionnaires was assumed by the returning of questionnaires. No background information was gathered from individuals and questionnaires could not be linked to individuals attending the discussion group.

On the day 21 people attended, 16 women and 5 men. The age range was from c.18 (two people) to over 50 (one person), with most being in their 20s or 30s. One person described themselves as an EU student. Twelve completed the pre-event questionnaire, and eight the post-event questionnaire. While most of these eight appeared to have also completed the pre-event questionnaire (using internal evidence and comparisons), it is possible that at least two had not. Seven people also attended the discussion group during the Open Day, six women and one man (identified as OD1-7). One person mentioned having completed a pre-event questionnaire, but it was not possible to gauge how many others had also completed questionnaires.

Field Notes

The programme for the Open Day is shown in Figure 3.10 below. The content included some of the same material as the Summer School but with fewer and shorter sessions. There was a session describing the programme, one presentation of music therapy work, and no theoretical or practical teaching sessions. Other sessions included input from Student Services on funding and support, meetings with current/recent students, and a

tour of the School. An experiential improvisation session was included at the end of the day. Some sessions took place in the School's main building and others in the programme's usual teaching rooms, in an annexe nearby.

The open day began with me introducing myself as a researcher interested in the admissions process. The musical focus of my research was known to staff, and this may have influenced the way they spoke about the training. I was aware of references to the musical opportunities at Guildhall, including lessons, and the range of musicians who have trained in the past, including jazz and popular musicians as well as those classically trained. Whatever the reason, staff seemed conscious of the need to present the course as open to people from a wide range of musical backgrounds. In her introduction, the programme leader also noted that the MA Music Therapy at Guildhall is the only such training in the UK based in a conservatoire. This can be seen as recognising that the institutional context of the Guildhall (as an elite conservatoire) could potentially heighten attenders' uncertainty about their musical suitability, as well as offering advantages in terms of musical opportunities that other programmes did not share.

The majority of my field notes consisted of notes of questions asked by attenders, and responses given. This occurred throughout, and not only in the Q&A session scheduled in the afternoon. Details of these have been lost with the notebook itself, but their quantity may reflect on the one hand my own familiarity with the content of presented material (resulting in fewer notes), and the emphasis given in all parts of the day to time for questions from attenders. This was clearly seen as an important function of the Open Day.

12.00 – 12.30	Silk Street Foyer <ul style="list-style-type: none"> • <i>Arrival and registration</i>
12.30 – 13.30	SILK STREET 208 <ul style="list-style-type: none"> • <i>Head of Department and Module leader/lecturer give overview of the programme.</i> • <i>Presentation of clinical work (Donald Wetherick, Deputy Head of Programme)</i>
13.30 – 13.45	SILK STREET 208 <ul style="list-style-type: none"> • <i>Student finance presentation (Student Finance Officer)</i>
13.45 – 14.00	SILK STREET 208 <ul style="list-style-type: none"> • <i>Student affairs talk</i>
14.00 – 14.20	<i>Tea/Coffee Break</i>
14.20	<i>Meet administrator in the main foyer, who will escort you to the John Hosier Annexe building</i>
14.30 – 15.00	STUDIO JHA 22 and 25 <ul style="list-style-type: none"> • <i>music therapy graduates' personal account of the Guildhall School music therapy training</i>
15.00 – 15.45	STUDIO JHA 22 and 25 <ul style="list-style-type: none"> • <i>Q&A session with staff and current year 1 and 2 students</i>
15.45-16.15	Tea/Coffee Break and optional Discussion Group with Donald Wetherick (Annexe 25)
16.15 – 17.00	STUDIO JHA 22 and 25 <ul style="list-style-type: none"> • <i>Group music improvisation session led by tutors. Please bring your instrument with you if possible (if this is easily carried).</i>

Figure 3.10 Programme for Music Therapy Open Day

All the sessions until the final one took place in rooms where a piano was the only visible musical instrument. Only in the final improvisation session were other instruments displayed and used. While music was referred to at many points during the

day and video extracts of music therapy sessions were shown, live music making did not take place until the final hour. Some attenders had brought their own instruments and this was their only opportunity to use them. There was no subsequent gathering where the two smaller improvisation groups rejoined to reflect on or ask further questions about the music making, the assumption being perhaps that this was included in the small groups themselves. (This my own experience as the leader of one of these improvisation sessions.)

In the improvisation session I led I focused first on the use of small percussion instruments. This is my usual practice, both to minimise anxiety about any expectations of performance skill on first study instruments and to help focus on the possible musical experience of (often musically unskilled) clients in music therapy. Those who had brought instruments were invited to use them later in the session, and all did (including one first study singer, who used voice).

The research process intruded on the day at several points (e.g. my introduction, distributing and collecting questionnaires, the discussion group) and my own involvement as presenter and improvisation session leader impacted in turn on the research (as I could not make notes during sessions I was actively leading). It is difficult to assess what impact this may have had on attenders' experience, but the few comments I received as a researcher were positive about the intention of researching the admissions process.

Questionnaire Findings - Self-Perceptions of Attenders

How would you describe yourself as a musician?

In answer to the question 'How would you describe yourself as a musician?' seven out of the twelve respondents referred first to their training or formal study in music at conservatoire or university, three using the phrase 'classically trained'. Four referred first to their experience of music making in their life as a whole, including family or upbringing (even if also mentioning formal training) and one described themselves first as a practicing music teacher. All but one (A10) referred in some way to formal training in musical (e.g. grade exams, lessons), though several also mentioned performance experience of different kinds and two referred to being 'self-taught' on some aspects of their musicianship.

The exception (A10) was a respondent who described themselves solely in terms of their musical experience and practice, having played ‘since the age of 7’ (unclear if self-taught) and performed in different countries in ‘street, church, wedding parties, pubs’. This respondent spoke to me at the end of the day (in my role as a tutor) and explained he was a HCPC registered allied health-care practitioner (not arts therapies) and was interested in music therapy as an additional training, with some application to his own field as potentially helping anxious patients. He was concerned about meeting the audition requirements as he did not read music and his repertoire was based around the entertainment work he had done. His situation, and my own difficulty in responding to him, illustrates the implicit assumption that formal musical training of some kind is a pre-requisite to music therapy training.

Respondent A12, a classically trained singer and string player, described themselves as having ‘expanded/diverted’ to playing in fusion bands and working with poets, dancers etc.. A12 linked this with becoming ‘increasingly more comfortable with improvising’. The language of ‘expanded/diverted’ suggests a move away from something both *narrow* and *conventional* (i.e. a more standard route). It is possible to read this as conveying the respondents experience of their ‘classical’ training, and to link this with their interest in music therapy as another possible musical route that expands on or diverts from, more standard or ‘classical’ musical trainings.

Together, A10 and A12 draw attention to some of the difficulties of describing or assessing the kinds of musical training or experience expected at admission for music therapy training. On the one hand, experience alone in one musical field (e.g. an entertainer who neither reads music nor has a repertoire outside this field) does not easily meet the expected criteria for the programme; on the other, even advanced training in one discipline (e.g. classical singing) does not seem to provide all that is expected, or tested for, in applying for music therapy training.

One way to summarise these self-perceptions is to consider the different discourses (or linguistic contexts) being drawn on by respondents to describe their musicianship. The responses given can be accounted for through a combination of three different discourses:

- A discourse of *formal musical training*, including both ‘classically trained’ and jazz genres, which emphasises attendance at a recognised HEI, qualifications etc.;
- A discourse of *informal musical experience*, including childhood and family experience as well as later experiences of musical exploration, ‘self-taught’ or informal learning etc. (e.g. A12s ‘diversion’ into fusion bands);
- A discourse of *professional activity involving music*, which can derive from either of the above discourses, and include e.g. performing, teaching, and also e.g. A10s work as an entertainer.

A12s experience may suggest that the boundary between formal musical training and informal musical experience can be difficult to negotiate, and A10s experience reminds us that professional activity involving music is not limited to those with formal musical training. There are some hints (e.g. A10, A12) that improvisation is more easily developed in the context of informal musical experience or jazz training.

Suitability for Training – Most/Least Confident Areas

The questionnaire asked respondents to name what they were ‘Most confident’ and ‘Least confident’ about in relation to applying for the MA programme. The skills they named are shown in Table 3.4 with their occurrences.

Table 3.4 Open Day Participants’ Most/Least Confident Areas

Skill/Area	Most Confident	Least Confident	Total Responses
First/Second Study or musical skill	3	1	4
Improvisation	1	2	3
Academic Skills/ essay writing/ background knowledge	1	2	3
Communication/ interaction with people	2	0	2
Keyboard Skills	0	2	2
Other	‘Skills required’ (1)	Courage to change career (1)	2

Numerically the results are too few to justify generalisation but the skill areas identified by respondents give a useful indication of applicants’ expectations of music therapy training. Four responses relate to the importance of first/second study or musical skills

generally (five if ‘skills required’ is taken to relate to musical skill), and three each to the importance of improvisation skills and academic ability (it is after all a Masters degree training). Two people were confident in their communication and interaction with others, showing awareness of the essentially interpersonal dimension of music therapy practice, and two admit to lacking confidence in keyboard skills, something explicitly tested at audition.

In this sample, people considering training in music therapy were likely to be confident in their musical (performance) skill and interpersonal abilities, but less confident in their improvisation or keyboard skills, or their academic ability. The uncertainty of changing career may also be a deterrent to some applicants. The full data for self-perception questions is shown in Table 3.5.

Table 3.5 Open Day Participants’ Self-Perceptions

	How would you describe yourself as a musician?		What do you feel most/least confident about?	Researcher Comment
A01	Classically trained to degree level. Started learning from a young age (around 8 years old)	B01	Most: communication Least: improvisation	Classical musician anxious about improvising. But confident in capacity to communicate musically.
A02	Practical musician – some formal training in classical + Jazz and some self-taught elements. Brought up and educated through interdisciplinary approach (music/drama/theatre/psychology). BA + PGCert in Music Education.	B02	Most: Skills Required Least: Bravery to ‘take the plunge’!	Possibly a mature person. Anxiety around change of career, but not competence.
A03	I am a soprano who trained at conservatoire with portfolio career which includes performance, teaching and workshops.	B04 (03)	Most: In my xxx singing ability Least: Improvisation skills and piano skills	Classical training. Anxious about improvisation, and piano.
A04	Classically trained, focus on early music and HIP [sic] Background in academic study of music at university, but also lots of performance – solo, chamber + orchestral! Now teaching music theory privately.	B03 (04)	Most: Ability on 1 st and 2 nd study instruments Least: Improvisation/ keyboard skills	Similar to A03. HIP = ‘historically informed performance’
A05	Classically trained as first instrument, self-taught on others. Performance experience in formal and informal settings.	-	-	Suggests diverse musical experience (‘informal’ settings)

A06	Music is an integral part of my life as it gives me opportunities and also a release from the stress of life. I have played in orchestras at uni and done some conducting for a year. I achieved grade 8 distinction in 2 instruments and sing without having had lessons.	B06 (06)	Most: musical skill Least: academic background knowledge for interviews	Personal experience of music comes across strongly.
A07	I've a musically family which has allowed me to explore music from the beginning. I've had vocal teacher since I was about 11yrs old and been part of a children choir, also been assist[ant] as teacher at year 13. I went to a college in [European country] with music as a module and am now studying Jazz at a conservatoire. I haven't done much concerts but I've been performing a bit with a big band and also doing concerts in the near future. I've also been a vocal teacher for one year. I haven't been very much practician as a musician, but used a lot in my jobs etc.	B05 (07)	Most: Improvisation Least: Piano skill + technical in my first study in case of rhythm etc.	A singer anxious about rhythm (precise technical matter) and piano. Emphasis on using music (voice?) in 'jobs etc.' although not performing ('practician')?
A08	I've been studying the [wind instrument] for about eight years and [wind instrument] for a year. I've just started studying at the Purcell School and generally I've had a lot of opportunities in music.	B07 (08)	Most: the music side and interacting with people Least: essay writing	Includes 'interacting with people' as a musical skill.
A09	I've studied undergraduate [wind instrument] performance at [UK conservatoire] for 4 years and play [wind instruments] too, have only done classical (not much jazz experience), enjoy performing in groups the most.	-		Emphasis on group playing (with others)
A10	I play since the age of 7. I played in every place in [European country] : street, church, wedding parties, pubs	-		NB emphasis on social application of music rather than training/skill
A11	Music teacher in the classroom for 7 years/with (BA Hons music)/ across KS2-5 (8yrs-18yrs). Focused on vocal skills rather than instrumental skills to enable delivery skills to be as high quality as possible.	-		Implicit focus on communication/work with people (schools/children) and music as a tool for this.

A12	Classically trained singer and string player, expanded/diverted to playing in fusion bands and with other artists, eg. poets, dancers. Have become increasingly more comfortable with improvising and less so with note-reading/formal musicianship.	-		Note the 'diversion', suggesting 'classical' as the standard. And the term 'formal musicianship', associated with note-reading and NOT improvising.
-		B08	Most: academic requirement Least: improvisation	Seeing improvisation as necessary, even if not a strength.

Questionnaire Findings - Attenders' Perceptions of Music Therapy Training

How would you describe the 'musicianship' a music therapist needs?

Eleven out of twelve questionnaires included a response to this question. Respondents were invited to give up to three words/phrases, and all did so. These are shown in Table 3.6. Responses tended to be of two kinds: those that were oriented to the individual's level or range of musical skills involved (indicated by words such as 'ability', 'training', 'knowledge' or their cognates) and those that were oriented more towards interpersonal skills or engagement with others (indicated by words such as 'empathy', 'teamwork' or their cognates). These responses are shown below, organised by these two themes and also by order of responses.

One way to ask how musicianship is represented in music therapy training is to ask what forms of discourse are drawn on when it is described in words. Applying van Leeuwen's recontextualization of social practice approach it is clear that most references to musical activity (including improvisation) are 'non-transactive' – the word music occurs often in the top row of this table but more rarely in the lower row. However, transactive actions do feature prominently in the lower row, including direct references to music making with others. Here also the emphasis is on the *performance mode* and *motive* for actions (Van Leeuwen 2016, 142–44) including acting sensitively/with empathy (modes) or in order to give others a 'voice' or enable 'accessibility' (motives). The analysis using Leeuwen's approach is shown in Table 3.7.

Table 3.6 Open Day Participants' descriptions of musical skills required

	First Responses	Second Responses	Third Responses
Individually oriented (non-transactive)	'Ability to improvise and think on your feet...' 'Improv skills'	'Improvisation experience'	'Improvisation'
	'Sufficient musical competence to adapt your style to different peoples' needs'	'Adaptable' 'Enough training that you are comfortable to do this [i.e. adapt]'	'Adaptability' 'Being able to adapt your musicality to the needs of others'
	'Undergraduation in music...' 'Skilled and fairly confident in their musical abilities'	'Needs to be able to express themselves thru' music'	'Training in a harmonic instrument'
	'Need a knowledge of emotional impact of music'	-	'Need an understanding individuals issues and how music can help'
	6	4	5
Interpersonally oriented (transactive)	'Sensitive' (x 2)	'Sensitivity'	'Empathy'
	'Communication'	'Sensitivity to impact of music'	'Communication'
	'Listening' (x 2)	-	'Collaborative'
	-	'Teamwork'	'Experience working'
'Performance experience'	'Experience using music with other people'	'Performing with others'	
-	'Get involved in musical activities'	'Ensuring accessibility'	
	6	6	6

Based on this analysis, while music making is seen by respondents as interactive and as requiring interpersonal skills such as sensitivity and collaboration, musical skill (musicianship) in itself is not. It is seen as a quality of the individual which may be more or less flexible/adaptable and displayed with more or less confidence. Improvisation, as a dimension of musical practice, appears to be associated more with an individual's skill set rather than their interactive capacity.

Table 3.7 Discourse Analysis of Open Day Questionnaires (van Leeuwen 2016)

Action (of music therapist)	Transactive/ non-transactive?	Performance Mode	Motive
Being individually musically skilled (inc. improvisation) + Understanding impact of music	Non-transactive	Adaptable/Confident	Understand/ meet needs of others
Making music with others	Transactive (interactive)	Sensitive/Collaborative	'Giving voice'/ 'ensuring accessibility'

The complete responses are shown in Table 3.8.

Table 3.8 Open Day Participants' Perceptions of Music Therapy Training

	How would you describe the 'musicianship' a music therapist needs?		How has the open day changed your under- standing of music therapy?	Researcher Comment
A01	Need a knowledge of emotional impact of music; needs to be able to express themselves through music; need an understanding of the individual's issues and how music can help	B01	Talking to recent graduates of the course, & being to hear their personal experiences!	Seeking a theory of MT? Imagines identifying with graduates
A02	Sensitive; Adaptable; Patient	B02	Helped me understand the contexts and personal stories/decisions surrounding the start of the "music therapy journey"	Note nothing musical about these! Focus on life story of students?
A03	Ability to improvise and think on your feet depending on situation and person you are with; Enough training that you are comfortable to do that; Experience working/performing with other people	B04 (03)	It has increased my understanding of the course and really inspired me.	Improvising and people work seen as needed as well as skill.
A04	Sufficient musical competence to adapt your style to different people's needs; sensitivity to impact of music; collaborative	B03 (04)	I don't feel that my understanding of music therapy has changed much (I studied it a little during my undergrad), but the open day has been v. useful in understanding Guildhall's approach/programmej specifically. I like the sound of the psychodynamic approach, which I didn't	Adaptability and people skills seen as important. Interest in specific therapy approach alongside music.

			previously know was so integral at Guildhall.	
A05	Performance experience; improvisation experience; training in a harmonic instrument	-		Focus on musical skills, incl. harmony
A06	- improv skills; teamwork; empathy	B06 (06)	The group improv session helped me to visualise what a session might be like – it didn't surprise me too much. It helped to hear the positivity of current + former students and to learn about the free lessons!	Stories of graduates seem potent. Mix of musical and personal skills.
A07	- Undergraduation in music (or other training - related); Experience in using music as work related, with other people; Improvisation	B05 (07)	The Q&A really made it more clear for me what the course is about and how it affects you in a positive way, which just made my decision to do this programme clearer and stronger.	Again stories of applicants. People skills and improv. seen as needed.
A08	Skilled and fairly confident in their music abilities, they need to have a decent amount of training (possibly studying at a conservatoire). In addition to this, if they would like to do such a course they must try to get involved in musical activities. You can also consider that being able to adapt your musicality to the needs of others	B05 (08)	By coming to this open day I feel more intrigued about it as through listening to peoples experiences it has peaked [sic] my interest. In particular I am fascinated by the community/practice work we would get to do	High level of music training important. Adaptability and experience. Student stories.
A09	Communication; personal understanding; adaptability	-	-	Musical skills not specified?
A10	-	-	-	-
A11	Listening; Giving others a voice; ensuring accesibility [sic]	-	-	Advocacy, equality, anti-oppressive.
A12	Listening; Sensitivity; Communication	-	-	People and musical skills
-	-	B08	Confirmed wanting to apply. Surprised at amount of the course is in placement.	As B05, importance of placement.

Discussion Group Findings

A descriptive coding of the discussion group suggested participants' comments could be summarised under four topics: their understanding of the training process; their learning about music therapy; their learning about the musical expectations of the training; and reflections on musicianship. These topics are shown in Table 3.9.

Table 3.9 Open Day Discussion Group Topic Analysis

Topic	Category	Sub-Category
Understanding Process of Training	Wholistic view of training	Training as personal development rather than academic achievement
		Training as process rather than product
	Aspects of career choice	Hearing students/graduates face to face
		Understanding motivation of career choice
		Risk of career change
	Aspects of training not known before	Psychodynamic focus of GS programme
Role of placements in GS programme		
Learning about Music Therapy	New insights gained	"What your day looks like"
		Role of music in music therapy
		Understanding client's world through video examples
	Previous knowledge confirmed	How music is used in MT
		Nordoff Robbins approach
		Improvisation skill as essential
Learning About Musical Expectations	What you are confident about	piano and guitar skills - despite no grades
		"busking some chords"
		General musical confidence (positive)
		[musical] versatility
		Coping with "wrong notes"
	What you are not confident about	General musical confidence (negative)
		First study - not confident
		Piano skills - not confident
Reflecting on musicianship	Observations on musical learning	Questioning Grades model
		Undervaluing of "embodied experience"
		Strictness of Classical training (negative)
		Transition to different musical values
	Observations on audition process	MT audition as 'refreshing'
		Open Day gave attenders confidence to apply

Understanding the Process of Training

This was the principal aim of the Open Day. Hearing from current students and graduates was important for many participants:

OD2: But it was interesting to hear other people's perspectives and sort of contextualise their decision making, and their, you know, and their personal journeys and how they approached going into being a music therapist. (72-74).

This was something that P2 had not gained from written information, adding: 'I much prefer that to "Here's a bullet point list of information"'. It also helped OD2 gauge the risk involved in changing career: 'I have to be really sure that this is, this is now where I want to go. Which is why listening to those stories was really refreshing' (320-321).

Several participants spoke about their impression of the training as wholistic. 'It seems like much more like, work like rounded as a person, you seem like you change the whole person who is there, you develop... the whole person' (OD1: 329-331). In terms of content participants commented on the importance that placement experience had in the training: 'I mean, before coming here, I heard you did placements, but I didn't really know what you would do on a placement' (OD3 49-50). The psychodynamic orientation of the programme was also new to some: 'But I think the, I didn't know for example that at Guildhall there was such a psychodynamic emphasis... ' (OD4: 103-4).

In terms of understanding the training process, musical aspects of training were not at the forefront of what participants gained from the day.

Learning about Music Therapy

Some participants came with existing knowledge of music therapy and found this knowledge confirmed: 'So in my undergrad I did a very small bit of research into music therapy so I don't feel the kind of fundamentals have changed in my understanding' (OD4:101-3). Others found hearing from students and seeing video examples presented gave them an understanding of what actually happens in music therapy or 'what your day looks like' (OD1:64).

This included learning about the process of therapy itself: 'It's about slow and incremental changes, you know...' (OD2:161-2) but also about the role of music in this process. The video examples showed work with children with speech and language difficulties, and several participants commented on the role of music:

OD5: then it [music] built up to speech sounds, so like it's filling the gap where perhaps cognitively or physically they might not be able to make the sounds but they've still got lots to say? So it's like relieving that frustration and giving a voice to someone who doesn't necessarily have a voice and, in a way its relating on another level, I suppose.' (123-6)

This led on to thinking about music in new ways:

OD4: that it isn't what might typically be construed as music but the use of sound, and sound from instruments, which can be used in a musical way, but isn't perhaps, you know, sitting down and listening to a symphony orchestra, 'cause that wouldn't have the desired effect at all. So I think it's just broadening what you perceive music to be and how that can be used in a therapeutic way.' (175-9)

This in turn led OD4 to thinking about the skills involved: 'I think what I didn't necessarily appreciate is the diversity of skills. I mean there's no point if you're a really, really good [string player] but like if you're so tunnel vision [instrument] you can't do anything else you're not really going to get anywhere' (336-8). And in talking about improvisation one participant commented: 'Because I know that for the actual job itself it's impossible to do it without it, but that is again what I've learned today. I didn't necessarily know that' (OD6:213-5).

Learning about Musical Expectations

Hearing from actual students and graduates reassured some participants that they might, after all, have the skills required: 'But some of the other skills I think that would potentially have thrown me before are not so nerve wracking, like mm how she mentioned about the [piano], you know, "you need to have it for assembly... busking some chords", I think that's not quite as nerve wracking as potentially before (laughs)' (OD1:232-5).

There was a recognition that versatility was valuable, even at the expense of skill: 'So I think it's the range of being able to do lots of things at a passable level, rather than having a really specific set of skills that might not necessarily be transferable or applicable in a therapeutic setting' (OD4:338-341). In terms of specific skills, improvisation and keyboard skills recurred as those most likely raise anxieties: 'I mean

as much as they can say “Oh you don’t need to be able to play the piano.” Well, you need a basic. Even being able to go between chords, I can look at it, I know what the chords are, I know how it works, but my hands don’t know that.’ (OD1:251-4). And: ‘improvisation does scare me, to be honest’ (OD6:205-6).

Overall, participants presented a mixed picture of confidence and anxiety, often arising from recognising that the expectations of the music therapy MA might differ from those of their previous trainings or experience. Confidence came from recognising that versatility was valued over exceptional individual skills, while anxiety focused on any weaknesses in particular skills within this broader spectrum of musicianship involved in music therapy. Piano and improvisation skills were specifically mentioned in relation to the admissions process.

Reflecting on Musicianship

Discussing the musical expectations of the training led participants to reflect on their own musical learning. Some found reassurance that their lack of a conservatoire training need not exclude them: ‘I have a lot of things that I’m quite passable at and I wouldn’t say there’s anything where I’m like amazing-amazing as you’d expect to have to be to end up going to a conservatoire to study anything. So that’s been quite nice’ (OD4:341-4). For others, anxiety about their level of performance remained: ‘But my principal study skills have dropped. So I think you just adapt to the situation you’re in, so before applying I would definitely have to have some lessons again to bring up my technique’ (OD1:235-8). A classical music background was also linked by one participant to their anxiety about improvisation: ‘Personally, because I come from a classical music background improvisation does scare me, to be honest. It, I find it quite nerve wracking and I’m a bit nervous about the session in a minute...’ (OD6:205-7).

One participant spoke directly about the contrast between their experience of musical learning and their innate sense of what music was about. Their training had been about:

OD3: ‘right notes, have to do it right, here’s the music, do it like this, if you don’t do it like this it’s wrong, it’s not music, you’re bad’. Basically, was the way it came across. Which I don’t, it’s obviously, it’s not true. Music is meant to be from the inside, what you’re feeling, the passion and all of it, not if you’re doing the crescendo in this bar or if you play the wrong note, or whatever.’ (276-280)

This linked with comments about music therapy as offering an alternative to this experience of musical learning: ‘But I think that links to, when we talk about standard, it’s about, it’s a different kind of standard of musicality... and musicianship. It’s not about can you play this one piece amazingly’ (OD2: 296-302).

Participants were able to take a critical stance towards their previous learning as musicians, OD3 likening it to ‘army training’ (293). They recognised assumptions implicit within this approach (e.g. that ‘if you don’t do it like this it’s wrong’) and could also envisage alternatives to practices they had taken for granted (as when OD2 referred to ‘a different kind of standard’). Some commented positively on the audition process, as they understood it, compared to other auditions: ‘I mean I applied here a couple of years ago for the performance course and it’s just a completely, it’s so... the atmosphere is just so different. It’s very friendly, rather than intense, you [only] have to be good enough’ (OD3:305-8). Another noted that there was nevertheless an expectation of performance skill that could be off-putting: ‘So I’ve been preparing for it but I was feeling like, if I wasn’t, if my pieces weren’t, because it says they’ve got to be of like a diploma standard. So that is what I’ve been working towards’ (OD7:327-330).

Discussion

The Open Day illustrates how both music therapy trainings and prospective trainees represent musical practice in relation to the requirements of music therapy practice and training. Trainers at Guildhall School presented music therapy training as open to musicians from a wide range of backgrounds, while also offering specialist individual lessons alongside music therapy training (a unique feature among UK trainings). They nevertheless retained a sense of standards that need to be met at admission. The experience of current students and graduates presenting at the Open Day acted to both emphasise the diversity of musical skills involved in training and to reassure some attenders that the level required was not unattainably high, some expressing their own surprise at getting through the audition.

Prospective applicants appeared to be well-informed about music therapy in general: no-one said that the Open Day had significantly changed their understanding of music therapy. Rather, it had informed them about the process of training and the approach of the Guildhall School programme and allowed them to hear from current and former students and so help them come to a decision. In terms of the programme, the time spent

on practical placements and the emphasis on a psychodynamic approach were new to some attenders. One was delighted to hear that individual lessons on first study were included. Many commented on how hearing from students and graduates had encouraged them to think positively about training.

Regarding musicianship and the musical expectations of the programme, many attenders were reassured by presenters (particularly students/graduates) that the level of performance skill required was within their reach, and other skills such as keyboard were achievable. Nevertheless, some attenders remained anxious about the expectations of keyboard and improvisation skill expected, and in some cases about their first study skills too. Most were expecting to give time to improving their musicianship skills before auditioning. There was little or no reference to voice skills or anxiety about these, although these are also tested at audition.

Attenders also contrasted what they were being shown about music making in music therapy with their previous musical experiences. Sometimes this was negative, as where a classically trained attender felt unprepared for the improvisation skills expected in music therapy. However, mostly the contrast was perceived positively. This included seeing e.g. informal skills in piano playing as accepted and useful in a music therapy context without the need for formal recognition in grade exams, or seeing the creative freedom of improvisation in music therapy as preferable to the strictness of the rigorous performance training they had received (usually classical).

From a musical perspective, the experience of Open Day attenders suggests two ways in which music therapy training might be seen by those considering entering the profession. On the one hand, musicians with informal or modest training could see a training and career where their practical musical skills might be used and developed without needing to demonstrate the level of competence required of other musical trainings or careers (particularly if this included improvisational experience). On the other, musicians who had received high level of training but had either reacted against this or felt they had lapsed from this level of performance could see a training and career where they might be able to use their musical skills while avoiding aspects of their previous training or experience that they had found difficult or unmanageable ('army training').

This implies that some kinds of advanced trainings in musicianship may not add significantly to the kind of musicianship required in music therapy. For example, such trainings may inhibit confidence in more intuitive music making such as improvisation (e.g. by focusing on ‘right notes’) or they may limit confidence in skills on instruments other than the ‘first study’, possibly by concentrating so firmly on the demands of the first study instrument itself. It may be possible to have ‘too much of a good thing’ in terms of ‘first-study musicianship’.

3.4.3 APPLICANTS’ PERSONAL STATEMENTS

As part of the application process applicants are asked to write a Personal Statement of up to 700 words. This comes after they have given their personal details, indicated their first and second studies (voice or instrument) and academic and musical qualifications, work experience, and given two referees who write in support of their applications. The application form gives the following directions for the personal statement:

In a maximum of 4000 characters please tell us why you are particularly interested in studying at the Guildhall School of Music and Drama; what your ambitions are, both during your study period and for your long-term career; any areas of specialisation in which you have a particular interest; other interests and hobbies apart from music. You should include why you are interested in music therapy as a career, what you know about music therapy and why you applied for the Guildhall music therapy programme in particular. Include any information that you think is relevant, and that you have not already included in the work experience or qualification sections.

(Guildhall School on-line application form for MA Music Therapy)

This statement functions as a letter of application and is likely to be seen by applicants as an opportunity to show themselves worthy of a place on the programme, or to demonstrate their suitability and desire to be accepted. Indeed, one applicant wrote it as a letter, beginning ‘Dear Sirs,...’ and ending ‘yours sincerely,...’ These statements offered a way to understand how applicants perceive their musicianship in relation to expectations of the programme, as they understand them. The research question at this point was therefore:

RQ: How do applicants' personal statements represent their own musicianship in relation to music therapy training?

This can also be understood as asking how applicants choose to present themselves (their social identity) through their application.

Method

Fourteen out of 29 applicants who attended for audition in the year studied agreed to their application forms being included in the research (48%). This included 3 out of 7 (43%) who were rejected after the first stage audition, 4 out of 9 (44%) who were rejected after the second stage, and 7 out of 13 (54%) who were offered a place on the programme. So the sample, while self-selecting, approximately represents the proportion of outcomes at each stage of the admissions process.

A two-stage approach to analysis was used. First, a descriptive coding approach was made to identify the main topics in these texts, without privileging musicianship at this stage. These topics are then briefly presented, with examples. Topics related to musicianship were then identified and these texts were analysed from a discourse perspective to show how applicants presented their musicianship in their application to train in music therapy. van Leeuwen's approach 'Discourse as Recontextualised Social Practice' was used to make it 'possible to interpret differently worded representations of the same reality as different social constructions of that reality' (van Leeuwen 2016, 141). Linguistic analysis of applicants' texts allows a critical approach to how they present and understand their own and other's role in musical practice. Analysis includes identifying e.g. whether practices are presented as activated or deactivated (as actions or as de-activated states), whether these are agentialised or de-agentialised (is the actor present/named or not?) and whether actions are transactive or non-transactive (do they involve other people as well as the actor themselves?). The presence, absence and proportions of these different linguistic forms gives a basis for interpreting how musicianship in relation to music therapy is constructed from the perspective of potential trainees.

Findings

A descriptive coding yielded 187 codes from the 14 statements, with between 10 and 18 codes per statement (mean 13.4 codes) grouped into 29 categories and five main topics.

Relatively large text units were identified of 1-2 sentences length (mean 54 words) – a ‘lumping’ rather than ‘splitting’ approach (Saldana 2016, 23). This holistic approach was appropriate as the analysis was aiming to identify related sections of text for a more detailed second, discourse stage. Coding of earlier statements was revised in the light of later statements to ensure even and consistent coverage, and the coding was reviewed on another day resulting in some redefinition and reallocation of text units.

It was possible to code the entire text of all statements in this way. In descending order of number of coded text units the topics identified were: Motivation to Train, Musical Experience, Understanding of Music Therapy, Other Background (to c. age 18) and Preparation for Training (see Table 3.10). Text units were selected based on their reference to applicants’ involvement in music as a social practice. ‘Social practice’ was understood in a broad way to include e.g. playing/singing, teaching, learning/practising, supporting others, listening etc. whether with others or alone. Texts about beliefs about or knowledge/understanding of music or music therapy were not included unless they referenced the applicant’s own practical involvement in some way. The categories in which relevant text units were found are shown with an asterisk (*’) in the table..

These selected texts were then considered from a critical discourse perspective. Here the focus was ‘musicianship’ as a social practice in the lives of applicants and in music therapy practice as applicants have experienced this, for example through observation or experience. It therefore shows how musicianship in relation to music therapy was presented (performed) by those seeking to join the profession, including their expectations of the audition and training process. Applicants were also musicians, so their statements allowed a comparison to be made between the musicianship they already possessed and what they saw as characteristic of music therapy practice, as they had experienced this through observing music therapy or undertaking their own experiential work with others involving music.

The analysis proceeded by first identifying actions involving music or music therapy described by applicants in their statements, and then classifying the language used according to van Leeuwen’s taxonomy (see Table 3.11). Actions included playing instruments, singing, performing, listening, taking lessons/studying music, teaching etc., as well as other activities directly related to music making. These are identified as and when they appear.

Table 3.10 Applicants' Personal Statements – Topic Analysis

Topic	Categories	Sample Text
Motivation to train <i>Reasons given for applying</i> 74	Helping Career 34*	My goal for my studies is to learn how best to support people using music, in order to improve their quality of life... (C5)
	To study at GSMD 23*	Guildhall has an undoubtedly high reputation among the world class music colleges and it would be an exciting opportunity... (C6)
	Learning/Self-dev. 14*	... aware that I was only having a glimpse through this window into music therapy and has left me longing to learn more (C14)
	'Power of music' 2	I am excited by the potential of music as a non-invasive, drug-free means to support and guide people through difficult... (C1)
	To research MT 1	...to utilise my academic writing and research skills with the intention of future studies being published in peer-reviewed journals (C13)
Musical Experience <i>Life events described in support of application</i> 48	Vulnerable groups 19*	During my time at [...] I sang as a volunteer at [...] Hospital. I sang in the Alzheimer's and Dementia wards to groups of patients (C12)
	Performance 10*	I was also a member of a busy chamber choir and directed the church youth choir in my home town (C6)
	Personal/Family 6*	I have also witnessed the rehabilitative powers of music during my father's recovery from a major head injury (C7)
	Self-Awareness 4	My professional background and life experience gave me more understanding of myself,... (C8)
	Work 3	I have had a wide array of jobs; from serving [...] dinner at the BAFTAs, lifeguarding early in the morning, teaching singing (C14)
	Academic 2	The philosophical element to my Music and Philosophy degree taught me to look at problems from a more objective perspective (C13)
	Improviser 2*	performance in an improvisation-based funk band [...] has developed my portfolio of improvisatory skills (C7)
	Teaching 2*	I also teach private singing lessons. This is a very different style of teaching to the work that I do at school, ... (C12)
Understanding of Music Therapy <i>Evidence given of knowledge about music therapy</i> 33	Experience 11*	I have a first-hand understanding of music's power to advance social integration, enhance the strength of individual voices, ... (C7)
	No source 7	Music therapy in its broadest sense uses music to improve a person's quality of life. (C10)
	Reading 5	Wigram's 'Improvisation' emphasises the importance of this skill. (C9)
	Elective study 4	... writing an extended project at school on the topic, and taking on an extra module at university,... (C5)
	MT Open Event 3	Having been to an open evening in October where we were shown a study which was carried out by Professor Wetherick... (C9)
	MT Conference 1	I had a pleasure to attend a conference in London focused on research in music therapy (organised by Music Therapy Charity) (C8)
	Various 1	I have been undertaking research and development in music therapy, including attending the Guildhall Music Therapy Open Weekend (C4)
	Videos 1	Having watched multiple videos of Music Therapy in practice, I find it fascinating to see the ways in which music can be used... (C3)
Other Background <i>Life events to age 18 or interests not related to music therapy</i> 24	Music 11*	From a very young age, I was immersed in music and loved it. (C5)
	Interests 9	Other than music, which doubles as a hobby and career choice for me, I am fond of reading historical fiction (C3)
	Health 2*	Two years ago, I was rendered unable to perform [...] after a left axillary lymph node surgery (C6)
	Education 1*	I studied Economics at [university] alongside my music studies at the local Conservatoire (C11)
	Volunteering 1	I have been running the Race for Life since I was 4 with my mum to raise money (C3)
Preparation <i>Activities undertaken/ planned</i> 7	Experience 3	In order to prepare for my studies, I have gained a full-time social care worker position (C13)
	Self-development 3 n	I have recently been on my own self-exploratory, reflective journey with the support of a therapist (C4)
	Musicianship 1*	... taking steps to build myself more holistically as a musician by reinforcing my piano playing skills and obtaining singing lessons (C1)

Table 3.11 Applicants' Representations of Musical Activity (van Leeuwen 2016)

Activity	Agency	Transactive/ Interactive	Example Text
De-activated	De-agentialised	NA	'From a very young age, I was immersed in music and loved it.' (C5)
	Agentialised		'... my working life as a busy freelance orchestral player...' (C6)
Activated	De-agentialised	Non-transactive	<i>No examples found.</i>
		Transactive	'The session involved playing and singing with parents of the babies admitted to the ward...' (C1)
	Agentialised	Non-transactive	'At the age of eight I began taking [instrument] lessons...' (C9)
		Transactive	'I have also been to Durham Prison to sing carols with some of the wings of inmates.' (C3)

'De-activated' language about musicianship

In de-activated representations activity is represented as static (noun-like) rather than dynamic (verb-like). Following van Leeuwen (2016, 149) the activity can be seen as 'brought about by human agency' (agentialised) or 'through natural forces, unconscious processes and so on' (de-agentialised). A common example of de-activated representations of musical activity was 'music' as a subject of study, as in 'alongside my music studies at the local Conservatoire' (C6). Several applicants used the word more widely as a *generalisation* or *abstraction*, combining different possible actions together (Van Leeuwen 2016, 150). Examples include C14: 'Performance has always been a huge part of my life' or C12: 'music has been my passion since I was a child'. C14 references the action of performing, and C12 later refers to singing, piano and string playing. Both presumably also experienced listening/hearing music around them.

A further related sense described by van Leeuwen is *overdetermination*, where 'a given social practice stands for more than itself' (van Leeuwen 2016, 150). Two applicants described being 'immersed in music' from a young age (C5, C14). This invites a sense of music and musicianship as something beyond specific skills or experience in playing, singing or listening, but rather as a way of experiencing the world. Music is likened to a fluid in which one can metaphorically 'swim' as opposed to being engaged in (non-musical) 'land-based' activity.

De-activated representations of musical activity are common. These representations can act as a short-hand way of referencing musical study or activities, but also allow

applicants to present themselves as having a musical identity or way of being in the world that is more than the sum of musical study or active experience.

'Activated' language about musicianship

Activated representations show music as dynamic (verb-like) and can be 'agentialised' or 'de-agentialised' depending on whether the actor is identified or not. C8 presents a case of both agentialised and (de-activated) de-agentialised musical activity in the same sentence, writing: 'through most of my life *I have been playing* the [instrument] and *I was involved* in numerous singing groups' (italics added). While C8 is clearly the agent when playing the their instrument, singing is *naturalised* (van Leeuwen 2016, 150), becoming a process of uncertain agency (who involved C8?) into which the activity of singing is absorbed. This was true especially of references to choirs, as when C6 wrote: 'I was also a member of a busy chamber choir and directed the church youth choir in my home town... , where I also played the organ'. While C6 'directed' the youth choir and 'played' the organ, singing in the chamber choir is represented by being a 'member'.

In contrast, instrumental (less often vocal) musical activity was usually represented as agentialised, as when C13 wrote: 'Having played the [instrument] since the age of 7 and sung for as long as I can remember...'. C2 similarly wrote 'I also performed in a number of chamber and orchestral groups'. Even here, instrumental playing has become performance with a group, bringing together individual skill on an instrument and corporate activity with a group.

Applicants may move between agentialised and de-agentialised representations of musical activity depending on whether they wish to emphasise individualised skill or collaborative musical activity. Instrumental activity tends to be individualised more than vocal (choral) participation, even when both are corporate activities. This may reflect the individual tuition and practise required to play an instrument, which is less often expected (or required) of choral singers.

Transactive and Non-Transactive language about musicianship

Van Leeuwen distinguishes between actions that involve only the actor themselves (non-transactive) and those that involve others (transactive), either *interactively* (if

treated as human individuals) or *instrumentally* (if objects or people treated as objects) (Van Leeuwen 2016, 148).

A feature of most representations of instrumental learning or experience was that they were non-transactive. Examples include: '[I] was supported in my choice to start learning piano, [string instrument], and [string instrument] as soon as possible' (C5); 'At the age of 8 I began taking [string instrument] lessons' (C9); 'my working life as a busy freelance orchestral player' (C6); 'I play percussion in a number of concert bands and orchestras' (C4). While these representations imply the existence of other participants in the action (a teacher or other orchestral players) they do not refer to these others interactively but only instrumentally, and so the interactive nature of the action is hidden. Occasionally the interactive nature of training or performing music referred to, as when C13 wrote: '[I] have formed strong personal bonds over collaborative projects, both in choirs and orchestras.' Even here the individuals are not identified and it is the project rather than the music that is referred to.

In contrast, when presenting their experience of using music to help others, transactive representations are much more common. Examples (*italics added*) include: 'The session involved playing and singing *with parents of the babies admitted to the ward*, as well as playing *by children's bedsides* on the intensive care unit' (C1); '*residents with dementia or deteriorating health engage* with songs they knew in their youth and connect with us through the music' (C2); 'I have also been to Durham Prison to sing carols *with some of the wings of inmates*' (C3); '*Patients... started watching me* attentively, humming along, and in some cases even stood up to dance or take a closer look at the instrument and the sheet music' (C5). In all these cases, the music making is represented as involving others, whether as active listeners or music makers. Singing is strongly represented in many examples, and where instruments are involved, as in the last example, they are not always specified. Many of these representations are also de-agentialised (e.g. 'the session involved playing and singing...') so the activity of the applicant (who was playing and singing) is not represented directly. This further focuses the reader's attention on the others involved in the activity.

It is perhaps not surprising that, when music is used to help others, its representation in words should mention (transactive) interaction with these others. What is perhaps surprising is that representations of both learning and performing music so often do not mention others involved, whether teachers, co-performer or audience. The analysis of

applicants' self-presentations shows how their experiences of both musical training and performance are seen and presented as individualised activities, involving others only instrumentally (for a purpose) as teachers or corporately as members of an objectified whole (an orchestra, choir, or ensemble) and often not mentioning the intended audience at all. Correspondingly, most references to training or performance specify the instrument(s) involved. Outside such contexts the awareness of others involved, and the interactive impact of music, is much more evident. The most common activity named is singing, and instruments (if used) are often not identified. This contrast is exemplified by C2 when describing involvement in a musical project in a prison:

A group of... volunteers spent four consecutive days singing with a group of prison residents to learn music which was technically and emotionally challenging, and to produce a polished concert. (C2)

The action of working musically with the inmates is clearly interactive, while the concert is presented as a 'polished' object involving no activity from volunteers, performers or audience, and no instruments.

Separation of Performance and Interaction in Representations of Music Therapy

The example above shows how musical performance is not easily or naturally seen by performers as an interactive event. Audience and performers are traditionally separated from each other, physically and socially. While most applicants had already gained significant understanding of music therapy by reading, observing, or attending introductory events or courses it was still possible to see the legacy of 'performance thinking' in statements that attempted to relate their training and experience as musical performers to the role of music therapist. Here are two examples:

[Music therapy] fulfils my desire to provide therapeutic care whilst also engaging in musical performance. (C7)

To study in a place where I can not only improve my skills as a musician, but also better prepare myself for a future in music therapy would be a privilege. (C9)

C7 represents providing ‘therapeutic care’ in terms of ‘musical performance’ rather than something more interactive, while C9 represents developing ‘skills as a musician’ as something separate from preparing to work as a music therapist. C7 resorts to a performance model of music to describe music therapy, while C9 has to separate the musical from the therapeutic. Both struggle to find a natural way to represent the kind of musical practice found in music therapy, and this is something even experienced music therapists can find hard.

Discussion

This analysis shows significant differences in applicant’s representations of music as a social practice when oriented to helping others compared to musical practice oriented to learning or performing.

In terms of content, musicianship related to learning, performing or teaching tends to be identified with specific instruments or ensembles and the skills associated with these, while musicianship related to helping others may not name individual instruments and acknowledges a wider range of musical skills, among which singing is prominent.

In terms of language, learning, teaching and performance is most often represented as *non-transactive*, not involving others directly. Audiences or others affected by musical activity are not mentioned. It is also often *agentialised*, identifying the musician who is active. In contrast, representations of helping others through music are strongly *transactive*, showing others as participants or recipients who are involved in and affected by musical activity. These representations are also sometimes *de-agentialised*, disguising the activity of the musician applicant.

These findings regarding applicants’ perceptions of musicianship practice are summarised in Table 3.12 below.

Table 3.12 Applicants’ Representations of Musicianship in Personal Statements

Context	Content (Musicianship)	Language
Music activity as learning/teaching/performing	Specified Skills (instrumental/vocal performance)	Non-Transactive and often agentialised
Music activity as helping vulnerable others	Distributed Skills (inc. singing and improvisation)	Transactive and often de-agentialised

Applicants show through their language use that they are aware of the interactive nature of music making in music therapy, and that they have relevant experience of this. They also reveal through their language use the extent to which their previous musical experience and training has *not* emphasised the interactive dimension of music as a social practice but instead focused on music as an abstract or individualised concept, represented by instrumental proficiency and performance experience.

3.4.4 SUMMARY

Attendees at the Summer School and Open Day generally already understood music therapy as requiring a high level of musical skill. They did not see the musicianship involved as essentially different from what they already practised or understood as e.g. keyboard skills or improvisation, but as extended across a wider range of instruments (versatility). They also learned about the range of music therapy work available, the process of therapy, and content of training.

Attendees also reflected on their own musicianship, recognising their need for additional knowledge, skills or experience. Improvisation and keyboard skills were commonly identified as areas for improvement, without distinguishing these from their existing understanding of these skills. Some saw their previous musical learning as having emphasised specialisation, technical excellence and performance (OD3 'army training') with other musical experiences and instruments being neglected. The musical versatility (rather than virtuosity) and 'stripping back' (simplicity) observed in presentations of music therapy were valued positively, and for some were part of their motivation to train in music therapy.

In Open Day questionnaires and personal statements two kinds of language use were identified in descriptions of musical experience: a discourse of performance skill (individual or with other skilled musicians) often focused on their first study instrument and using *de-agentialised* and/or *non-transactive* language; and a discourse of music-making with vulnerable groups (non-skilled musicians) that more often used *agentialised* and/or *transactive* language. This showed awareness of social and interactive aspects of music making that were absent in descriptions of performative music making or previous learning. Applicants were beginning to find and use a new discourse of musicianship which they saw as relevant to music therapy.

3.5 FINDINGS 3: FROM SELECTION TO ENROLMENT

This section presents findings from the First Stage Auditions in December through to a follow up discussion group with enrolled students in the following September.

3.5.1 THE FIRST STAGE AUDITION REPORT FORMS

It is a feature of this study that the actual auditions were not observed or recorded (for the ethical reasons discussed above, 3.2.4). The audition report forms therefore provide the fullest, if still indirect, data about the auditions themselves, from the perspective of the audition panel members.

I begin by discussing the pro-forma itself and then present the data set of audition reports sampled for the study. The analysis of this data set differs from that of previous sections in including observations about the material presentation of the text (e.g. layout and word counts) as well as the language of the text itself. This reflects the nature of these documents as naturalistic, rather than researcher generated data. It also acknowledges their significance as *materialisations* of the audition dispositive – the language used here is given additional discursive meanings through its physical presentation in a pre-printed questionnaire used across the School and which must be completed by hand during the audition itself, or immediately after it.

The analysis of panel members' comments uses a Values Coding approach (Saldana 2016, 131) to identify how the language used suggests what panel members are looking for in candidates through the audition. This analysis, together with observations on the physical form of the text, suggests that different kinds of task are evaluated differently. In dispositive analysis terms, a different 'discourse strand' (Jager and Maier 2016, 122) is evident in what panel members write about the role-play task, compared to other tasks in the audition. This highlights the significance of including different tasks in the audition and also points to how particular aspects (values) in musicianship are constructed by the audition, and so expected of successful candidate trainees.

The Audition Report Pro-Forma

The audition report form is the formal record of a panel's assessment of a candidate's performance at the First Stage Audition. A sample form is shown below (Figure 3.11),

redacted to anonymise the candidate and panel members. The sub-heading ‘Music Entrance Audition Report’ indicates the form is used for all programmes in the Music department (as opposed to Drama or Production Arts), whether undergraduate or postgraduate, and including Music Therapy. The form has spaces for the candidate’s name, application number and date of birth, programme of study and principal study (instrument)²¹. These details are pre-entered on each form by an administrator (in type), leaving the panel to complete the rest of the form at the audition itself by hand.

The form has printed headings for ‘Repertoire’ (pieces performed) and ‘Comments’ on the candidate’s performance, with the implied expectation that the audition is made up entirely of repertoire pieces, and that the half-page available for comments is enough. At the bottom are spaces for the ‘Chairman’ to enter their name, signature and date. The chairman (not necessarily male) represents the panel, which for Music Therapy auditions is made up of two staff members. At the side are two further boxes: one for the ‘Recommendation’ of the panel (from ‘Outstanding’ to ‘Reject’) and another for the final ‘Decision’, made at a later date (and possibly following a Second Stage Interview) and confirmed by the ‘DoM’ (Director of Music or other senior staff member).

The first thing that can be said about the form is that it is *not* designed for the specific needs of the Music Therapy programme. This is evident both from the printed information on the form and from the way the form is used in practice. As discussed earlier the School’s designation of ‘principal study’ (printed on the form) is not relevant for music therapy applicants in the way it is for other programmes, while the form gives no space to indicate a second study which *is* asked for at audition. There is a heading for ‘Repertoire’ (meaning the candidate’s prepared pieces) but there is no heading for other (unprepared) tasks included in the music therapy audition. And as will be seen the recommendations ‘Outstanding’ and ‘Potential if Different’ were not used in any of the sample reports studied, despite positive comments in some reports, suggesting music therapy panel members had no use for them.

Figure 3.11 also illustrates how panel members used the form in practice. Comments on candidate’s prepared (repertoire) pieces – two on first study and one on second study –

²¹ The School’s admissions system has since changed to show applicants’ Principal Study as ‘Music Therapy’ rather than a first study instrument.

regularly took up more than the half-page allowed by the form. Yet these comments formed less than half of most reports, which routinely took up one-and-a-half to two pages (one took three pages). Only two reports out of fourteen fitted onto one page.

INVITE FOR INTERVIEW

Guildhall School of Music & Drama

Music Entrance Audition Report

Applicant name: [REDACTED] Audition date: [REDACTED]

Applicant number: [REDACTED] **11**

Date of Birth: [REDACTED]

Programme of Study/Principal Study: MA Music Therapy - Violin

Decision (please tick)	
Offer	<input type="checkbox"/>
Reserve	<input type="checkbox"/>
Fail	<input type="checkbox"/>
DoM Initials	<input type="text"/>

REPERTOIRE Wentzelski's Legend A very compelling performance which conveys musical meaning and a deep understanding of the piece. There was some evidence of the physical difficulties (post surgery) referred to in her statement but only in the most technically demanding sections. Excellent ensemble with pianist!

Fiddling tune (folk) Orange Blossoms special, Eine kleine Nachtmusik. Snappy melody, some of UK own compositions. Very comfortable in this style! Strong bowing technique — full sound.

Piano Prokofiev Prelude
Tricky & fast! Played with a good command in the whole, came unshaken at one point, but displayed the character (light rapid chase) well

Unaccompanied song Assured soprano tone. Good amount of sensitivity & consonant usage. Sine pitching — in the middle of the note. Excellent communication of song meaning. Beautiful, pure rendition.

Slight singing Perfect pitch? Nervous rendition, but sine pitching. Some attempt at dynamics. Some hesitation at rhythms, but only slight.

Scenaria (train)
Good sense of pace and oshrato
= Conveyed pause, and questioning moment.
A bit short but showed promise

Happy Birthday Initially, but worked out melody with appropriate accompaniment.

Clinical Scenario Agitated lady with dementia — seemed a bit thrown — needed a bit of direction. Mathew pitched — kept quiet — speeded up a bit. Didit make a level of volume & aggression of (he) kept going but always quieter. When clat moved to drink matched better. COULDN'T SEEM TO MATCH MOOD — SOMETHING HELD BACK?

RECOMMENDATION	
Programme (UG/PG)	<input type="text"/>
Course (PG only)	<input type="text"/>
Year of Entry	<input type="text"/>
Please tick ONE box from 1-4	
1. Outstanding	<input type="checkbox"/>
2. Very Good	<input type="checkbox"/>
3. Acceptable	<input type="checkbox"/>
4. Could consider if necessary	<input type="checkbox"/>
POTENTIAL if different (Indicate number)	<input type="text"/>
REJECT	<input type="checkbox"/>

[REDACTED]

TO DISCUSS AT INTERVIEW

Figure 3.11 Sample Audition Report Pro-Forma

In all cases studied half or more of the report was made up of comments on other (unprepared) tasks in the audition, for which the printed form makes no provision at all. To make room for these some panel members ignored the printed headings, crossing out the word 'Comments' and sometimes the 'Chairman's name/signature' or 'Date', or writing around these. They would then write in headings for the remaining audition tasks and add their comments. Panel members often wrote their own 'recommendations' at the top of form (as in Figure 3.10) giving advice to candidates on skills they needed to develop further. This was more common for candidates rated 'Acceptable' or below than for higher ratings, perhaps to help provide feedback to rejected candidates if they requested this.

Where appropriate 'Invite for Interview' was written at the top of the form, highlighting the essential function of the audition as a first stage in a longer selection process. The finer gradings offered by the 'Recommendations' box were effectively redundant. In one case a panel member wrote a further comment at the end of the form (relating to the role-play) in block capitals: "COULDN'T SEEM TO MATCH MOOD – SOMETHING HELD BACK? TO DISCUSS AT INTERVIEW" (C11). This was clearly intended for the second stage interviewers, showing that while the audition is set up as a preliminary test of musical competence the panel may feel responsible for noticing other criteria, even if these are only formally assessed at interview stage.

The structure of the printed audition report form was thus routinely ignored or made unrecognisable in practice. Instead, panel members often wrote *around* rather than *into* the form in order to make it useful for the purpose of the admission process for the MA music therapy programme. The form can be seen as materializing a discursive space for (conventional) musicianship that does not leave room for aspects of musicianship considered relevant to music therapy practice. These aspects are nevertheless included by adapting or extending the physical form, and in doing so change the discourse of musicianship involved.

The Data Set of Audition Reports

Fourteen candidates consented to their audition report forms being included in the study. Details of candidates, their first and second studies, audition tasks, panel and outcomes are shown in Table 3.13. The Panel Members for each audition are identified, along with candidate's first and second studies, piano sight-reading task (if used),

scenario task and role-play client. The sight-singing task and keyboard harmony task are not shown as these were the same for all candidates.

Forms were anonymised by a staff member before reaching me and identified by a numerical code only (C1-14). There were five reports from each of two audition days, three from a third and one from the fourth audition day. Panel comments were transcribed into a spreadsheet with a separate row for each applicant and a separate column for each audition task. Spreadsheet functions were used to calculate word counts which were entered into additional cells. The comments for each task were then copied to a separate document for coding and analysis, discussed below.

The Recommendation box was completed in all but one case studied, although the 'Outstanding' and 'Potential if Different' options were not used for any of the candidates included in the sample. In several cases, including the case where no recommendation was indicated, a panel member had written 'Invite for interview' at the top of the form, sometimes with further comments. In both cases where the recommendation was 'Reject' a 'recommendation' was added at the top of form with advice to the candidate about how to prepare for any future application. In practice candidates marked as 'Reject' were not invited for interview. Another candidate marked 'Could consider if necessary' was rejected on the day after audition (i.e. not invited for interview stage), presumably because there were sufficient higher rated candidates to go forward to the second stage.

Most comments were in note form, omitting pronouns and verbs e.g. 'A competent performance' rather than '*You/he gave* a competent performance' (C7 Unaccompanied Song). This made it hard to know if Panel Members were writing in 3rd person (as if to each other) or 2nd person (as if to the candidate). Where complete sentences were used these tended to be in 2nd person as if addressing the candidate e.g. 'You made a very convincing start to the piece' (C13 1st Study 1). In two cases (C4 and C5) the form of the verbs or possessive pronouns used clearly indicated the 3rd person e.g. 'returned to her theme and ended diatonically' (C4 Scenario), '*offers* space appropriately' (C4 role-play) and C5 ('*achieves* nuanced legato' in Second Study). Others were either ambiguous or in 3rd person, at least in places.

Table 3.13 Audition Candidate Participant Information

ID	Panel	Outcome	1 st Study	2 nd Study	Piano Sight Rdg?	Scenario	Role Play Client
C1	PM1/PM3	Very Good	Wind	Piano	Yes	<i>Not known</i>	Adult with Dementia
C2	PM1/PM6	Very Good	Voice	String	Yes	Cat & Mouse	Adult with Psychosis
C3	PM1/PM8	Very Good	Voice	Piano	-	Cat & Mouse	<i>Not known</i>
C4	PM4/PM5	Acceptable	Piano	Percuss.	-	Train & tunnel	Adult with Depression
C5	PM5/PM7	Very Good	String	Piano	-	<i>Not known</i>	<i>Not known</i>
C6	PM1/PM3	Acceptable	Wind	Piano	Yes	<i>Not known</i>	Child with Autism
C7	PM4/PM7	Acceptable	String	Piano	-	Sea Bear	Adult with Depression
C8	PM4/PM7	Reject	String	Piano	Yes	Train & tunnel	<i>Not known</i>
C9	PM4/PM7	Reject	Wind	Wind	Yes	<i>Not known</i>	Adult with Psychosis
C10	PM4/PM&	Very Good	String	Piano	-	Cat & Mouse	Child with Learning Dis.
C11	PM4/PM&	<i>(to 2nd stage)</i>	String	Piano	-	Train & tunnel	Adult with Dementia
C12	PM1/PM6	Could consider	Voice	Piano	-	Cat & Mouse	Child with Autism
C13	PM1/PM3	Acceptable	Wind	Voice	Yes	<i>MISSING</i>	<i>MISSING</i>
C14	PM1/PM6	Acceptable	Voice	Wind	Yes	<i>Not known</i>	Child with Autism

Information not known or missing is shown in italics.

Panel members had been advised that the School was moving towards a policy of making actual audition reports available to candidates on request, rather than offering feedback separately (based on the report). Panel members were therefore encouraged to write reports in such a way that they could in principle be given to the candidate, in the knowledge that in future years this would be the case. This may have influenced what and how they wrote.

There is a further general feature of these comments worthy of comment, namely the absence of the panel's subjective experience of the music. Audition reports are not reviews in the sense a music critic might write about a concert performance. This perhaps reveals something about the nature of the power relationship between listeners and performers in an audition. Auditions are not performances – there is, for example,

no applause. It is the candidate who pays to be auditioned and the panel who are paid to listen, a reversal of the usual performance transaction. The panel have power already (as decision makers), and do not need to exert further power by showing their disapproval of a candidate's music or praise for its beauty, however strongly felt. They are, however, constrained by a duty of care to the candidate, who has paid to be considered seriously, and who is entitled to a reasoned, objective appraisal of their skills.

Technical or expressive limitations were noted, but subjective negative emotional reactions from the panel were not. Laudatory language does sometimes slip in, but rarely. Comments such as 'A very compelling performance which conveyed musical mastery and a deep understanding of the piece' (C11, 1st study 1) or 'Very expressive & emotionally engaging, drew the listener in' (C2, Unaccompanied Song) are rare examples of comments that would sit easily in a published review, but even these are impersonal in language – there is no 'I' or 'me'. On only one occasion did a panel member show subjective pleasure directly: 'I enjoyed your tone and interpretation in the f[orte] passages...' (C13, 1st study 1). This is then qualified with an (impersonal) technical criticism: '... however, some of the tone was lost in the quieter passages.'

Content and Word Count Analysis of Audition Reports

The reports varied in length from 90-325 words (average 238, SD 60). Comments on individual tasks varied in length from a single word in one case (and a tick in another) to 73 words (average 28 words). However, different tasks tended to attract different lengths of comments. The statistical significance of these differences was tested for using a Sign Test with a 95% confidence level (Robson 1994, 37–39) and significant differences included:

- Comments on the unprepared Sight-Singing and Keyboard Harmony tasks were on average shorter than comments on other tasks (averaging 19 and 22 words respectively);
- Comments on the role-play improvisation task were on average longer than comments on any other task (average 54 words).

The first observation can be accounted for by the shorter length of the tasks involved. Both sight-singing (16 bars) and keyboard harmony tasks (8 bars) took less time than a prepared performance or role play task, and the comments showed that the criteria being

applied in assessment were relatively simple, being mainly melodic and harmonic accuracy or appropriateness.

The second observation cannot be accounted for in the same way. The role-play task typically lasted 2-3 minutes – as long as a typical prepared piece, but not longer. It may be that the nature of the task (involving interaction between panel member and candidate) required more words to describe, or that more complex evaluations were in play (interpersonal as well as musical). This will be explored in the following analysis of the comments. For now, the quantitative measures simply suggest that panel members may treat this task differently from others in a qualitative way.

Finally, comments on 2nd study performance pieces were on average longer than comments on the two 1st study pieces (37 words as compared to 32 and 29 words). This difference was not significant at 95% confidence level. Nevertheless, it suggests that 2nd study performance is given at least as much attention by panel members as 1st study, and possibly more.

Discourse Analysis of Panel Member's Comments in Audition Reports

Panel members' written comments were coded as one body of text using Values Coding (Saldana 2016, 131–40) on the basis that Panel Members' comments were intended as an evaluation of candidates' performance and would demonstrate what Panel Members were looking for in candidates at audition. Values were identified as features referred to by Panel Members either positively or negatively in relation to a candidate's performance on a task. Table 3.14 shows the values identified, grouped into categories and with sample texts.

Values were also grouped into categories by sub-coding (Saldana 2016, 91) according to topic. Categories were chosen as far as possible to apply across all tasks in the audition (treating comments as a single body of texts). *Technical* values related to demonstrated control of the musical sounds produced by instrument or voice; *expressive* values related to use of musical features to convey emotion, narrative etc.; *compositional* values related to features of pieces chosen by candidate, or musical devices (such as harmony, texture etc.) used in unprepared tasks; *interactive* values were about the candidate's interpersonal behaviours with another player (accompanist or client in role-play); *embodied* values covered candidate's self-presentation or stance

and behaviour towards the panel. These categories of value can also be seen as ‘discourse strands’ (Jager and Maier 2016, 122), being examples of language that form the aspect of musicianship that they describe.

Sample comments were chosen to be typical of comments coded similarly, and where possible to show the value expressed both positively and negatively and/or in relation to different audition tasks. The candidate number and task are given in parentheses. For example: (C4 1st Study 2) refers to a comment about Candidate 4’s performance in their second piece on their first study.

Almost all comment text could be coded as indicating a value, which is not surprising given the purpose of the Audition Report in evaluating candidate’s musical skill. The only other kind of language identified was descriptive (e.g. titles of pieces, or descriptions of the scenario or role play task used) and accounted for less than 5% of comments.

Table 3.14 gives a sense of what Panel Members were looking for in candidate’s performance on audition tasks. However, it does not show how different values were applied in relation to different tasks. Table 3.15 shows this, with values mapped against audition tasks. This begins to reveal patterns in values and language use (discourse strands) as found in the Audition Reports. These are now explored further in more detail.

Technique and Expression

The language of comments expressing Technical and Expressive values will be familiar to anyone involved in music education or assessment. It is part of a widely shared discourse dealing with the evaluation of musical performance, understood as the production and use of musical sounds on voice or an instrument for aesthetic purposes. Indeed, some of the Panel Members are also teachers or examiners of musical performance and are presumably using similar language to that which they use in these parts of their work.

Table 3.14 Values Coding of Panel Member Comments (Audition Reports)

	Value	Sample Comments
Technical Values	'Technique', 'competence'...	'technically well managed on the whole' (C4 1 st Study 1) 'technically a little hesitant' (C1 2 nd Study)
	Accuracy of rhythm/pitch/...	'kept pitch fine + accurate rhythms.' (C5 Sight Sing.) 'a mostly accurate rendition with some slips.' (C7 2 nd Study)
	Articulation	'Very clear, well articulated...' (C1 1 st Study 1); 'some consonants were lost & articulation was sometimes unbalanced' (C14 1 st Study 1)
	Intonation	'Good pitch' (C3 1 st Study 1); 'There were slight problems technically which affected pitching and tonality' (C8 1 st Study 1)
	Projection/dynamics	'sustained pitches projected well.' (C14 1 st Study 1) '[lacked] difference between RH & LH - LH as loud as RH.' C8 2 nd Study)
	Tone quality (inc. breathing)	'Natural unaffected pleasant tone to voice' (C2 1 st Study 1); 'Tone needed to be deeper at times and more 'into' the keys.' (C10 2 nd Study)
Expressive Values	'Expressive', 'beautiful' etc.	'Very expressive & emotionally engaging' (C2 Unacc. Song) 'Very expressive & inventive' (C6 Scenario)
	Contrast (tone, dynamic...)	'good dynamic contrasts' (C5 1 st Study 1); 'Needed more emotional contrasts' (C12 2 nd Study);
	Flow	'with plenty of movement and dynamic contrast.' (C7 1 st Study 1) 'Not much sense of line' (C8 2 nd Study)
	Phrasing	'lyrical phrasing' (C5 1 st Study 1); 'more focused communication w/ accompanist would have supported your timing & phrasing.' (C14 2 nd Study)
	Narrative	'Went through at least 3 different musical 'characters'' (C2 Scenario) 'the full meaning of the piece was not always clear. (C14 1 st Study 2)
Compositional Values	Contrast of style or mood	'a well considered contrasting piece to the first' (C5 1 st Study 2); 'it would have been good to hear... a different soundscape' (C13 1 st Study 2)
	Understanding of style	'You captured the romantic style well' (C7 1 st Study 1) 'Fluent/simple but appropriate chordal accompaniment.' (C3 Keyb. Harm)
	Use of harmony /dissonance	'Expressive use of harmony at the start of the piece' (C1 Scenario) 'Seemed to find it difficult to move away from diatonic playing' (C5 Scenario)
	Use of register/pitch	'used the full range of the instrument.' (C9 Scenario); 'Remained mainly in the middle of the piano but explored the top occasionally' (C4 Scenario)
	Use of structure	'Provided a steady pulse to underpin fragmentation.' (C3 Role-play); 'Some structured singing to [client's] energetic... drumming' (C12 Role-play)
Embodied Values	Commitment/Potential	'Committed performance.' (C9 1 st Study 1); 'good potential for continuing with piano lessons and evidence of commitment to practice.' (C7 2 nd Study)
	Confidence/poise	'spirited and assured performance' (C6 1 st Study 1) 'Didn't seem daunted by [client's] energy & dense texture' (C14 Role-play)
	Coping with the unexpected	'She recovers from a couple of slips well' (C5 2 nd Study) 'some slips timing+pitch... - but kept going with confidence' (C3 Sight Sing.)
	Performing from memory	'Played from memory.' (C6 1 st Study 1) 'Read from the music but very well prepared' (C6 1 st Study 2)
	Use of second chances given	'Took in in stages when advised - worked out melody then was more able to add chords.' (C7 Keyb. Harm.); 'more confident 2nd time.' (C10 Keyb. Harm.)
Interactive Values	Communication with accompanist	'Excellent ensemble with pianist.' (C11 1 st Study 1); 'Some more focused communication w/ accompanist would have supported your timing & phrasing' (C14 2 nd Study)
	Matching client (role play)	'is playing a lot lighter than the client but captures some of her rhythms + tonality' (C4 Role-play)
	Sensitivity to client (role play)	'Confident use of [instrument] at the beginning to reflect and mirror the emotional quality of playing.' (C1 Role-play) 'didn't match the more aggressive... aspects of the client.' (C4 Role-play)
	Spatial Awareness	'Shared the piano stool that seemed quite intimate.' (C8 Role-play); 'Became more... spatially aware as the improvisation progressed.' (C14 Role-play)

Table 3.15 reveals a concentration of technical and expressive evaluations in relation to the prepared tasks compared to other tasks in the audition. Technique was commented on most in relation to prepared (repertoire) pieces, and to some extent in fixed tasks (e.g. accuracy of reading/harmony), but very little in relation to the improvised tasks. Expression was commented on in relation to prepared pieces, very little in relation to fixed tasks, and again in relation to the Scenario task but *not* the role-play task, except in relation to use of dynamic and tonal (timbral) contrast – perhaps the most obvious feature of any music.

The order of tasks in the audition does mean that technical and expressive skills are evaluated first (through prepared tasks), perhaps obviating the need to comment on these later in relation to tasks exploring other skills. However, it is noticeable that in the role-play task – the task most directly related to music therapy practice – technical and expressive values do not appear to play a significant role in Panel Members' evaluations.

Compositional and Embodied Values

Although different in kind, these values are discussed together because they appear more evenly distributed over both the prepared and the fixed/unprepared tasks in the auditions. Some qualifications need to be noted: 'Understanding of style' was a value only relevant to prepared repertoire pieces, where established performance conventions exist. Similarly, 'Performing from memory' is relevant only to score-based prepared pieces. Conversely, values around 'Use of register (pitch, etc.)' were only relevant to improvised tasks, where there was no score to specify these and greater freedom from performance conventions.

Among the prepared tasks, 'Contrast of style or mood' is commented on only in relation to the second piece on candidate's first instruments. This corresponds to the requirement that candidates prepare 'two contrasting pieces on first study' (as stated in the audition information on website). Contrast reappears as a value in the Scenario task, e.g. 'Went through at least 3 different musical characters' (C2). It also appears in the role-play task e.g. 'However, good move to the xylophone at the end to offer a different tone to the dense piano' (C14). The 'Use of pitch/register' and other similar values shows Panel Members attending to candidate's musical resources and imagination in improvised/unprepared tasks. Such choices are usually the composer's or arranger's business rather

Table 3.15 Audition Report Values Mapped against Audition Tasks

Audition Tasks:		Prepared Tasks				Fixed Tasks		Improvised Tsk	
Values		1 st Study pce 1	1 st Study pce 2	2 nd Study	Unacc. Song	Sight Sing.	Keyb. Ham.	Scen-ario	Role-Play
Technical	‘Technique/technical/competent/ce’ etc.	X	X	X	-	X	X	-	-
	Accuracy of rhythm/pitch etc.	X	X	-	X	X	X	X	X
	Articulation	X	-	X	X	-	-	-	-
	Intonation	X	X	X	X	X	-	-	-
	Projection/dynamics	X	X	X	X	X	-	-	X
	Tone quality	X	X	X	X	-	-	-	-
Expressive	‘expressive/expression /beautiful’ etc.	X	X	X	X	X	-	X	-
	Dynamic contrast	X	X	X	X	-	-	X	X
	Flow	X	X	X	X	-	X	-	-
	Phrasing	X	X	X	X	X	-	-	-
	Narrative	-	X	X	X	-	-	X	-
	Tonal contrast	X	-	-	-	-	-	X	X
Compositional	Contrast of style or mood	-	X	-	-	-	-	X	X
	Understanding of style	X	X	X	X	-	X	-	-
	Use of harmony/ dissonance	-	-	-	-	-	X	X	X
	Use of register/pitch	-	-	-	-	-	-	X	X
	Use of structure	-	-	-	-	-	-	X	X
	Use of texture	-	-	-	-	-	X	X	X
Embodied	Commitment/Potential	X	X	X	X	-	-	-	-
	Confidence/poise	X	X	X	X	X	-	-	X
	Coping with the unexpected	X	-	X	-	X	X	X	X
	Performing from memory	X	-	-	-*	-	-	-	-
	Use of second chances	-	-	-	-	-	X	-	-
Interactive	Communication with accompanist (pieces)	X	X	X	-	-	-	-	-
	Matching client (role play)	-	-	-	-	-	-	-	X
	Sensitivity to client (role play)	-	-	-	-	-	-	-	X
	Spatial Awareness	-	-	-	-	-	-	-	X

than the performer’s and their inclusion shows another way in which the music therapy audition tests a wider range of musical skills than a conventional audition.

‘Commitment/potential’ was used as a value only in relation to the prepared tasks. This may have been used by Panel Members as a general term of praise for a ‘good enough’ performance, with ‘potential’ indicating that the candidate was suitable for the programme in terms of the instrumental/vocal tuition offered. The absence of this value

in relation to the fixed and unprepared tasks, which are more specific to music therapy practice, suggests that candidate's commitment is assumed (as they are applying to train in music therapy) and their potential can be assessed directly in terms of other values used. At the very least, this value indicates a clear difference in how Panel Members evaluated the prepared tasks compared to other tasks in the audition, suggesting different kinds of musicianship are involved.

The values of 'Confidence/Poise' and 'Coping with the unexpected' are the most evenly spread of values across all tasks and appear in relation to all of the fixed/unprepared tasks. While all performers need these skill (the unexpected still occurs even in prepared performances), music therapists are dealing with the unexpected/unprepared all the time. This perhaps explain why confidence was valued in the unprepared tasks, and its absence was often commented on e.g. '- seemed a bit thrown - needed a lot of direction.' (C11 Role-play).

Interactive Values

There are only two places in the audition where candidates interact with another player/musician. The Role-play task is one and this is where improvisatory musical interaction is expressly tested. The other is in Prepared Tasks where the candidate plays with an accompanist. This is only commented on by the Panel on three occasions, despite all candidates playing at least one accompanied piece. This suggests that the accompanist role (and candidates' interaction with them) is generally taken for granted, unless either especially effective or problematic. Since musical interactions is clearly a focus for the music therapy audition as a whole, interaction with the accompanist is perhaps an underused opportunity to evaluate this.

The values of 'Matching', 'Sensitivity' and 'Spatial Awareness' all relate to the Role-play task only, although arguably 'matching' and 'sensitivity' could also be seen as aspects of 'Communication with accompanist'. The language of Panel Members echoes that of music therapy textbooks here (e.g. Wigram 2004), with terms such as 'matching' and 'mirroring' appearing often. A common fault, based on Panel Members' comments, was candidates' failure to match the volume of the client's playing e.g. 'did not adequately reach the same volume when the client was louder.' (C8). Emotional sensitivity (as distinct from expressiveness) was also commented on, both in terms of how candidates played and their capacity not to overplay e.g. 'some very sensitive

playing but needed to stop and wait more.’ (C7). Candidate’s capacity to tolerate difficult feelings was being deliberately tested in the role-play, and all the possible client roles used by Panel Members included some kind of challenge. Comments such as ‘but didn't match the more aggressive darker aspects of the client’ (C4) were common.

The value of ‘Spatial Awareness’ is perhaps the least expected value to find in a musical audition and appears only in relation to the Role-play. Panel Members would routinely move between instruments during the Role-play, or move around the space. This is not a feature of most musical performances, and so candidates’ response to this becomes significant in a new way. Some kind of balance between closeness and distance seemed to be sought by Panel Members, e.g. ‘Shared the piano stool that seemed quite intimate’ (C8) and ‘you were respectful of personal space’ (C6). ‘Space’ may also have been used metaphorically to mean silence, as in ‘you matched energy but didn't give her a great of space [sic]’ (C9). Both indicate a specific attention to interpersonal relationships in a musical context.

Summary

The audition report forms help show how Panel Members assess musicianship in the First Stage auditions for the music therapy MA. Just as the audition tasks are different in number and kind compared to other music audition at the School, so the Audition Report forms (designed for music performance auditions) are used differently by Panel Members, who write *around* rather than *into* the form in order to cover the range of tasks assessed.

The Values analysis of Panel Member comments reveals how Panel Members construct their evaluation of candidates. Five categories of value are identified: technical, expressive, compositional, interactive and embodied. The distribution of these value across audition tasks suggests how the different tasks and their assessment construct the musicianship being evaluated at audition.

The analysis suggests that the evaluation of prepared audition tasks (1st and 2nd Study performances and unaccompanied song) is constructed similarly to that of a performance assessments, with predominantly technique and expression being valued. No music therapy specific values are involved. The inclusion of a 2nd study and

unaccompanied song task is, however, significant since neither is a routine part of other music auditions at the School.²² Versatility across instruments/voice is being valued.

The fixed tasks (sight-singing and keyboard harmony) test specific technical skills (harmonic competence and music reading) but embodied skills are also valued, e.g. coping with ‘mistakes’ and responding to second chances. The unprepared tasks (Scenario and Role-play) show most clearly how values such as compositional, embodied and interactive skills are used in the assessment of candidates. Among these, a capacity to cope with the unexpected and to be sensitive emotionally and spatially to another player/musician in a musical context stand out as significant.

Together these values show the music therapy audition as assessing a distributed rather than specialised musicianship. *Versatility* across different instruments and voice is valued, and *interpersonal skills* are valued within musical interaction itself as well as around it. The Role-play task has a particular place in the audition, as shown by the distinctive combination of values used by Panel Members in evaluating it. In particular it tests candidates’ *emotional musical range* and interactive response (dynamic/mood). A music therapy specific musicianship can be seen as emerging through Panel Members’ comments in the Audition Reports. This will be explored further in the next section through discussing the interviews with Panel Members.

3.5.2 INTERVIEWS WITH PANEL MEMBERS

The Audition Report forms show what Panel Members wrote about each candidate in relation to the audition tasks. Their comments were necessarily brief, formal, and written in the knowledge that they could (at least in principle) be read by candidates themselves. This gives only limited insight into Panel Members’ experiences, thinking and decision-making processes during the auditions.

Moreover, from the perspective of dispositive analysis the Audition Reports, while themselves a *materialisation* of the audition, show only the *language* that Panel Members use about auditions, and only a particularly limited part of this language – that

²² An unaccompanied song task is a normal part of vocal grade exams in the ABRSM system and some vocal auditions. It is not standard for instrumental assessments or auditions.

which can be fitted into or around the form and be acceptable to the institution and the candidate. Other aspects of the dispositive whole, including *material* aspects of the audition and *non-linguistic practices* of participants (Jager and Maier 2016, 132–33) were unlikely to be revealed through the forms alone. In the absence of direct observation or recording of auditions (which was rejected on ethical grounds), these aspects were explored through a series of ethnographic interviews held with Panel Members after their audition sessions.

Panel Member Interviews and Participants

Panel Members were notified about the research in advance and sent an information sheet and consent form. All consented to take part and interviews were scheduled to minimise the impact on their time, allowing 30-45 minutes for each interview. As far as was practical Panel Members were interviewed immediately after each audition session they took part in together with their audition partner. This allowed Panel Members to discuss and reflect on their joint experience of auditioning.

Panel members were either regular staff tutors on the MA music therapy programme (PM1, PM2, PM4, PM5, PM8) or graduates of the MA programme now working part-time for the department's music therapy outreach programme (PM3, PM6, PM7). The latter also gave occasional lectures on the programme so had some experience of teaching. Pairings were arranged by Head of Music Therapy to ensure that less experienced Panel Members were always paired with a more experienced partner. The auditions were held on four days over two weeks and sometimes there were different Panel Members for the morning and afternoon sessions. On day three of auditions PM8 fell ill during the morning and had to be replaced at short notice (by PM6), which resulted in PM8 not being available for interview.

Five interviews were undertaken over the four audition days. All Panel Members except PM8 took part in at least one interview; PM4 took part in two interviews, and PM1 in three. Table 3.16 gives information about each Panel Member, their experience of auditioning, and the interviews they took part in. The Audition Reports they contributed to (discussed in the previous section) are also shown for ease of reference.

Table 3.16 Panel Member Interview Participants

Identifier	Role	Audition Experience	Data Contribution	
			Interviews	Audition Reports
PM1	MT/Lecturer	> 10 years	Int. 1 with PM2 Int. 2 with PM3 Int. 4 with PM6	- C1, C6, C9, C13 (with PM3) C2, C12, C14 (with PM6) C3 (with PM8)
PM2	MT/Lecturer	c. 10 years	Int. 1 with PM1	-
PM3	MT/Outreach	First year	Int. 2 with PM1	C1, C6, C9, C13 (with PM1)
PM4	MT/Lecturer	13 years	Int. 3 with PM5 Int. 5 with PM7	C4 (with PM5) C7, C10, C11 (with PM7)
PM5	MT/Lecturer	5 years	Int. 3 with PM4	C4 (with PM4) C5, C8 (with PM7)
PM6	MT/Outreach	First year	Int. 4 with PM1	C2, C12, C14 (with PM1)
PM7	MT/Outreach	2 nd year	Int. 5 with PM4	C7, C10, C11 (with PM4) C5, C8 (with PM5)
PM8	MT/Lecturer	First year	Not interviewed (ill)	C3 (with PM1)
R	Researcher	(> 10 years)	NA	NA

The interviews were semi-structured with the same sequence of main questions being put to each pair. In Interview 5, PM4 had to leave early so the interview began with the last question (where Panel Members were invited to discuss one candidate in more detail) and then continued from Question 1 with PM5 alone. (PM4 had previously been interviewed with PM5.) Additional prompts and follow up questions were also freely used in each interview, influenced by interviewees' responses.

The questions put to Panel Members, with sub-questions/probes used with all interviewees, were:

1. Please tell me about your role at the Guildhall School?
 - a. How often have you done auditions in the past?
2. What are you looking for in auditions at this stage?
3. How do you use the audition tasks to help you assess candidates?
 - a. How is choice of scenario/role play task made?
 - b. What role does the candidate's CV play in this audition?
 - c. Do you ever ask candidates to repeat a task, with or without advice/coaching?

4. What do you find difficult or challenging about making an assessment of candidates at this stage?
 - a. Can you give examples?
5. Please choose one audition you undertook together today. What do you remember of the discussion you had after the audition about this candidate?

Questions 3a and 3b were included as it was known that Panel Members had a choice of Scenarios and Role-play characters to use in auditions and were also given a copy of each candidate's application form, which included their personal statement and CV. The intention was to explore what use Panel Members made of the available choices and the information they had about candidates. Question 3c was introduced after the first interview revealed that Panel Members might sometimes invite candidates to repeat a task in order to explore this possibility with other Panel Members too.

Data Analysis

The transcribed interviews were coded using Process Coding (Saldana 2016, 110–15), which Saldana describes as including both observable behaviours and conceptual actions such as thought processes, and which can 'become strategically implemented through time' (Saldana 2016, 111). This fitted the aim of identifying how Panel Members *performed* the audition, as well as how candidate's own performances were being assessed. It was possible to group the processes identified to produce a structural coding of the interview data (Saldana 2016, 98–101) covering five aspects of the audition which follow a strategic chronological order. This coding formed the basis for discursive analysis as recommended by Jager and Maier (2016, 128). Examples of these categories are presented in Table 3.17.

1. How Panel Members' *conceptualised* the audition, its purpose, requirements, limitations etc.;
2. How the audition was *performed* by candidate and panel members, while the candidate was in the room;
3. How Panel Members' *processed* the candidate's performance, after candidate had left the room;
4. What *decisions* were arrived at by Panel Members in different cases;
5. Panel Members' *reflections* and *criticisms* of the audition process they had taken part in.

The dispositive analysis of coded texts includes, among other things, attending to topics discussed or avoided, conceptual assumptions or inconsistencies found, the kinds of argument and reasoning used, clichés or verbal evasions, as well as the meanings attributed to non-linguistic practices. The linguistic representations of non-linguistic meanings can be called ‘paratexts’ (Coborn 2009) to distinguish them from purely linguistic ‘texts’. In this case these are Panel Members’ own accounts of these events as no direct observation or recording of auditions took place.

Findings

Table 3.17 shows the structural analysis with samples of coded text to illustrate each part of the process. These processes are discussed in turn.

1. Conceptualising the Music Therapy Audition

Panel Members were asked first what they were looking for in candidates at audition. There was a high level of surface agreement that they were looking for both competence as musical performers and also other skills more specific to music therapy.

Performative Skills

All Panel Members put performative musical skill first when describing what they were looking for at audition. PM2 was typical:

PM2: So, I think we’re looking for musicianship, for musical ability. Hm, and it’s musical ability as out and out straightforward performing musicians, and then also musical ability in terms of aural skills and improvising skills, and also some sort of potential and experience in their ability to what we call clinically improvise, to, to make clinical music that we would understand as the stuff we would do in music therapy. (Int.1/51-57).

Musical expressiveness and not just technique was important, as PM3 indicated:

PM3: I think a combination of hm solid musicianship, so across a range of instruments, but particularly an ability to express themselves and to communicate something of their experience of music to us. (Int. 2/21-24).

Table 3.17 Panel Member Interviews Structural Analysis

Process	Sub-Process	Sample Text
Conceptualising the Audition <i>Features, rationales and meanings of the audition</i>	Describing Audition/ Tasks	'Thinking about the first part of the audition which is just more traditionally audition like, come along and play your instrument, or you know, or your voice' (PM4)
	Defining Thresholds	'You want it to be a diploma level so that I, I know that someone's got very, very good and sure musical ability.' (PM7)
	Differentiating MT skills from other kinds of musical skills	'So we might accept a vocalist who's not, who sings hm operatic style who wouldn't get into the opera school here but would be a very good singer and very good communicator of the lyrics they are singing, the text they were singing.' (PM1)
	Needing range of tasks	'the tasks that are set for them... shows, or has the potential to demonstrate a range of skills that they might have.' (PM3)
Performing the Audition <i>Panel Members' practices and behaviours</i>	Choosing Role-play/Scenario	'We always confer a bit, don't we, what type of client it should be on the basis of what we've heard them do musically before.' (PM5)
	Challenging Candidate	'I used quite a harsh tone [in role-play] because I wanted to see, we hadn't really seen much of a loud or perhaps a slightly more aggressive side to her and I wondered if it was there.' (PM7)
	Coaching Candidate	'I asked her to consider what key she was in and think about hm think about those relationships, a bit of coaching through the audition to see how somebody responds to being helped.' (PM4)
	Giving candidate directions	'with the role play, when we instruct people we ask them to respond... I'm not sure how much I used the word 'support' today, I probably used 'respond', 'interact with'. (PM4)
Processing the Audition <i>Features of assessment reasoning and process</i>	Assessing musical skills	'I didn't think they were a good enough musician, hm, I thought they had potential but I felt that musically they were, they were immature musically' (PM1)
	Assessing relational skills	'This was somebody who, she was just copying the client a lot hm, the client was using the voice a lot, and the candidate didn't. So she was rather leaving the client alone, unsupported...' (PM4)
	Assessing readiness/ coping	'So if people haven't got their degree yet and there's any question mark about their, you know, their capacity to cope, ... I would tend to err on the side of encouraging them to improve their skills.' (PM5)
	Assessing understanding of MT	'having at least a very basic understanding of the difference between music performance and maybe their fantasies about what music therapy might be...' (PM3)
	Comparing across tasks	'Some people can have extremely good resources but then don't seem to be able to be very creative with them. Other people may have less impressive technical resources but can be quite imaginative with what they do with them.' (PM4)
	Using the CV/ Application	'We're given CVs so we get an opportunity to factor that information in, which I think makes it quite a complex process.' (PM2)
	Using 'Gut feeling'/self	'Well it's hard to say. It's like you don't know, you don't know what it is but you know it when you see it, do you know what I mean?' (PM1)
Making Decisions <i>Outcomes of the audition</i>	Accepting	'We let that other person go through because, I think... I thought they were acceptable, you thought they were very good..' (PM1)
	Deferring the Decision	'Just considering her playing she passed. And that's what we're here to do. So hm we, we kind of said to ourselves, "Ooh, not sure if she'll pass the interview." But that's not for us to decide.' (PM7)

	'Try again next year' (TANY)	'We just utterly disagreed with whether we thought somebody should go through or be rejected. We compromised on Reject but recommended to try again.' (PM2)
	Rejecting	'We just said you've not been successful on this occasion and we leave it up to him. But I wouldn't encourage him to come back.' (PM1)
	Giving Feedback	'So we have recommended that they try again in about a year's time, reapply, because we think they should take piano lessons and perhaps get some work with vulnerable populations.' (PM1)
Reflecting on the Audition Comments on the audition process	Being uncertain/ disagreeing	'Judging musicality and really kind of knowing where that bar is, that you're good enough, or you're not, hm, was a bit tricky. So what, what is the level of technical skill that's required?' (PM6)
	Critiquing Tasks	'I've never had to sight sing at all, [laughs] as a music therapist. I've never had to look at a piece of music and sight sing.' (PM1)
	Diversity Issues	'But I think I feel it's sad. Because it would be nice to be able to offer a place to a self-taught musician who's so enthusiastic.' (PM7)
	Problems with explaining tasks	I think what [Scenario] is there to do, though, is to try to, and this why we say this is not about playing, you know, formal harmony, this is about seeing if they can be a free player. And I don't think they get that. (PM2)

This was seen as the main purpose of the prepared audition tasks, as PM4 said:

PM4: OK. Well, I suppose thinking about the first part of the audition which is just more traditionally audition like, come along and play your instrument, or you know, or your voice, two pieces on the instrument you feel you're best at, hm, which could also be voice, and that really demonstrates I think what people are like as players, in a straightforward playing to you, and what kind of resource they've got at their disposal. (Int.3/115-121)

PM4 likens the music therapy audition to other auditions (it is 'traditionally audition like'). This has the effect of indicating that it is *not* in fact a 'traditional' musical audition, something reinforced by the use of the word 'resource' for what candidates show they have 'at their disposal'. This language suggests 'straightforward playing' (performance) is seen as revealing something potentially available for other purposes than performance – including a kind of resourcefulness valued by Panel Members.

PM3 also mentioned musical skill 'across a range of instruments' and PM6 similarly mentioned 'musical skill on more than one instruments [sic].' Most music auditions at Guildhall School allow only one study to be presented at audition and students are routinely defined in terms of their 'principal study' (see e.g. Fig. 3.2 above). The

inclusion of first and second study in the music therapy audition introduces *versatility* as something distinctive about the music therapy audition. The terms ‘first’ and ‘second’ study are used, although PM4 said candidates may demonstrate ‘a high degree of competence on one instrument, it could be a lesser level of technical skill on more than one.’ (Int. 1/61-63) This avoids prioritizing one instrument over another, offering an alternative to the ‘principal study’ model of conservatoire training, which emphasizes specialization over breadth of instrumental skill.

Panel Members showed greater diversity in how they described the level of skill expected at audition. PM7 was clear:

PM7: I am looking for somebody who is competent in their playing on whatever their first instrument is, and you know you want it to be a competent and confident performance to a high level. You want it to be a diploma level so that I, I know that someone's got very, very good and sure musical ability. (Int. 5/446-450)

Diploma level is typically what a music degree (at conservatoire or university) would confer, so would be appropriate for entry to a Masters level programme. It was also mentioned in the programme information on the School website.²³ PM1, however, qualified this:

PM1: But I think we're looking for potential. They don't have to be perfect and we're not looking for, I don't think we're looking for the same standard of music, of performance, that they might for the rest of the Conservatoire. Hm which is why I think it's really important that music therapy tutors that do the auditions and not regular lecturers or tutors at the School, because we're looking for slightly different things.
(Int. 1/78-84)

PM2 felt that the Guildhall still sets higher musical standards for music therapy admission than another programme which they had experience of:

²³ The reference to Diploma level has since been removed from the website and replaced with ‘high level of musicianship’.

PM2: But I do think there are other courses that offer that, and I have one experience of being part of another national training for five years and doing these processes with, with a cohort where it really, the musicality aspect is, is markedly different to the musicality expectations. (Int. 1/639-643)

As far as performance skill on an instrument or voice is concerned, these words of Panel members help construct a picture of the music therapy audition as investing an apparently conventional music audition task with a subtly different purpose. Musical performance skill is expected, but not for the purpose of performance *per se*; it may be demonstrated across more than one instrument, without needing to reach the standard expected of a specialist in any one instrument, and possibly without reaching the standard expected of other Masters level programmes at the same institution.

Yet exactly *what* level is required, or how to define it, remains unclear. What is more, other music therapy trainings may have different (lower) expectations and still meet the requirements for professional music therapy training. If so, it may be that the higher musical expectations of the Guildhall School MA are influenced by it being the only music therapy training based in a conservatoire. This in turn may point to the power of a concept of ‘musicianship’ as belonging to, controlled and perpetuated by, conservatoires as institutions. Music Therapy trainings, and particularly a conservatoire-based programme such as the Guildhall MA, must reckon with the influence of this power and may find itself more or less constrained by it.

Music Therapy Specific Skills and ‘What a music therapist actually does’

In addition to performance skill, Panel Members sought evidence of other kinds of musical skill too, skills which they related more or less directly to the requirements of music therapy practice. Panel Members differentiated these skills from what, for convenience, I will call ‘conventional musicianship’. They did this in different ways, but the need to make such a differentiation appears to be a shared one. Here are three such differentiations:

PM3: And then I think the other side of it is, even though they’re not yet music therapists, looking to see whether they’ve got some of the qualities you’d expect in music therapy. So do they have a sensitivity in their way of playing, do they

have a sensitivity towards the other person relationally as well. Hm, and... are they able to listen. Just thinking of that last person (laughs, looking to PM1), are they able to listen to what's occurring in the [role-play] music and find a way to respond appropriately to that, and then sort of having at least a very basic understanding of the difference between music performance and maybe their fantasies about what music therapy might be, and some sort of a grasp on that. (Int. 2/29-35)

PM4: So I would quite like to be able to say "OK, that was very nice what you played, but look at the [Scenario] story here. There's a frightening moment. Can you think what you might do on the piano to convey something a bit more frightening?' This person had just been thundering away playing this incredible Chopin Polonaise with all sorts of fire and drama. So definitely they could do it with their hands, they had the resources, but they weren't doing it in that piece. They hadn't really grasped the task. (Int. 3/553-560)

PM7: But again she thought about, she thought about each word as she sang it. And it made for a much better performance. Because I, I think she'd had, she'd probably had a bit of training, hm, but not loads. And that's fine for music therapy, that's what you want. You don't want someone to be very kind of (operatic voice) vocal and performative (/ends) when they're singing. It's not very relational with the other person. (Int. 5/473-9)

These examples show the Panel Members establishing a distinction between performative musical skills as described earlier and their sense of *what a music therapist actually does*. This concept recurs at various points in what follows, and so I tentatively introduce here the abbreviation 'WAMTAD' to label this. For PM3 this is distinction (WAMTAD) is about being sensitive and relational to another player: 'the difference between music performance and maybe their fantasies about what music therapy might be.' For PM4 it is about a capacity to use technical resources developed for one purpose (performing a Chopin Polonaise) in an improvised and emotionally/narratively charged context: 'they had the resources, but they weren't doing it in that piece.' For PM7 it is about a quality of communicative intention that need not be accompanied by the level of training or skill that might be expected in a performance

context: ‘she thought about each word as she sang it. And it made for a much better performance.’

Two observations can be made about these distinctive skills. One is that they do not correspond directly with performative skills (technical or expressive), as PM4 and PM7 make clear. They are distinguishable: an accomplished pianist may still lack such skills (emotional imagination, perhaps) while a less accomplished singer may demonstrate them (e.g. in interpersonal communication). PM5 made the same point: ‘so they might have some kind of innate capacity to do that without the high level of musical training.’ (Int. 3/106-7) What ‘that’ is remains implicit, however, a kind of tacit knowledge held by music therapists.

This leads to a second observation. These skills do depend on some understanding, however provisional, of what music therapy involves, even if it is only ‘some sort of grasp on that’ (PM3). PM4 observed that one candidate did not seem to have ‘grasped the task’ and felt unable to offer a second opportunity or further explanation (‘I would quite like to be able to say...’). Some kind of insider knowledge of music therapy is being expected. This knowledge is available through the Summer School and Open Days, and many candidates do their own research in advance. However, the example of PM4 and others suggests that candidates are expected to ‘know’ this (whatever ‘this’ is) at the point of audition, and those who fail to demonstrate it may not be successful.

2. Performing the Audition

The audition did not happen without the Panel Members active presence. Their behaviours helped create it. Here I will focus on the role of Panel Members’ actions in relation to unprepared tasks in the audition. Several Panel Members indicated that they found the unprepared tasks (Scenario and Role-play) particularly useful in evaluating candidates, and these tasks also tested the differentiated music therapy skills mentioned above. PM5 for example:

PM5: And when they do the role play, how do they respond to you musically? I think the potential is shown a lot more in that one than in any of the others, because you don’t have to play anything complicated in order to support somebody. (Int. 3/100-103)

And PM3:

PM3: But I think the tasks that are set for them as I was saying before shows, or has the potential to demonstrate a range of skills that they might have. Hm I think some of those... I'm going to lose my point now... but I think some of those might be hm particularly the one when they have to respond to the scenario in the roleplaying, I find those really telling... (Int. 2/169-174)

These tasks also involve a choice between different options made by the Panel Members for each candidate. These options (pre-determined and the same for all auditions) offer and shape the choices available to Panel Members. For example, the 'Cat and Mouse' scenario offers contrasting characters and outward action in the form of a chase, while the 'Train in a tunnel' scenario is more inwardly focused on a character's emotions as they sit passively in a stalled train. In the case of the Role-play there is not only a choice between an adult and child client but also between a (hyper)active/manic and depressed/anxious client. One Panel Member takes an active part as the client making music with the candidate, allowing them to further shape the task presented to the candidate as the role-play unfolds.

Although these tasks are presented verbally they lead to non-linguistically performed practices that function as part of the audition dispositive (Jager and Maier 2016, 132). They therefore contribute to understanding the kind of musicianship Panel Members are looking for. I will discuss these practices in relation to the choice of tasks and the active role of the Panel Member in the role-play.

Choosing between Scenario and Role-Play Options

PM7 recounted one example of choosing between Scenario options. As well as 'Cat and Mouse' and 'Train in a Tunnel' there was the option of a poem called 'The Sea Bear' which contrasts calm and stormy seas. As PM7 recalled:

PM7: And we thought, if we tell her the sea is like a hibernating bear we'd get really lovely flowing arpeggios, but we already knew she could do that kind of thing, so we wanted to see if she could do something a bit more angular, a bit more 'out there' ... If I remember correctly it was the mouse, rather than, rather than the train, to see if she could scamper a bit, something like that. (Int. 5/540-7)

Earlier PM7 had described this candidate as a ‘bit of a manic pixie dream girl, ... and the unaccompanied folk song played into that impression I had of her.’ (Int.5/538-40). This was a conscious characterisation of a candidate’s personality, supported by musical evidence (the unaccompanied song), leading to a Scenario chosen deliberately to challenge the candidate to show a different character.

PM6 described a similar process:

PM6: I think if we’ve seen a lot of one mood in the choice of pieces hm then maybe choose one that hm, that, that’s different, something different. So the two scenarios do ask for, well one’s quite scurrying and playful and the other one is a little bit like, you could do smoother transitions, big swells, hm, and how we would deliver those and move it in and out... (Int. 4/469-474)

Other Panel Members did not give such clear rationale for the choice of Scenario, and other factors were also mentioned. For example, PM4 indicated that the poetic language of the Sea Bear scenario might present difficulties for a candidate whose first language was not English. There was also an element of ‘gut feeling’ in the choice of scenario:

R: On what basis do you make that decision between two scenarios?

PM2: Interesting point. What we fancy! I think for me what I feel comfortable about pitching.

PM1: Yes, I feel exactly the same. (Int. 1/304-8)

However, when it came to the choice of Role-play PM1 put the rationale for choosing between the different client options very directly:

PM1: If someone is quite loud or a dominant presence we might give them someone quite gentle to see how, can they change their personality to.... If someone’s a kind of frightened mouse we might give them somebody who’s a bit more energetic and lively and busy and unpredictable to see how they cope with that. (Int. 1/247-252)

PM1s way of thinking was also expressed by other Panel Members:

R: *I mean, thinking of the scenario and the role play, are there choices here in terms of what scenario or what role play you give, and how do you come to that choice?*

PM6: *Hm. Something that would challenge them, perhaps, so hm if er, if something happens perhaps at the beginning of the audition where you think, ooh, perhaps they might be a controlling character, or a dominant character, just as a person... (Int.4/352-9)*

And:

PM4: *Yes. Because that was somebody I think who was rather kind of 'up' and kind of very cheerfully presenting and rather hm... Yeh, a bit bright and breezy and I wondered how she would be with someone who was low, and if she could hm,*

PM5: *So in a way you're trying to find a, an opposite to how they've presented generally, to see if you can extend their... expression*

PM4: *... range of expressiveness, yeh. Yes. (Int. 3/315-322)*

PM1 used 'we' in relation to the choice and other Panel Members confirmed that the decision about options was agreed jointly by e.g. writing notes to each other during the audition. As with PM7 and the 'manic pixie dream girl', an assessment of candidates' emotional range was made based on their earlier musical presentation, leading to a choice of role-play intended to challenge this presentation.

How candidates' musical presentation influenced this choice was only partly clarified by what Panel Members said. Most referred implicitly to first and second study pieces, but PM3 indicated the importance of candidate's unaccompanied song:

PM3: *But if they're not so connected in themselves to their voice, I think that was quite noticeable. Hm. Perhaps, perhaps how they support their voice, for example, so not just the connection but whether they are able to use the internal stuff to keep the sound going and to change the quality of the sound as well. That then, if you have someone who was particularly reticent or timid person in the other tasks, that then might inform the role play that you give them to challenge them and try to bring something else out. (Int. 2/191-199)*

PM1 also noted other, non-musical behaviours such as a candidate who wanted to present tasks in a different order to the usual format:

PM1: And if they walk in taking that kind of 'Right, I'm here and I'm in charge.' (thumps table) sort of personality, we need to feed elements into the audition where they are, we need to see if they have a softer side which can cope with someone else's vulnerability. (Int.4/384-8)

It is clear that the options available in these tasks are deliberately used by Panel Members to test for range and flexibility in a candidate's expressive or interpersonal responses. The choice is based on an assessment of candidates' performance earlier in the audition as well as possibly other non-musical behaviours and is carried out alongside an assessment of their performative musical skills. PM1 uses the word 'personality' to encompass these characteristics and evaluating these is seen as both possible and necessary as part of the audition. This is further evidence that the musicianship involved in music therapy auditions includes music therapy specific aspects that are distinct, and distinguished, from performative musical skills, and belong to a different discourse. They are nevertheless clearly understood by Panel Members as musical qualities that belong in a musical discourse.

Challenging Candidates through the Role-play

Not only did Panel Members choose a client type (age, character, difficulty) that they thought would challenge the candidate, but they also developed this character within the role-play to pursue this challenge. This could include both musical and relational challenges. PM1 described testing a candidate's aural skills during the role-play:

PM1: If I notice something's not going on I might try to make it happen to see if they respond.

R: Such as?

PM1: Er, well, if I'm playing a note, if I'm playing an E, an A and a G and then they're playing a note that's completely different to the note I'm playing then I might pursue that to see that they're on the same, or different pitch to me. (Int.1/448-455)

PM2 followed on in the same interview to give an example of a relational challenge:

PM2: But also, yeh, quite often I will sometimes hang around in a particular place just to see if they'll change or catch up, and then if they're too close, if they're too kind of 'Eugh!' (intense facial expression), you know, I suppose you go back to the kind of techniques that we teach, that Wigram noted and other people have noted, so, if they're mirroring the whole time then I will leap away, and will they leap over to where I am... (Int.1/479-486)

PM2 is speaking metaphorically about musical interaction: to 'hang around in a particular place' is to continue playing musically in a particular way, and for the candidate to 'change or catch up' is to respond to the Panel Member's way of playing. The reference to Wigram is to a music therapy theorist (Wigram 2004) who presents a taxonomy of interactive musical techniques, of which 'mirroring' is a basic example. PM2 is expecting candidates to have some knowledge of possible music therapy approaches.

In fact both these examples are relational in that, by responding or failing to respond to the Panel Members choice of notes or way of playing, the candidate is tested as to whether they are listening and attempting to engage with the Panel Member/client. But both are carried out through musical interaction, without words. The choice of challenge may be chosen based on what has been observed earlier in the audition, as when PM7 said:

PM7: And I sang a phrase but it was quite loud and I used quite a harsh tone because I wanted to see, we hadn't really seen much of a loud or perhaps a slightly more aggressive side to her and I wondered if it was there. (Int.5/558-561)

PM7 also justifies this intervention from her own clinical experience: 'And it wasn't an atypical presentation. There are plenty of people with dementia who display quite aggressive tendencies' (Int.5/572-3). Other Panel Members also mentioned drawing on their clinical experience to create their role-play character. This practice helps form the role-play task as an evaluation of emotional as well as performative musical capacity.

PM7 also prefaced the above description by saying ‘And then I was a bit mean to her...’ (Int.5/555-6). This may suggest that the shift from performance oriented to personal/emotional testing here is difficult for Panel Members, and the remark reveals PM7 is aware of this. PM2 also noted something awkward but necessary about this aspect of the role-play task and a discussion followed with PM1:

PM2: I know there are two things that PM1 has touched on that I would heartily reinforce: one, that idea... and it’s quite hard to do, particularly I think with my personality, allow myself to be influenced by what they’re doing. So I think, I think that’s almost like a specialist interview audition thing that we bring, it’s like yeh...

PM1: It’s hard, though, isn’t it?

PM2: Yeh, it is hard.

PM1: You almost don’t want to be, but... it’s bizarre, because I want to help this person get into the School.

PM2: Well I think there’s a power dynamic as well, isn’t there? ‘I am the professor.’

PM1: Yes, there’s definitely that, so I have to force myself.

PM2: So to go along with it [candidate’s music] is quite useful. But also, yeh, quite often I will sometimes hang around in a particular place just to see if they’ll change or catch up... (Int.1/467-486)

PM2s use of the phrase ‘interview audition’ indicates a pull here towards a different discourse strand: in many interview contexts a problem scenario is a standard task, but in a musical audition this is unusual.²⁴ Again this shows how the First Stage musical audition is already involving assessment of personal suitability through musical means, before the Second Stage interview. How a candidate responds to role-play challenges is significant in the assessment, as PM7 confirmed:

²⁴ A near comparison is the ‘orchestral excerpts’ task in an orchestral audition, where candidates are asked to play any one of a list of orchestral solos at the request of the panel. Such auditions are not otherwise interactive.

PM7: And what happened was that sh- she, it threw her. She kind of froze and she didn't know what to do and she started giggling, and then eventually did play something, but I had to give her a lot of help. (Int.5/561-564)

This candidate was put through to interview, but PM7 added a note to the report to say that 'the clinical improvisation was difficult... and actually it would be useful for that to be discussed at interview.' (Int.5/583-5 – see also 'Deferring the Decision' below).

Coaching Candidates

'Coaching' describes cases where Panel Members invited candidates to make a second attempt at a task, with or without additional advice. It occurred only in relation to the Fixed Tasks (sight-reading and keyboard harmony). PM6 commented on PM1:

PM6: (Looking to PM1) You asked someone to do the sight-reading a second time and the playing Happy Birthday by ear a second time. Just to give that extra time, yes we can see there's a process is going on and actually second time around hm she, this candidate made, did add... She needed a first time to pick out the melody and the second time to get the harmony, so there's just pace, a different pace. (Int.4/203-8)

One reason given for this was to reduce the impact of performance nerves or panic:

PM1: But I tend to just ask someone to do something again if, they look alarmed I might just say 'I just want to hear that bit again, I'm not sure that you...' so they understand they're getting an opportunity, they're not getting grilled again, there just getting another opportunity to work it through. (Int.4/233-7)

The avoidance of coaching in other tasks was commented on too. PM4 (quoted above) wanted to ask a candidate to attempt the Scenario task again, to convey a frightening moment in the narrative, but did not do so. And PM3 noticed that few candidates used their first study instrument in the role play, reflecting that this could have been encouraged:

R: So for all candidates, the instruction for that task [role-play] is that you can use all the instruments including your own first study?

PM1: Yeh.

PM3: Yeh.

PM1: Though they are given that, but again I

PM3: But I think that could be made more explicit, I think personally at least. Because I know that I wasn't as explicit as I would have done if I had thought about it.

(Int.2/153-1160)

Verbal instruction notwithstanding, the simple presence of percussion instruments and a guitar for use in the role-play provided a non-linguistic cue that could have been interpreted by candidates as an expectation that these were to be used. Panel Members may not have felt they needed to hear candidates use their first study in this task, but PM3 appears concerned that this was an opportunity missed in at least some cases. At the very least practice was inconsistent on this point.

One interpretation is that the relational musical skills being tested in the role-play do not depend on candidates using their first study. A kind of generalised or transferable musicianship may be involved that could be shown on a range of instruments or voice. Candidates were not criticised for avoiding their first study in the role-play, although some were criticised for not using their voice. On at least one occasion the role-playing Panel Member directed a candidate (while in role) to play their first study, perhaps to gauge their response to a demand, but also perhaps to give the candidate an opportunity to show how they might use it. The inconsistency here remains puzzling.

3. Reasoning about Candidates' Performances

Panel Members were also involved in reasoning with each other about candidate's performances after the candidate had left the room in order to come to an evaluation. The kinds of argument used reveal something about the underlying qualities being assessed, which are assumed here to be aspects of musicianship if for no other reason than that they are assessed in the context of a musical audition. These will be discussed in relation to the prepared pieces, fixed and unprepared audition tasks in turn. However, Panel Members also used candidate's application forms in their reasoning, referring to these as a CV. This is discussed first.

Use of the Application Form/CV

Candidates' application forms were provided to Panel Members, suggesting (as PM2 observed) that this information could inform decisions made. The form included the candidate's personal statement and information about their previous study and work experience. Most references to using the CV were to confirm things already obvious (as when PM1 noted a candidate's lack of technique, explained by it being ten years since they had had lessons). On others it allowed Panel Members to make allowance for declared health conditions or disabilities in assessing candidates.²⁵

On at least one occasion a candidate's personal statement appears to have influenced Panel Members' decision on the grounds that it did not show sufficient knowledge or commitment to music therapy:

PM5: Well, one of them who was incredibly good at playing the piano, the personal statement didn't have much information about his motivation to become a music therapist at all. He talked about becoming a concert pianist and wanting to do that. So that informed how we felt about what was on offer. (Int.3/410-414)

This is a further indication that evaluation in the First Stage Audition is based on more than performative musical skills.

Reasoning about Prepared Tasks

When asked about how the different tasks were used in evaluating candidates Panel Members tended to move over the prepared tasks quickly, or even start with later tasks in the audition. The four prepared tasks (two on first study, one on second, and the unaccompanied song) easily took up a third or more of the audition time but did not occupy anything like this in the interview discussion. PM3 expressed this, saying:

PM3: So you've got the standard test of their musicianship on their instruments, first and second study, I think then moving on to almost things that you would, that I ... would expect to see used or have known to be used quite a lot in music therapy session. (Int. 2/126-130)

²⁵ Although not mentioned in interviews, the form also indicates if special provisions have been requested e.g. candidates with dyslexia requesting printed tasks be on a coloured background.

The 'standard test' here echoes PM4's description of the prepared tasks as 'traditionally audition like, come along and play your instrument' (Int. 1/115-6). Such language has the effect of out-sourcing evaluation of these tasks to an established conventional discourse that does not need further explanation or justification, before 'moving on' to the more music therapy specific tasks. PM2 expressed what was valued in the repertoire performances, focusing on emotional engagement with others, something relevant for music therapy practice too:

PM2: A piece of Beethoven isn't just about can you get from bar 1 to bar n. What's the feeling in this piece? What's the composer trying to express in this piece? And I think that's always really telling. Hm. It's really, really useful. Are these people emotionally engaged? Are these people able to share that emotional engagement with others?

(Int. 1/178-184)

PM7 conveyed something similar after praising a singer with limited training for having 'thought about every word as she sang it' (quoted above), drawing a conclusion about a candidate's music therapy specific skills. PM7 reasoned that it 'means she's able to understand the emotions that could be present in the music, which means probably that she's got the ability to hear that in somebody else as well, and therefore that she's able to respond to whatever it is she hears.' (Int. 5/481-5)

It is significant that this comment was about the unaccompanied song performance. This task was particularly referenced in assessing how a candidate engaged with others. PM 4 observed:

PM4: Well I think sometimes people... are surprisingly engaging in something they are not presenting as their main thing. So hm, sometimes the folk song really shows a lovely voice that someone didn't, who didn't present themselves as a singer.

(Int. 3/230-3)

This could also be true for a candidate who performed as a singer:

PM2: Singing's such a complex emotional performance instrument and, you know, we've had a situation this morning where we spent time going 'What is going on

technically with that person?’ And they physically changed their sound in the folk song

PM1: It made them a much better, more engaging singer, didn't it? (Int. 1/189-195)

PM6 referred to candidates' interpersonal communication with their accompanist, something that was mentioned in some Audition Reports (discussed above) but otherwise only referred to in relation to unprepared tasks (discussed below):

PM6: I found myself looking at err just physically how comfortable somebody is, whether they give eye contact, whether they, notice if they look at their accompanist for a cue, or to give a cue, something like that. Hm. And the emotional investment in their playing more, I guess. (Int.4/605-611)

The prepared tasks appear to be primarily intended to demonstrate conventional music performance skills. However, Panel Members were also alert to music therapy specific aspects of performance musicianship. This was particularly evident in relation to the unaccompanied song task, where the discourse tended to shift from one of technical or expressive excellence towards one of interpersonal engagement regardless, or in spite, of formal training.

Reasoning about Fixed Tasks

I describe the Sight-singing and Keyboard Harmony tasks as 'fixed' tasks both because the same task was given to every candidate (unlike the choice in Scenario or Role-play tasks) and because they give more limited scope for interpretation, compared to the freedom available in the unprepared tasks. They are unprepared tasks too, in that the melodies given for sight-singing or harmonising were not known to candidates in advance.

The sight-singing task provoked some disagreement between PM1 and PM2 but allowed PM2 to argue for its value:

PM2: I, I think the sight singing and the Happy Birthday...

PM1: Happy Birthday's good. I don't think the sight singing is. That's worth saying.

PM2: I think they are two different ways of showing musical literacy and how do you... actually for me I think the sight singing is useful cos it's like how do you

visualise and embody music that's coming from elsewhere. Not just off the page, which is what that experience is, but if you've got somebody singing a particular pitch, a client singing a particular pitch, how do you understand where that is in relation to where you are, and then how you encompass that. So we get, so we had someone who really struggled with the sight singing this morning, was doing lot of scales up and down stuff, you know, think about pitch range, think about what interval is that. So I think some of that is really useful. And it's a good test. (Int.1/198-215)

This discussion illustrates one difficulty in assessing candidates: how do tasks in an audition relate to *what a music therapist actually does* (WAMTAD)? There is a sense of PM2 struggling to justify sight-singing, but arguing that it *can* show something relevant to music therapy practice that would be hard to test in other ways. Whether reading staff notation is strictly necessary for music therapy practice is a bigger discussion not developed here (but see T2s comment in 2.4.2 above).²⁶

The keyboard harmony task was less contentious. PM6 and PM1 (as well as PM2) argued for its usefulness:

PM6: So picking out a melody and harmonising a melody, hm, well that feels quite crucial to being a music therapist if you want to follow on from some-, somebody's initiated a... (Int.4/139-141))

And:

PM1: we ask them to provide some harmo-, some harmonic accompaniments to the tune [name redacted], and some of them have not really done this before, but we could really hear how their ears were leading them and they did rather well. And other people who obviously have done this loads of times and were just playing it, and it was, it was, it worked but I didn't get a sense that they understood why it worked. [Laugh] Do you see what I mean? (Int. 4/126-132)

²⁶ University of South Wales programme now state on its webpage: 'The reading of musical notation is not a requirement on this training' (accessed 27/8/2022).

One thing valued in both tasks and hinted at in PM1 and PM2s comments was candidate's capacity to persevere. PM1 notes candidates' 'ears leading them', and PM2 noted that:

PM2: Because most people, even if they know they're mangling it, it doesn't sound right, most people are actually have the, not perseverance, can push on, you can see them having an emotionally difficult time. But that's quite use..., it's got a subtle different element in there. (Int.1/211-215)

Here, as in some other tasks, candidates' capacity to cope or keep going in spite of difficulties appears to be valued for its own sake, even if clearly struggling. This contrasts with common ideas of a musical audition, where ideas of 'perfection' are more dominant, and mistakes, while they may be treated sympathetically, do not win prizes. This suggests another possible contrast between conventional and music therapy musicianship, with music therapy musicianship being more like *seamanship* (riding the waves) than *craftsmanship* (producing a finished object to a high standard).

Reasoning about Unprepared Tasks

The unprepared tasks (Scenario and Role-play) were likely to be least familiar to candidates. Indeed, it is very unlikely candidates would have encountered such tasks before, let alone in a formal audition context, unless in their own preparation for this audition. Information about these tasks was available on the School website and sent to candidates in advance (see Appendix 5). Panel Members also introduced these tasks to candidates verbally. This wording was not standardised, but typically before the Scenario task a Panel Member would tell candidates that they could use the piano freely to convey the story, including playing atonally, and that correctness of harmony was not required.²⁷ As PM1 put it:

²⁷ The descriptions of typical wording about the Scenario and Role-play tasks are based on my own previous experience of auditions as a Panel Member working with different colleagues.

PM 1: I think what it [the scenario] is there to do, though, is to try to, and this why we say this is not about playing, you know, formal harmony, this is about seeing if they can be a free player. (Int. 1/375-7)

Similarly, before the Role-play task, as well as indicating the age, needs and setting of the client the Panel Member would be role-playing, the Panel Member would indicate that the candidate could use a range of instruments provided, the piano, their own instrument or voice, and should aim to respond musically to the client. PM4 referred to this:

PM4: Well, I think with the, with the role play, when we instruct people we ask them to respond... I'm not sure how much I used the word 'support' today, I probably used 'respond', 'interact with'. Hm. I think we want to see that people have got an idea of listening and responding but also supporting. (Int. 3/350-354)

Such language from the panel can be seen as an attempt to shift the musical and non-linguistic discourse away from conventional ideas of musicianship in these tasks. How much this helped candidates is unclear, but it does reveal something about how Panel Members may have reasoned about candidates' performance. PM4 said of one candidate:

PM4: That it was all a little bit held in, a little bit underdeveloped, hm, yeh, in the scenario (?) there was a bit of change in the middle, it could have been much more dramatic contrast without any technical issues at all. Hm. And that's where people could be really quite dramatic and just stop, or plunge their hands down the bottom of the keyboard and create a dark discord, or just a cluster, hm, and she didn't go to those kind of imaginative areas... (Int. 3/492-499)

A discourse of expressive or dramatic freedom is drawn on here, and deliberately separated from a discourse of technical skill. PM2 also indicated that a high standard of improvisation was not expected (a 'low bar'), but rather a willingness to be free:

PM2: I think the scenario and the role play are really interesting because they are quite forced in some kind of ways. But they are, they are again, you've sort of got a fairly low bar with them, I suppose, but you've got an understanding of

what people are prepared to do. Because I think they are both things that people in hm, what's the word when its about a situation you haven't been in before? A novel situation, and hm, and it's to see how they roll with that. And you can see some people being completely petrified by that idea, and some people are very happy to just go for that. (Int. 1/232-241)

There was recognition that improvisation was unfamiliar to many musicians, especially from more recently qualified Panel Members such as PM7:

PM7: I wonder if that's the case for a lot of people who come here. And so hm... But then that has an implication that we wouldn't, that we er, that we expect them to be er more of a rounded article actually in their prepared pieces and for the improv we're prepared to cut them a bit more slack. But I think, that- But I think that's the case, I think that's the experience of a lot of music therapists in training. That's the most radical part of the training. (Int. 5/682-8)

It is striking that the discourse of conventional musical standards persists even in the attempt to escape from it. A 'low bar' must be set, or 'more slack' must be cut, in order to allow the discourse of freedom a place. This may be more acutely felt in an elite conservatoire setting, but is likely to be the case in other music therapy trainings too.

It was in comments on Role-play task, and in particular the body-language and interpersonal skills of candidates that Panel Members could escape the discourse of conventional musical skills most clearly. PM3 said of one candidate:

PM3: But when they did the role play it just for me felt like it was so misaligned with what music therapy is that I felt I think they need to go and do a little more research about what being a music therapist was, because it felt they were too intrusive in the role play, it felt they were leading too much as well, and they weren't really responding to the social cues and the body language cues that they were receiving from the other person. (Int. 2/442-8)

Interpersonal skills such as reading social and bodily cues are here included within a discourse that involves music ('leading too much' is presumably musical leading) but which does not depend on conventional musical skill for evaluation. PM3 was referring

to a role-play in which PM1 had participated. PM1 described how she had tried to communicate non-verbally to the candidate that they were playing too close physically, and they had not responded:

PM1: No, a flinch, or a kind of you know, a backing off of some form, I mean if someone does that to you on the tube you kind of think, Oh, Ok, maybe... But for someone not to notice that, that says a huge amount to use, that might not necessarily be a musical skills thing but its, it's an interactional skills thing which you might not pick up if you're just talking to someone. So it's a really important part of the audition. (Int.2/94-100)

PM3 linked this directly to assessment of suitability as a music therapist:

PM3: Yeh, but as the day went on I was like, that to me, to me at least that told quite a lot about how they would perhaps be in the future in an interaction. (Int.2/110-112)

The role-play was decisive in this case, although there were some reservations about this candidate's second study performance too. Here and in what PM3 said above, candidates were advised to find out more about music therapy practise before applying again. However, this may not be a simple thing to ask of candidates given the challenging shift in discourse (or way of thinking) that Panel Members appear to need to make in order to assess candidates on this task, especially if candidate's musical training or experience has been formed by a conventional discourse of musical performance skill.

4. Making Decisions

Panel Members' reasoning led to a decision for each candidate. As noted earlier, the Recommendations printed on the Audition Report form were not used to the full (e.g. no 'Outstanding' recommendations were made) and in at least one case this box was left blank. Often 'Invite for interview' was written at the top to indicate accepted candidates or 'Recommendations' (with feedback) for rejected candidates.

Interviews with Panel Members, however, revealed something more about the decisions made. In addition to 'Invite for interview' (corresponding to formal outcomes of Very

Good, Acceptable or Could Consider) and Reject (already available on the form), Panel Members also talked about two other kinds of decision: 'Deferring the Decision' and 'Try Again Next Year'.

Deferring the Decision

'Deferring the decision' describes cases where Panel Members put a candidate forward for the Second Stage Interview because they felt unable to reject them on musical grounds, but nevertheless had reservations about their suitability to train. They may have felt constrained here by the statement on the School's website: 'No candidate can enter the programme if he/she fails to satisfy the audition panel on *purely musical grounds*. Those who pass the musical audition proceed to the interview.' (Appendix 5, emphasis added.)

One Panel Member described the 'Deferring the Decision' dilemma:

PM1: So we might have somebody who did a really fantastic performance, but then, and was engaging and performed well and had some emotional literacy with their understanding of the piece, but then they did a role play where they completely... they just weren't, you know, particularly inspiring or competent, or they were a bit overbearing, and we would go, well, how do we, how do we weight one off the other? Do we ask this person...? I mean some people were just clear. They did everything pretty well, and we thought, Yep, they seem Ok. We can't decide if they're suitable as people, but that's for the next panel to decide. (Int. 2/566-576)

Or PM7:

PM7: We've put her forward for interview because, just considering her playing she passed. And that's what we're here to do. So hm we, we kind of said to ourselves, 'Ooh, not sure if she'll pass the interview.' But that's not for us to decide. (Int. 5/661-4)

Panel Members could convey their reservations to the second stage interviewers, who would have the Audition Report form available to them. PM7 referred to a musically

strong candidate who had revealed mental health difficulties in her application, leading PM7 to challenge her in the role-play task by playing aggressively:

PM7: And so that's one of the reasons I tried something that was more aggressive and it was, that was difficult for her to get in touch with. So what we wrote down is that actually for the most part she was very good, but the clinical improvisation was difficult for this reasons and actually it would be useful for that to be discussed at interview.

(Int. 5/580-5)

These examples reveal a misalignment or overlap of discourses of evaluation. While the First Stage Audition is presented through a discourse of musical performance skills, in practice a music therapy specific discourse is also drawn on which brings personal emotional capacity into the domain of musical discourse. However, Panel Members may feel limited in how they can use this discourse to reach a decision, and so pass candidates on to the Second Stage interview in spite of reservations. This may account for the relatively high proportion of candidates put forward for interview (22 out of 29 who attended for audition).

Try Again Next Year - TANY

'Try Again Next Year' is used here to describe cases where the panel were sympathetic to a candidate but decided they were not yet ready to go forward to interview. This was most often used where the range or level of instrumental skills shown at audition was limited, especially piano:

PM6: Maybe to spend another year getting lessons, hm, practising and developing whatever... I mean some of the candidates today we've recommended to work another year on their piano skills. Hm... and then reapply. (Int. 4/98-101)

Behind this, however, was an expectation that candidates would be at a suitable level on their first study to benefit from lessons with a conservatoire teacher:

PM1: By the looks of the paperwork, they hadn't actually had any lessons in this instrument for over ten years. And you could hear it in their playing. There were huge gaps in their technical ability, in their way, you know, their whole

technique was patchy and inadequate. And I, I think we said, I said, you know, they're not going to cope in their principal study lesson. (Int. 4/88-94)

Or at least that they had achieved some recognised level of formal knowledge or skill:

PM4: But I do think he would need to study music a bit more formally at undergraduate level, really, in some way. It could be a very popular music course, it wouldn't have to be a degree, but at that sort of level, to spend more time having some teaching prior to doing this training. (Int. 5/313-318)

These examples reference a discourse of musical skills, taken to include popular music as well as classical, directed to performative ends. This is seen as necessary (if not sufficient) for music therapy training, suggesting a significant overlap (or tension) between performance and music therapy specific discourses about musicianship. Does the formal learning PM1 and PM4 recommend belong to a performance discourse (principal study lessons) as PM1 indicates? Or to a music therapy specific discourse that involves the training as a whole, as PM4 says? These discourses can be seen as vying for priority in Panel Member's language.

On a few occasions recommendations included further experience of working with vulnerable people:

PM1: And it might well be their lack of musical maturity and engaging maturity musically, not necessarily in years, but it might be they haven't had any experience with vulnerable populations, and so we recommend they go away and do that. (Int. 1/599-602)

PM1s idea of 'musical maturity' is not made explicit here but is linked to experience with vulnerable groups, something candidates are advised to have before audition. This need not be musical experience *per se*, but PM1 sees this as feeding into a 'mature' musicality.

While in the first case Panel Members are drawing on a conventional discourse of musical skills (even if piano focused), in the second case a discourse of music therapy specific skills is active to support reapplying (rather than outright rejection). Here the

overlap of discourses is more helpful in reducing the proportion of candidates put forward.

5. *Reflecting on the Audition.*

Panel Members were invited to comment on the audition process and changes they might like to see. Two kinds of criticism predominated, one directed at the appropriateness of the task for music therapy, and other at the accessibility of the audition to non-classical/non-pianists. PM1 was the most vocally critical of the audition, and so PM1s comments may not be representative of panel members generally.

Appropriateness of Tasks

PM1 questioned the value of the Sight-singing and Scenario tasks:

PM1: And I do remember that the sight-singing for instance, I'm not sure that we need that. I don't know why we need to have, as a music therapist. I've never had to sight sing at all, [laughs] as a music therapist. I've never had to look at a piece of music and sight sing. (Int.1/144-8)

PM1: I mean there's never a time as a music-, again as a music therapist when I've read a scenario and I've had to interpret it on the piano, you know. It doesn't happen, you know. (Int.2/308-311)

PM1 criticises these tasks for not being WAMTAD. But in relation to the Scenario task PM1 also questions how the task is presented:

PM1: We say things like, now this can be as expressive and as free... and then (?someone's?) going 'dum-di-di dum di-dum di-dee' You know, they're just playing, they're on automatic pilot and they're kind, you know... And I wonder how much people can listen and take in when they're dropped in it in an audition. Because we do kind of drop people in it spontaneously. And I don't know how useful that is about showing someone's genuine creativity. (Int. 2/300-307)

It may be that the power of the conventional musical audition dispositive makes it just too hard for many candidates to feel free enough to show the creativity being asked for (see also ES5s comment on the 'Unsatisfactoriness of Auditions' in 3.5.4 below).

Regarding the second problem, it can be argued that a test can still be useful for what it shows, even if the task itself is artificial. (The Highway Code exam is artificial, for example, but is still used in testing driving skills.)

Accessibility of the Audition

PM1 was also very aware of the impact of the audition requirements on the range of musicians who can be accommodated:

PM1: But anyway, I think, I think my main frustration with the tasks is that they're not welcoming to non-classical people, and that we don't, and that some people don't even get through the door that we could do with seeing, particularly men, particularly non-classical players, and I think there's a, the classical, the idea of classical music is used as a barrier to keep hm unsuitable people out. And I have a problem with that. And having just done a workshop with people on another course in a different part of the country, I saw such a diverse range of musicians, folk musicians, all sorts of different people who I think we would have loved to have had here, but the fact is that we have this barrier that they have to play a piece of 18th century, or 18th to 20th century music, and it's, it's... unless you're quite bold and going, well I'm a jazz musician, I'm going to go for it, we don't invite anyone else, we don't welcome with open arms. (Int. 1/275-288)

PM4 and PM7 discussed a self-taught candidate at length, who was eventually rejected. They commented:

PM4: But I think I feel it's sad. Because it would be nice to be able to offer a place to a self-taught musician who's so enthusiastic.

PM7: Yeh.

R: What would need to happen for that to be possible?

PM4: He'd need to do some more formal- he'd need to do some formal study.

(Int.5/297-302)

Diversity of music therapists and trainees is a live issue in the profession at the time of writing (see e.g. Langford, Rizkallah, and Maddocks 2020) and is discussed further in Chapter 4. Here, it can simply be observed that the predominantly classical and formal

nature of a conservatoire (and advanced music education generally) is still experienced by Panel Members as limiting this diversity. The reference to ‘18th to 20th century music’ has since been removed from audition information, and the audition process is under active review. But it would be naïve to assume that the Guildhall School music therapy programme is the only one to feel the impact of what are still widely influential features of advanced music education, or that this can be easily remedied. Alvin’s view that music therapists should be ‘fully trained and experienced musicians’ (Alvin 1966, 162) is still reflected in how Panel Members justify their expectations of musicianship, as PM7 indicated:

PM7: I think in, in- you know, in theory if we are, if we have the potential in our role as music therapists when we’re qualified and out in the world to work with anybody of any background, of any musical ability, why shouldn’t we be the best and most rounded musicians we can be? And it doesn’t mean we need to be the perfect package when we’ve finished because of course everyone continues learning over time, but what... you know, I don’t think it’s unreasonable to, to require quite a high and rounded level of skill to begin with, in order to be able to attempt to master as much as possible. (Int.5/319-327)

PM7 illustrates a dominant UK music therapy discourse of elite or highly skilled (and often classical) musicianship, possibly linked historically to establishing a professional status for music therapists (Barrington 2005). The comments of PM1 and PM4 show this discourse is being questioned but is still not easy to move beyond.

Summary

The interviews with Panel Members have shown some of the different discourse strands involved in evaluating candidates at the First Stage auditions, and the shifts made between them. Three main strands are:

- A dominant discourse of performance skill, influenced by a conservatoire paradigm, which includes e.g. seeing auditions as a test of technical/expressive competence, the expectation of greater skill on a ‘principal study’ instrument or voice, and evaluated through performance of repertoire (1st and 2nd Study and Unaccompanied Song tasks);

- A subsidiary discourse of music therapy specific skills that includes e.g. versatility across instruments and voice, relational skills in musical interaction (including body language), and the communicative/expressive use of compositional musical resources, demonstrated especially through improvised tasks (Scenario and Role-play tasks);
- A discourse of personal qualities such as emotional flexibility/range, and capacity to cope with difficulties or challenges, that is present in some form throughout the audition, though most evident in the unprepared tasks (Scenario and Role-play).

Some observations can be made on how these discourses are combined with each other and with non-linguistic behaviours to construct the audition dispositive:

- There is a shift from evaluating performance skills (in prepared tasks) towards evaluating music therapy specific skills in later parts of the audition, with the Unaccompanied Song marking a pivotal point in this process, where both technical/expressive skills and versatility/interpersonal communicative skills are active, independently of technical skill;
- There is a shift from evaluating *possession* of technical and expressive skill (shown in prepared tasks) to the imaginative/relational *use* of such skills in the unprepared tasks (Scenario and Role-play), again independent of the level of technical skill involved; success in one does not in practice correspond with success in the other, so both kinds of task have a role with different criteria operating in each;
- There is a shift from a candidate-led approach in the prepared tasks (where candidates choose repertoire and instruments to *demonstrate* their skills) to a panel-led approach in the unprepared tasks where the panel choose a Scenario and Role-Play task to *challenge* the candidate's emotional as well as musical capacities (e.g. resilience, flexibility, relational awareness and response to difficult emotions); this choice is based on an evaluation of the candidate's prepared pieces (and possibly other behaviours) and is achieved through *musical* means;
- There are shifts and also tensions between assessing the musical skills candidates already possess and assessing their emotional capacity or readiness to use what the MA programme offers; this is evident in the coaching offered in

fixed tasks where candidates' capacity to cope with challenge *and* to use help where offered assessed (alongside musical skill); it is also evident in relation to candidates' understanding of 'what a music therapist actually does' (WAMTAD), with some rejected candidates being advised to explore this further before reapplying.

Interviews with Panel Members suggest there is more going on in the First Stage Audition than an assessment of performative musical skills alone, with music therapy specific skills also being actively tested and evaluated. A performance discourse is most active in relation to prepared tasks while a music therapy specific discourse is most evident in unprepared tasks. However, a discourse of personal/emotional capacity is also active throughout. A graphic representation of these discourses and how they contribute to the audition is shown in Figure 3.12.

The personal/emotional capacity discourse interacts with other discourses, and movement between them is not always smooth. Panel Members still prioritise performative musical discourse at the First Stage Audition and often refer doubts about personal/emotional suitability (as revealed musically) to the Second Stage Interviews, sometimes with a comment on the candidate as observed at audition. They are also inconsistent in the use of coaching in unprepared tasks. The institutional discourse of the First Stage Audition as a test on 'purely musical grounds' (understood as performance) may act here to constrain Panel Members' possibilities for action, and so the discourse of personal/emotional capacity (understood as another kind of musical discourse) is partly disguised.

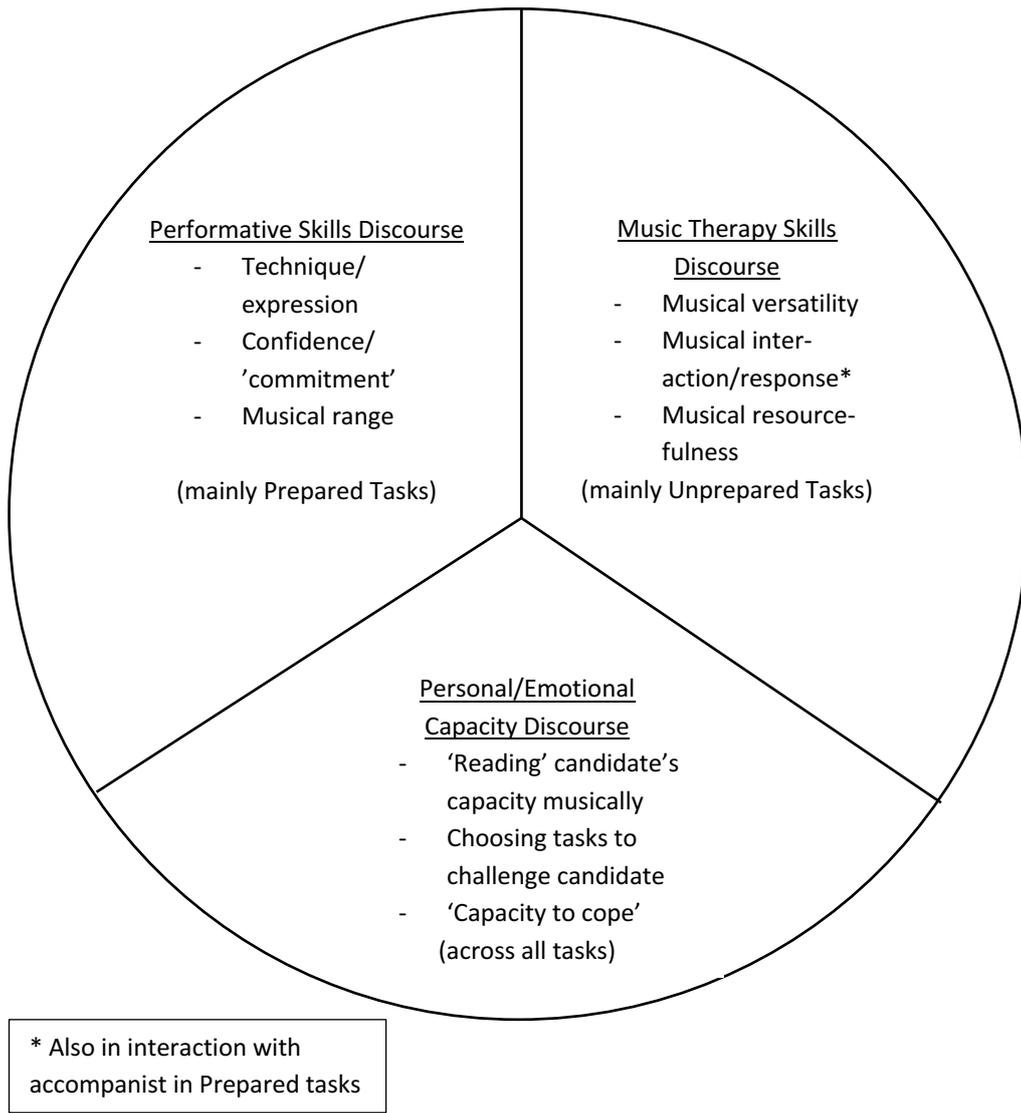


Figure 3.12 Three Musical Discourses of the First Stage Audition

3.5.3 THE SECOND STAGE INTERVIEWS

The selection process did not end with the First Stage Auditions. Successful candidates were invited for a Second Stage Interview a few months later. Only following this interview were they informed of the final outcome of their application.

The Second Stage Interview consisted of three parts held over one day. Two were individual hour-long interviews, one with the Head of Training and a similar interview with an external psychotherapist. The third was a group musical audition involving candidates in group musical audition facilitated by an experienced music therapy tutor. This is described to candidates as “an opportunity to assess applicants’ patterns of relating in peer groups and also provides a helpful opportunity to reflect on a challenging process.” (GSMD 2019)

The individual interviews were scheduled in the earlier part of the day with the Group Musical Audition at the end of the day. Candidates typically had a three-hour gap between the first two interviews and shorter but variable gap before the group audition. Unlike the auditions the interviewers did not meet each other during the day as each had a separate schedule of interviews. The Group Musical Audition facilitator was only present at the end of the day, once other interviews were completed. Four interview days were held over two months (January to March) with 5-6 candidates on each day (see the audition timeline 3.3.2).

Unlike the First Stage Auditions no written report was made of these interviews. As no other programme at the School used such an interview process no standard School form existed. Instead, the Head of Training met with the other two assessors to discuss candidates and agree an outcome for each case. These meetings took place at the end of each day either in person or by telephone and could take several hours (something the assessors remarked upon in their research interview). The Head of Training used these discussions to make a final decision, which was then communicated to candidates.

Participants and Data Collection

As with the auditions it was judged unethical to observe these interviews or to engage with candidates directly about them. Instead, a focus group discussion was held with the three staff involved in the Second Stage Interviews. This took place on-line approximately one month after the last interview date, by which time all decisions and

communications with candidates was complete. Information on the participants is shown in Table 3.18. The discussion lasted one hour and was recorded and transcribed with the help of Transcriptions software (David Haselberger) and using conventions shown in Appendix 1.

Table 3.18 Second Stage Discussion Group Participants

Identifier	Role	Previous Experience
H	Head of Music Therapy (Interview)	>10 years
P	Independent Psychotherapist/amateur musician (Interview)	c. 5 years
T	Music Therapy Tutor (for Group Musical Audition)	>10 years
R	Researcher	Group Music Audition facilitator in 2 earlier years

The focus group schedule was adapted from the First Stage Audition panel member interviews to allow each participant to first describe their own interview practice, and then as a group how they communicated with each other in evaluating candidates. The focus group remained semi-structured, with additional follow-up questions added in response to participants contributions (see Figure 3.13).

<u>Second Stage Discussion Group Schedule</u>	
(To each participant in turn)	
1.	Please tell me about your role at the Guildhall School? <ul style="list-style-type: none"> a. How often/for how long have you done auditions in the past?
2.	What happens in the interview/group audition that you do? <ul style="list-style-type: none"> a. What questions or tasks do you use? b. What qualities are you looking for at this stage? c. How do you assess these qualities in candidates?
(To group as a whole)	
3.	What happens around the interview/audition itself? <ul style="list-style-type: none"> a. What communication do you have with other panel members before and after the audition? b. What information do you share/exchange? c. What are the possible outcomes for a candidate and how is a decision arrived at?
4.	Please choose one candidate you have discussed together. What do you remember of the discussion you had about this candidate?
5.	Do you have anything else you want to add?

Figure 3.13 Second Stage Panel Discussion Group Schedule

Analysis

The interview was coded using Structural Coding (Saldana 2016, 98–101) as in the Panel Member interviews (Chapter 3.4.3 above). This allowed text about the same parts of the interview process to be grouped together for a further discourse, as for the Panel Member interviews. This analysis, with sample texts, is shown in Table 3.19.

Table 3.19 Second Stage Discussion Group Structural Coding

Section	Sub-Section	Sample Text
Performing the Interview <i>How staff described their part of interview process</i>	Head of MT (Interview)	H: 'I ask quite a lot about people's biographical history, almost take a history if you like... but then there would be the question of where does music come into it all, and also what was their experience of education like.' (430, 458-9)
	Psychotherapist (Interview)	I: 'I let them know I don't have a list of set questions I'm going to ask them, I simply want to get to know them, and the best thing they can do is to help me hm get to know them. And then we begin.' (369-372)
	Tutor (Group Musical Audition)	T: 'I say hm (.) You can play, I may or may not play, don't worry about what I'm doing, hm, you can use any instrument that you like, if you have your own instrument that's fine, anything you see on the table...' (264-7)
Processing the Interview <i>How staff talked about what they were looking for in candidates</i>	Head of MT	H: '... digging a little bit into what this regular middle class family were really like, hm, just digging a bit below the surface to see all sorts difficult relationships and anxieties the applicant was left with.' (456-7)
	Psychotherapist	I: 'I'm looking to see how they've learned from their experience of life, how they've learned during their education but, during other experiences. And most have something that's got in their way, that's been difficult...' (399-402)
	Tutor (Group Musical Audition)	T: 'I suppose on the most basic level, someone who's prepared to play. How they function in the group, how they manage, how hm risk-taking they are, how adventurous they are, how timid they might be...' (275-8)
Decision Making <i>Staff's discussions about candidates</i>	General	T: 'But I think that when I speak to H the most telling question usually is 'Would you have a problem teaching this person?'' (597-9)
	Exceptional cases	I: 'We also had a student coming back for a second interview, didn't we H?'... H: 'I was very positive about her and P, you had a difficult experience, didn't you?' (126-131)
Reflecting on the Process	Impact of Schedule	I: 'I would agree with that, the group at the end, hm, after they've spoken to H and myself they will bring those experiences to the group.' (81-83)
	Other	T: 'if I can't speak to H straight away then I make notes, and we speak the next day or I send notes through. But somehow we communicate pretty much (.) straight away...' (92-94)

Findings

I will discuss the group improvisation session in more detail below as this is where musicianship was most clearly involved as a non-linguistic practice. However, both H and P also referred to music in relation to their own interviews. I discuss these together first as the ‘talking interviews’.

The Talking Interviews

P began her account of how she works in these interviews by talking about how she sets up the room:

P: Yes, Ok. As T does, of course, I prepare the room, although I'm usually in a practice room with a piano but in my session people aren't going to play.
(347-349)

This highlights how spaces in a conservatoire are set up for music making rather than talking, with a piano in almost every room. P has to adapt this to the needs of the music therapy interview. Although she does not give details it is reasonable to assume this involves setting up chairs similarly to a psychotherapy interview, P's usual work. H is more used to working with or around the conservatoire space and does not mention the physical set up, while P as an outsider is perhaps more conscious of this. T's preparation of the space for the group improvisation session (referenced by P) is discussed further below. These material transformations of the space all play a part in constructing the dispositive of the music therapy admissions process as something significantly different from a conventional ‘audition’ or musical admissions process.

H and P both have training as psychotherapists. H is also a music therapist, and P is a keen amateur musician. The way they describe their interviews draws on psychological or psychotherapeutic discourse, for example in how early life experiences are understood as shaping adult personality, strengths and weaknesses:

H: ... I say I'm going to go back to the beginning, ask about their childhood, their parents, who they were, where they came from, and sometimes just those questions alone bring up an enormous amount of er, deep material. Hm. It may be that there's been a divorce or death or some kind of rupture in the early family. It may well be that one parent came from somewhere else and there was

quite a lot of disruption or difficulty, it may be that the parents' marriage was opposed bitterly by one side of the family, hm, there's often something very interesting to get hold of in there. (432-440)

Or P, who focused more on how candidates had coped with or learned from their life experience, including musically:

P: I'm looking for (.) hm both to hear about their experience or their thoughts associated with music therapy, how they see themselves as a music therapist. But I'm looking for, I'm looking to see how they've learned from their experience of life, how they've learned during their education but, during other experiences. And most have something that's got in their way, that's been difficult, I'm looking at how they've dealt with that, how they've learned from it, overcome it, how they've... How that difficulty has altered their pathway... (397-405)

The interviews are not a structured series of questions but rather a semi-structured or free-flow discussion with the candidate on themes the interviewers have found to be useful. Candidate's musical experiences were seen as part of their wider life experience and are given meanings in terms of a psychological discourse. These meanings are used to evaluate candidate's suitability for training as part of a psychological, rather than musical, discourse of evaluation. For example, H observed how a candidate's musical achievement might have played a compensatory role in their life (psychological discourse) rather than seeing it as a musical achievement in itself (musical discourse):

H: Hm, because it's important to know that because people will be re-entering education, and whether someone has always had to be the best, whether someone struggled academically enormously and turned to music, were they high achieving on every level, including Grade 8 distinctions on three instruments, something like that. Or was their instrument a way of having an identity that was private to them and exclusively theirs that no-one else could touch. Just to try to get a handle on what their music life meant to them. (458-467)

P observed something similar about a candidate who had previously been a student at the Guildhall School and struggled in her first interview with P. This candidate was invited back for a second interview:

P: It came out in the second interview, that she had been taken back to very difficult times, and silenced by them really, by being in the practice room again, whether it was the same practice room or whether it brought too much back for her to speak freely enough, the first time. (159-163)

Rather than thinking of musicianship directly, H and P appear to use psychological discourse to understand how a candidate's musicianship fits into the rest of their life history, and what conscious or unconscious meanings it may have for them. This is not an evaluation of musical skill, but of how candidates' musicianship is integrated into their wider life. In this sense, candidate's musicianship *per se* is taken for granted, having already been assessed at the First Stage Audition.

The Group Musical Audition

The Group Musical Audition (GMA) comes at the end of a day of interviews. The tutor T described how the session was set up in a way reminiscent of how a therapist might set up a room for their patients, with attention to their experience of the space and practical matters such as sight-lines:

T: Well, er, they come into the main teaching room that we have at Guildhall, where we teach most of our classes. I've spent quite a while tidying it up, [laughs]. It feels like having people come into my house, I've got to tidy up the room. [Laughs] Daft, isn't it? Er, and the room is set ou-, I spend a lot of time on the lighting, I really do think about what the place is like, you know, I make sure the blinds are shut and everything, so that they're not getting the rush of the London outside, you know. And they've got those instruments in the middle, and the piano I pull out so the piano is on the side so that people can play but still see... (188-197)

This is quite different from the First Stage Auditions, which are set up as for a conventional audition with a performance space and a desk separating the panel from the candidate. The Role-play task is the exception in this audition not only by involving

a panel member making music with the candidate but also by breaking the ‘fourth wall’ of the audition space. The Group Musical Audition, on the other hand, sets up a more intimate space in which candidates and staff member are not separated, instruments are ‘in the middle’ and the piano is positioned to facilitate interactions rather than simply be heard (‘people can play but still see’). In its set up the group improvisation session can be seen as materialization of the music therapy audition dispositive, constructing something that is both musical (there are instruments) but also relational (in its similarity to group therapy).

T also recognised that the timing of the group makes a difference to candidates, allowing them to reflect together about their experience of the day, as well as allowing the tutor to gauge how candidates cope with a group:

T: I think we quite like it to be the last thing that happens that day, because it doesn't just act as a way to find out how the students work in a group, it also gives them a chance to think about their experience as a group, so they don't go away feeling isolated by what's happened. So it serves er a couple of purposes for the course, well one for us and one for them, certainly (43-49)

The main content of this session is group improvisation, and T noticed that this is now not a new experience for most candidates:

T: Years ago it was 'No, never done this before, no idea what to do.' But now most people have done something, so. But not, not necessarily in an experiential sense, but they've done some kind of group improvising now. So it's becoming more usual for people to know what to do. (257-261)

This may reflect the increasing availability of information about music therapy. Some candidates mentioned in their application that they had attended introductory sessions on music therapy either while at university or independently (e.g. the Guildhall's own Open Days and Summer School on music therapy discussed earlier). They may also have experienced group improvisation as part of a music degree (see e.g. Varvarigou 2017).

After introducing the task T invites the group to play together but does not initiate the music, leaving it to the group to do this. Again this mirrors a group therapy approach in which group conductors allow members to bring material to the group rather than directing or structuring the session. T notices ‘cliched’ responses typical of candidates improvisation when they have never met before:

T: So I tend not to take too much notice of the cliched things people do. And I see how they get along, and it's the second piece where they usually show who they really are musically, because they've got to know each other. Er, so yeh, there are certain things that people have always done at the beginning of every group every single time. So that's become kind of a 'I think this is what everybody does now'. (289-295)

T will join in playing, and may also intervene musically to change the musical direction in order to better assess candidate's capacity to work musically as a group:

T: Because I must admit I occasionally will throw in a musical curve ball if I think the music is plodding along without there being any kind of interaction, and I might do what I call a kind of intervention... I might start playing, I might get on the piano and start playing something, I don't know, it's not in any way provocative. Well, it is provocative, but it's not outside what's going on musically, it's more a change of direction, and it tend- and most times I see people really embrace this and 'Great!' And really pile in, and that frees them up to think about other people. (503-517)

The idea of a musical ‘intervention’ is an essential part of music therapy practice, so T is here both demonstrating a music therapy approach and using it to challenge candidates as part of an audition assessment. There is a psychological dimension to this challenge (it enables T to observe how candidates ‘think about other people’) but this is conducted entirely within the musical process of the improvisation, without verbal explanation.

T described different ways in which candidates' suitability can be assessed. One is their ability to work improvisationally in a group without needing to be dominant or directed by the tutor:

T: There's a couple of times in the past where people have shown that they're woefully unsuitable for any kind of group music making with anyone.

R: What would show that to you?

T: Er. Being too dominant, I think. Actually telling people what to do. I've had a couple of those in the past, people have sort of told people what to do, they've possibly had a go at me for some reason, you know, I haven't done enough. 309-316)

Another is a candidate's willingness to take a musical initiative and be heard:

T: And then you see som-, usually someone'll just pick up a shaker egg and just sit there sort of quietly shaking while there's loads of music going on. I'm always quite interested to see who goes for the instrument that makes the least impact (.) Hm (.) musically. (208-212)

T described how candidate's capacity to cope with music they may not be immediately comfortable with is an important part of the task in the Group Musical Audition:

T: you know, we've got people we've auditioned, we've allowed onto the course who still don't really like beat-less music or cacophonous music, but they've learned to understand that they might have to sit with that sometimes as a therapist, and there's a reason for it, that, you know... So we're not trying to draw them in to becoming chaotic or cacophonous musicians, it's just whether or not they we, they think they can manage it on other people's behalf, you know. (609-617)

Nowhere does T comment or refer to candidate's technical ability or expressiveness in a performative sense (although T notes that candidates do often bring and use their first study instruments). Indeed a candidate who took a directive stance – presumably to help the group create a desirable musical result – is criticised for doing so. T even observes that 'it's not about aesthetics, if you like.' (539) However, their *use* of musical resources in an interactive and responsive sense (e.g. in taking a leading or submissive role) is clearly being observed and commented on.

A separate aspect T explores is how candidates talk about the experience of improvising together. If this doesn't happen naturally 'I try to engineer one if I can because I want to see what they make of it.' (768) T gave a rationale for this:

T: And I think talking to people, talk, I mean one thing we have to do as music therapists is to know how to talk about what they do, so this is a very kind of early exploration into whether they can talk about how they felt about the music. And just quickly, I ought to say that often I find myself saying 'That's what the group, that's what happened in the group. What did YOU think about that?' And they'll say 'I think we all enjoyed it' and I'll go 'OK, did you enjoy it?' Because people often try to talk on behalf of each other, and I'm always saying 'Well, what about you? What do you think?' And they find that quite difficult. (789-798)

This could sometimes reveal aspects of personality that T considered significant, sometimes going beyond musical discourse itself. After an improvisation in which T had intervened musically T observed one (male) candidate's verbal reaction and the response of other (female) group members:

T: And he seemed to think that what I was doing was er, he said something like, you know, 'for a woman it was quite aggressive', you know. [Laughs] And I didn't have to say anything, I went 'Oh!' And everyone else kind of said 'What!' to him. And I think that sort of, that was the strongest emotional response I saw him have to anything that went on. (631-636)

This extract connects with non-musical discourses around gender-roles and sexism, something T noted:

T: But I just remember thinking 'Hmm. So you assign gender roles to music, if I was a man...'. Yeh, he was basically trying to say that he didn't appreciate- I don't know what his issues were, God knows, but I think those sort of things occasionally happen and you think 'Err...' (637-641)

Such an incident could equally have arisen in a verbal discussion group but here was the result of a musical interaction. It is an example of the complex interaction of musical

and psychological/personal assessment involved throughout the music therapy audition process. T's comment 'and you think "Err..."' suggests this candidate might be found wanting in their *capacity to tolerate music they are uncomfortable with*, and by implication the person who made it. This would count against their suitability as a music therapist. The same is true for the beat-less music T described earlier.

The group improvisation experience contributes to constructing a musicianship in which acceptance of musical differences and a capacity to work musically with these are valued. This is seen as an important quality in music therapy trainees.

Summary

The Second Stage Interviews approach candidates' musicianship from two directions. In the two talking interviews it is taken for granted as having been assessed at the First Stage Audition, and is explored from a psychological or psychotherapeutic perspective in terms of the role music and music making plays and has played in the candidate's life and growth as a person.

In the group improvisation session candidate's musicianship is actively engaged. Technical proficiency and repertoire are not considerations, however. As in the talking interviews these appears to be taken for granted as assessed at First Stage. Instead the interactive and responsive use of music, as well as a capacity to tolerate unusual or challenging musical experiences are both observed and actively tested for. The session is set up physically to facilitate this, drawing on group therapy practices, and the discourse around candidates' performances is strongly influenced by psychological concepts such as capacity to take initiatives or tolerate uncertainty. These are seen as arising and demonstrated through musical interaction, and the facilitator both demonstrates and encourages candidates in verbalising such experiences of music making, as well as discussing candidates in these terms in the research discussion.

While not explicitly called an 'interview', the group improvisation session is constructed more like a group interview than an audition. Indeed a group musical audition for candidates who had not previously met or rehearsed together would seem on the surface to be impractical. In terms of the dispositive of music therapy auditions, group improvisation is used as a way to bring the psychological disposition of candidates and their capacities for interaction into play in the context of assessing

suitability for training. This is achieved not only in verbal discussion with candidates about such interactions but through the assessor's discourse (paratext) about the improvised musical interactions themselves. Musical events come to have psychological meanings, creating a musical-psychological discourse which depends on actual musical events and not only the verbal discourse about them.

3.5.4 FOLLOW-UP DISCUSSION WITH ENROLLED STUDENTS

The final stage of data collection for the study was a recorded group discussion with students who enrolled on the programme, following success at the previous audition stages. The discussion group was the first opportunity to capture something of applicants' perspective on the audition process. This could not have been sought earlier in the process without risk of influencing the selection process itself or adding unjustifiably to applicants' anxieties. The experience of unsuccessful applicants was therefore not included, and this limitation was an ethical choice in terms of research design. This is a limitation of the study.

The discussion group took place at the end of the first week of a two-week induction programme for new students. For music therapy students this week included joining other students for a Welcome from senior staff (partly on-line, partly face to face), introductory meetings as a cohort with individual subject tutors, individual meetings with the programme Head and their instrumental/vocal tutors, and time to visit their music therapy placement. This filled four days of the week, with one free day. The Friday afternoon was the earliest practical opportunity for the group and myself to meet. Meeting as early as possible in the term also helped to minimise the retrospective impact of encountering the School ethos and tutors on participants' memories or evaluations of their experience of the admissions process.

Aims of the Discussion Group

The discussion group aimed to elicit enrolled students' talk about musicianship in relation to music therapy as they had experienced it during the selection process. The analytic intention was to reveal the discourses active in their talk about the musical requirements of the audition, their own musical performance (and that of panel members in e.g. the role play task), and their understanding of what Panel Members had been looking for. Participants' subject position had also now changed: they were no

longer candidates but trainees, and so (fledgling) insiders rather than aspirant outsiders to music therapy. Using Foucault's concept of discourse as that which 'forms the objects of which it speaks' (Foucault and Smith 1972, 54), how did enrolled students' talk contribute to forming a musicianship appropriate to a music therapy trainee?

Using the dispositive approach employed in this study there was scope to consider not only what participants said about their experience of the audition process but also the possible meanings of the (non-linguistic) musical performances and interactions involved in the auditions, where these were referred to. These were also considered earlier in analysis of the audition report forms. Given the non-material nature of music, *materialisation* as an aspect of dispositive analysis was not so relevant to participant's experience of the audition itself (although the audition report forms used by panel members are an example of such a materialisation).

The approach taken to achieve this was to ask participants to speak about their memories of applying, how they had prepared for the audition, their experience of the auditions and what they thought panel members were looking for. They were also asked for their comments or reflections on the audition process as a whole. To help participants focus on this after their experiences of the first Induction week (in phenomenological terms, to help 'bracket' their new experience and perspective as students rather than applicants to focus on the application process) the group were first invited to briefly share an experience from the Induction week with each other before the main topic was introduced. The full schedule of questions is given in Appendix 3.5.

Participants and Format

In the year studied, 13 applicants were offered a place and 8 accepted and enrolled. Six of these had already agreed to being contacted about the research at the initial audition stage, of which two had agreed to their application and audition report data being used. I contacted these six in the week before term began to invite them to take part in the discussion group. All six responded positively but one later withdrew as they were unavailable at the time arranged (one of the two whose audition data was included in the study). Five enrolled students joined the group, including one whose application and audition data formed part of the study. Some information about the backgrounds of participants is given in Table 3.20.

Table 3.20 Enrolled Students' Discussion Group Participants

Identifier	Career Stage	First Study/Academic Background	Other Data
ES1	Not known	Piano/UG music degree	-
ES2	Graduated c. 4 years	String/UG languages degree	Auditions Participant
ES3	Not known.	Classical singer/PG music degree	Left after 55 mins.
ES4	Graduated c. 1 year	Choral singer/UG music degree	-
ES5	Graduated c. 1 year	String/UG music degree.	-
R	Researcher	Piano/PG music degree	NA

The discussion group took place on-line (via Zoom) and lasted for 80 minutes. The meeting was recorded on Zoom and on a separate recording device (audio only). I transcribed the interview with the help of 'Transcriptions' software (David Haselberger) using conventions given in Appendix 1.

Analysis

Following Jager and Maier, relevant subtopics in participants' talk were first collected together for analysis. I used a structural coding approach (Saldana 2016, 98–101) with sub-topics capturing the contexts in which musicianship was talked about, including but not limited to the questions from the discussion schedule. These 'discourse fragments' were then analysed to reveal the concepts, language style, forms of reasoning and so on involved in the dispositive studied. The two analyses were then 'combined and interpreted together' (Jager and Maier 2016, 129–31) to characterise the discourse and positioning of participants within it.

A Reflective Caution

Participants had just begun a new phase in their career at the time of this discussion. It is unlikely they would have wished to spoil their hopes by being negative about the programme they had just embarked on, or risk antagonising one of their tutors (myself). They also now occupied a more powerful position, as (feepaying) students, than the candidates they had been at the time of the selection process discussed. There was a generally buoyant atmosphere in the group, and as successful applicants they could afford to make light of any difficulties or doubts they may have had during the application process. More than once participants qualified any such comments along the lines of 'but after all, I did get in.' As a staff member I too did not want to dampen their enthusiasm or confidence in the programme.

Participants may have felt confident to talk openly about the process they had undergone, and which had validated them. If anything, their talk is likely to under rather than overplay the level of tensions or conflicts experienced. More than one commented on the length of the process as a whole, and especially the Second Stage interview day, when participants had two individual interviews and one group musical experience over a day including long gaps between these. The process was even longer for ES3 who was recalled for an additional interview at Stage 2 before being accepted. Even so, participants found justifications for this, and made sense of the long waits as opportunities to reflect on their experiences. It may not have felt so beneficial at the time. Nevertheless, the analytic focus remains on the discourses of musicianship rather than the individual experience of participants.

Findings

The group discussion covered the application process as a whole. The structural coding identified broadly chronological topics beginning with ‘Choosing to apply/Making the Application’ and ending with ‘Other Reflections on the Process’, with the addition of a topic about applicants’ ‘Understanding of Panel Expectations’. A summary of sub-topics, categories, and sample text units, is shown in Table 3.21 below. Categories within each sub-topic are ordered by number of coded text units in each category, high to low. The coding process focused on references to the musical audition and group improvisation experience tasks. Participants also discussed some aspects of the verbal interviews. The sample text units illustrate what was said about musicianship, in preference to verbal parts of the process.

Reviewing the structural analysis and the frequency with which different topics and sub-topics arose informed the following discourse-oriented analysis. For example, choosing suitable first and second study pieces to perform occupied a considerable amount of participants’ talk, but preparing these for performances occupied less talk compared to talk about preparing for the unseen audition tasks (Preparing for Audition). However, most of participants’ self-evaluations related to the unseen tasks, with very little reference to the prepared pieces (Experience of Audition).

Table 3.21 Enrolled Students' Discussion Group Topic Analysis

Topic	Sub-Topic	Sample Talk
Making the Application	Comparison with other courses (8)	'this masters offered hm private tuition, not just in one instrument but a second as well, I think was a real, hm, one of the big USPs for me.' (ES4)
	Comparing application requirements (6)	'I did apply to Nordoff Robbins because I didn't know if I, if I was going to get into Guildhall, hm, and they (...) asked for a self-accompanied song, which I've never really done before, so I found that to be quite a challenge' (ES3) '...
	Number of applications made (5)	'I was in the process of applying for a couple of other places but then kind of found out I'd got onto this so didn't finish the others.' (ES2)
Preparing for Audition	Choice of prepared pieces (15)	'I was also probably thinking about hm what is required of a music therapist, and that was what they're going to be looking for (...) sensitivity to the dialogue between you and the accompanist, and just a range of expression' (ES5)
	Preparing for 'unprepared' tasks (10)	'I think I spent more time trying to mentally prepare myself for the fact that I don't know what's going to come with that, but just going with the flow.' (S4)
	Preparing performance pieces (4)	'I actually got a series of like [instrument] lessons just to brush up ahead of the audition. It definitely helped.' (ES2)
Experience of Audition	Negative self-evaluations (10)	'afterwards I was like, well that's gone terribly. I just hope my pieces were all right.' (ES2)
	Positive self-evaluations (8)	'Then the other musicianship thing was the, the free improvisation. That I felt was actually more do-able, yeh, and... I don't know. What do other people...?' (ES3)
	Emotional responses (8)	'I guess a bit helpless, like I'm not sure if what I'm doing is enough? I could be doing more but I just don't know what to do.' (ES1)
	Uncertainty about self-evaluation (2)	'Like the stuff you can't prepare for you still expect or hope to be of a similar musical standard to the stuff you've prepared. I think that's maybe just an educational thing or the way we're brought up as musicians.' (ES2)
	Reflections on Audition (1)	'I remember thinking a bit as like the last [task], and I'd actually forgotten about it, and it made me think 'Oh wow, this is a really long, long audition'' (ES2)
Understanding of Panel Expectations	Capacity to cope in audition (7)	'they also want to see how we respond when we are presented with challenging musical tasks, would we be able to keep our composure, would we be able to think on our feet?' (ES1)
	General Musical ability (7)	'someone who's able to communicate musically hm in a really rich and expressive way, lots of I guess, a palate of different colours, able to engage with different kinds of input as well.' (ES3)
	Group/ Ensemble skills (5)	'in my mind they were looking for how are you responding, what links can you create altogether in terms of what lines of communication can you create?' (ES4)
	Talking about musical experience (2)	'And the questions after [group improvisation] hm, were testing your ability to be hm, reflective and self-reflective' (ES5)
Other Reflections on Selection Process	Tasks understood (6)	'they really want to see first of all if you have the musical ability before they actually get to interview and get to know you. So in a sense I thought they were quite thorough, in a way.' (ES1)
	Tasks not understood (3)	'And when in our professional career are we going to be, as music therapists, required to sight read?' (ES4)

	Length of process (3)	'there is more uncertainty I think in terms of if you get into the programme or not, given that the audition process is quite long' (ES1)
	Audition tasks seen as absurd (1)	'And it was just seeing [panel member] going from panel member to a stroppe teenager, there was a part of me that found it quite funny, but I knew that I had to be acting as though she really was a stroppe teenager.' (ES5)
	Uncertainty about selection process (1)	'what you bring on that day can be very different from what you bring on another day. In that sense I think it's always really hard to make that judgement if someone's suitable for this course or not.' (ES3)

Similarly, participants talked about coping mentally and emotionally with the First Stage audition tasks as much as they did about the level of musical skill expected or demonstrated through these tasks ('Understanding of Panel Expectations').

These and other aspects of the discussion are now considered from a discourse perspective, looking at the kinds of vocabulary, arguments, comparisons and so on that participants use. These form the 'discourse strands' (Jager and Maier 2016, 122) that participants drew on in discussing their experience. These strands can also be seen as showing how neophyte trainees negotiated between discourses familiar to them from previous musical experience and a new (less familiar) discourse of music therapy. Three strands are discussed: a strand of 'Fit with existing musicianship', a strand of 'Re-orientation to music therapy', and a strand of 'The unsatisfactoriness of auditions'.

Strand 1: Fit with existing musicianship

In discussing their decision to apply to the Guildhall MA and/or other music therapy programmes participants reflected on the 'fit' between their own musicianship and the requirements of music therapy training. ES3, a classically trained singer, said: 'Well I did apply to Nordoff Robbins because I didn't know if I, if I was going to get into Guildhall.' This could be taken to mean ES3 anticipated the musicianship standards expected at Guildhall to be higher than other programmes. Yet she also said: "the requirements in the [Guildhall] audition were quite doable compared to the other colleges I applied to as well" (205-8). This apparent contradiction can be understood through what she said about her experience of the audition at Nordoff Robbins:

ES3: I felt I needed to be much more advanced and have much more experience hm to get in there, ... experience in different styles, especially contemporary styles when coming from a very classical background I thought it was going to be very

hard, and then I got the feedback as well, and it was also commenting on the sort of, the jazzy bit I've done wasn't quite with the right feel, and style as well. So I guess I was right, yeh. (195-201)

ES3 describes a 'poor fit' between her own (high) level of musicianship as a classical singer and a music therapy programme that expected a *different* kind of musicianship, including familiarity with a broader range of musical styles. The programme in question does not require a contemporary piece specifically, but says it is looking for 'flexible musicians' and suggests that candidates 'show us the range of your musicianship' (Nordoff Robbins n.d.). ES3's difficulty in demonstrating flexibility in this audition (the 'jazzy bit') suggests that musicianship is not something easily transferred across genres (e.g. from classical to 'jazzy'). 'Flexibility' is an achievement beyond expertise in one genre of musicianship, and ES3's poor performance in the Nordoff Robbins audition is attributed to the poor 'fit' between her own (classical) musicianship and the more 'flexible' musicianship expected by that programme.

ES4 described a different issue of 'fit' between musicianship and music therapy training. ES4 was also considering applying for a performance masters at Guildhall, but opted for the music therapy training:

ES4: I think the reason I wanted to apply to Guildhall [MA Music Therapy] was because of the fact that I knew I was going to have lessons at the conservatoire without having the pressure of sort of hm, 'Why didn't you get into that choir?' or hm 'Oh, you got that note wrong, you got that note wrong, you know you can't do that in a recital!' (656-9)

ES4 goes on to indicate her understanding of the purpose of these lessons: 'we are improving ourselves as individual musicians in order to be better at helping other people' (659-660). The change from 'I' to 'we' here perhaps shows ES4 shifting the discourse away from their previous identity as a performer to a new identity as one of a group of trainee music therapists. What is said in the first person singular shows ES4 as conflicted about the anxieties associated with conservatoire level expectations of musicianship (being successful at audition for performing groups, being 'note perfect' in a recital, and so on). In the first person plural, ES4 begins to identify with music therapy as a career that has different musicianship expectations, without some of the

less desirable anxieties associated performance. One way to understand ES4s experience (and music therapy as a career choice) is as a critique of these expectations, dissenting from a conservatoire-based discourse of musicianship oriented towards success in performance.

Strand 2: Re-orientation to Music Therapy

Another strand shows how participants' ideas about musicianship were re-oriented towards what they saw as expected or involved in music therapy. For example, participants spent some time discussing the reasons for choosing the pieces they performed at audition. ES2, for example, said this about her choice of second study piece:

ES2: So my sort of aim for that one was, OK, I'm not going to show off my [string instrument], because I can't, but what else can I show through this piece? It was the idea of communication, moving, even, but particularly with accompanist I had met twenty minutes ago. That was kind of the aim, I went for that. I'm not going to bother trying to show off because I'm not here for a performance [string instrument] like masters, that's not what it's about. I just wanted to kind of find a way, so how I can I engage with someone I've just met briefly, and somehow produce something decent enough to listen to. (239-245)

This choice was informed by their understanding of the requirements of a music therapy audition which are deliberately contrasted with the requirements of a performance programme ('I'm not here for a performance [string instrument] like masters'). ES2 is drawing on a different discourse involving ideas of communication and musical engagement (here with an accompanist), presumably derived from an understanding of music therapy, and eschewing 'showing off' – a derogatory reference to the technical skills and performance expectations ES2 sees as part of a performance-oriented musicianship.

In discussing their experience of the auditions there was only one mention of a first or second study piece performed. Even this was indirect, serving only as a foil to ES2s negative self-evaluation of his performance on the sight-singing test: 'Afterwards I was like, well that's gone terribly. I just hope my pieces were all right.' This contrasts with the sometimes detailed attention given to the choice of these pieces earlier in the

discussion. Most of the talk about the audition experience focused on discussing the unseen tasks (sight-reading, harmonisation, scenario improvisation and role-play tasks). An exception was the (prepared) unaccompanied song task, where some participants did comment on their performance, mostly negatively. This bears repeating: participants generally did *not* comment on their performance of prepared pieces, either positively or negatively. The absence of such comments is strong evidence that participants understood the musicianship being tested at audition as oriented to something other than technical or expressive performance excellence.

An exception was the (prepared) unaccompanied song task, where two participants did comment on their performance on this task, both negatively. ES3 said ‘And it came after performing hm and my throat felt so dry, and even though I thought I could have done this so much better, basically my voice wasn’t responding, yeh.’ ES1 had a similar experience:

ES1: So I had prepared to sing Edelweiss and because this was after I played the piano, ... my voice was just super dry. And I think when I sang Edelweiss my voice cracked like twice. So I was like ‘Oh no!’. (337-9)

Moving quickly between instrumental and vocal solo performance is unusual in most performance contexts and is another example of the flexibility required by the audition, and so implicitly by music therapy practice. If this is deliberate on the part of the programme, it is not made explicit to candidates. What is clear is that candidates were judging their unaccompanied song performance in technical terms appropriate to a solo vocal performance (their voice not ‘responding’ securely or ‘cracked’ notes), or as a kind of ‘third study’ in addition to the first and second studies (about which they made no comments). These judgements can be understood as the continuing influence of a conventional performance discourse about musicianship within an emerging re-orientation discourse.

The discourse of re-orientation is revealed positively through comments about participants’ ‘Understanding of Panel Expectations’. Here a ‘capacity to cope’ was referred to by several participants:

ES1: *I think perhaps, you know they also want to see how we respond when we are presented with challenging musical tasks, would we be able to keep our composure, would we be able to think on our feet? Er, would be able to do things that maybe not within our comfort zone? Er, things that... very careful using that phrase, yeh, I think, what you do when you're presented with something quite demanding. (487-491)*

Or similarly, ES2 commenting on their experience of the role-play task:

ES2: *In my head I was like 'is there a wrong? I guess like, as long as I don't make a glaring, like, error in this, like, I was like I'm pretty sure she wants me to not say 'Oh, why don't we just stick to this instruments [sic]?' Or do any of that, er, yeh. So I was kind of thinking like, oh, as long as I don't do like, a major fail like a car driving test, hm, and then the rest of it was like, I'm just so tired, let's just see what happens. (432-6)*

Rather than being judged on how well prepared they were, candidates saw the audition as evaluating precisely how they respond to *being unprepared* (ES1 'would we be able to think on our feet?'). In contrast to their evaluation of existing musicianship, where concepts of right and wrong were drawn on, here the language includes questioning such values (ES2 'is there a wrong?'). The comparison with a car driving test suggests pass/fail standards may remain, but at a threshold level of safety or competence rather than a competitive level of excellence.

This is further supported by comments where participants were able to reflect on examples of weak performance in positive ways, rather than as indicative of failure. ES3 said of the sight-singing task: "I was like, well this is probably going to be a train wreck, but here we go. So I think I'm quite comfortable being uncomfortable in that way" (316-7). After being "quite pleased" with performance on the sight-singing task ES4 made an embarrassing error in piano sight-reading which she described euphemistically as "not my shining moment for sure" (334) and then laughed. Some embarrassment may have remained, but the laugh also suggested relief that such a mistake need not be fatal.

Most remarks relate to the improvised parts of the audition (scenario and role-play) and participants made direct connection between these and music therapy practice. For example, ES3 said about the role-play task:

ES3: For me it probably tested whether we have a therapeutic presence or if we have the potential to develop being able to respond to a patient behaviour. Hm. So it does make sense. (392-4)

Links were also made to the practice of acting or theatre improvisation in relation to the role-play task. ES2 said:

ES2: I've done a fair amount of acting and like musical comedy improv, so I'm used to that kind of, nobody knows what's coming next, but that's OK and the sort of like 'Yes, and...' attitude. (427-9)

ES5 added to this “I personally found [the role-play] quite awkward because, just because I'm not much of an actor, and I find role-play in general quite uncomfortable.” (398-9) Both these contributions draw on a discourse other than that of an (assumed) ordinary discourse of musical auditions. Yet participants also saw the relevance of this in orienting them towards music therapy. ES1, following on ES5s comment above, said about the role-play: “My first thought was ‘Oh, is this what it's going to feel like when I become a music therapist in the future and I'm supposed to conduct my own sessions?’”(416-8).

Participants appear to have seen beyond the description of the audition on the School website: ‘No candidate can enter the programme if he/she fails to satisfy the audition panel on *purely musical grounds*. Those who pass the musical audition proceed to the interview’ (GSMD 2019, emphasis added). Their comments suggest they recognised that the audition was already oriented towards therapeutic work in some ways.

Strand 3: The Unsatisfactoriness of Auditions

By and large participants found the selection process, including the audition, thorough and appropriate to the task. ES2 spoke positively about the two-stage process:

ES2: they really want to see first of all if you have the musical ability before they actually get to interview and get to know you. So in a sense I thought they were quite thorough, in a way. (633-5)

ES5 felt it ensured applicants were suited to the programme:

ES5: Hm, so the rigorousness of the application process is a good thing for us, and also for Guildhall, because they know something about you and you know something about what it's like to study and to be a music therapist. (629-631)

ES4 commented on the musical emphasis represented by the first stage audition:

ES4: I think it's really good that music, like music is the priority - I know that sounds stupid when it's a conservatoire, but hm, I think it's really important to feel that...(654-6)

The idea that this might sound 'stupid' suggests a conflict between a familiar (performance) discourse of musicianship (Strand 1 above) and the re-orientation to a new (music therapy) strand (Strand 2 above). C4 may be affirming the importance of auditions as confirming applicants' status as musicians as well as assessing readiness to train in music therapy.

Nevertheless, unsatisfactory aspects of auditions were also explored. As with the re-orientation strand, critical comments about the nature of the audition arose mostly in relation to the unprepared tasks. ES5 said of the scenario task:

ES5: And then the hm, the improvisation thing. I don't know if you got the mouse one, where you had to, it was about the mouse running up and down the stairs or something. Hm. And I just felt a little bit embarrassed. I felt I wanted to do something ridiculous and hit the side of the piano or something, but I did-, I didn't feel comfortable enough doing that in an audition setting. I don't know. (296-300)

ES4 took up the same theme:

ES4: But I had hm a bear in a cave. [ES2], I don't know if you had that one? It was like a bear in a cave had been hibernating, and it was coming out. That wasn't too bad. I very much played around with hm, yeh, I could, different extended er ranges, but also tried to play around with the piano, making extra non-actual musical sounds. (330-334)

ES4 was able to go further, but only by allowing themselves to use 'non-actual musical sounds' in a musical task. ES2 felt more confident, commenting: 'With the cat and mouse thing, er, so I remember being a bit silly on that. Hm. And, yeh, that redeemed me.' While ES2 did not define what being 'silly' included, it parallels ES5's idea of 'something ridiculous' or inappropriate. Yet both suggest that such actions did, or could have, had positive outcomes in this context. There is ambiguity in the Scenario task being effectively a solo performance (like prepared tasks) while also being chosen by the Panel to test music-therapy specific skills such as resourcefulness and emotional range (like the Role-play). This potentially leaves candidates unclear as to which discourse or subject position is active (performer, or therapist?) and what counts as 'actual musical sounds' in this context.

ES4 was the only participant to comment on the piano sight-reading task (required only for applicants who did not offer piano as first or second study). This task reminded ES4 of musical exam situations: 'When do we do those particular things? Only ever in exam conditions.' It also conflicted with some of their ideas about music therapy:

ES4: And when in our professional career are we going to be, as music therapists, required to sight read? That's not saying 'Oh, that's not going to happen.' As in I just don't know how often do music therapists in everyday working life actually have to sight read. (373-5)

However, ES5 defended this task:

ES5: So I think if you messed up in the sight-reading that wouldn't be such a disaster, but I think they at least have some idea of if you're up to the keyboard harmony module and things like that. (385-7)

ES2 offered a way of reconciling these positions, seeing them as consequences of a particular kind of musical upbringing, not necessarily suited to music therapy auditions:

ES2: Like the stuff you can't prepare for you still expect or hope to be of a similar musical standard to the stuff you've prepared. I think that's maybe just an educational thing or the way we're brought up as musicians. (356-7)

This reveals a clash of discourses: the prepared tasks in the audition belong to a performance discourse which demands one should be prepared; being spontaneous ('silly', 'ridiculous' or unprepared) is against expectations and likely to be detrimental. The unprepared tasks (Scenario, Role Play, Group Musical Audition) belong to a music therapy specific discourse where such actions may be acceptable. Sight-singing (and keyboard harmony) may belong to both discourses, or to neither, and candidates are left unclear why these tasks are included. This reveals something of the complexity of the audition, and the struggle that participants experienced in negotiating the different discourses of musicianship and subject positions that the First Stage Audition presents.

Summary

Enrolled students on the Guildhall MA Music Therapy programme showed three ways in which they negotiated the different discourses of musicianship experienced in the selection process. These included 'goodness of fit' with their existing/previous musical experience, 're-orientation to music therapy' and 'the unsatisfactoriness of auditions'. This also illustrates the complexity of the musical selection process as one where different, and sometimes competing, discourses are active.

Within 'goodness of fit', extracts showed how *flexibility* of musicianship across genres (specifically classical/'swing' styles) is a consideration in some (though possibly not all) music therapy trainings, and how students understand a career in music therapy as involving different demands to a performance career while still expecting them to develop high levels of technical skill. Within a 'reorientation to music therapy', performance values were again questioned, this time by emphasising the *relational qualities* required in performance with another musician (or musicians) over the technical instrumental proficiency of an individual performer. In addition, participants noted how a capacity to *cope with being unprepared* was tested in the music therapy audition, in contrast to ideas of auditions as a demonstration of 'preparedness'.

In reflecting on the audition, participants also *critiqued* the audition tasks. This included noting how familiar conventions of performance such as respecting the instruments used could conflict with the very creativity and freedom invited (and expected) in unprepared tasks such as the Scenario improvisation. Participants also questioned the value of sight-singing/reading tasks in assessing suitability to train. In this regard, they go further than the programme in establishing a different idea of what ‘musicianship’ in music therapy might involve. Sight-reading is a useful skill in many professional contexts, and whatever candidates may think, the Guildhall School programme considers it useful in music therapy contexts too.

Participants generally found the music therapy audition to be fit for purpose, if more involved and longer in duration than they might have wished. The relative absence of references by participants to their performance of prepared pieces, combined with the way different aspects of performance are discussed in each of the three discourse strands mentioned above is evidence that, in contrast with conventional ideas of an audition, the music therapy audition is not essentially seen as a test of performance. Instead, concepts of musical flexibility, relational competence, and capacity to cope come to the fore. It is these that characterise participants’ discourse about their experience and understanding of expectations in a music therapy audition.

3.5.5 TRANSFORMATIONS OF THE AUDITION IN THE SELECTION DISPOSITIVE

I now synthesise findings from preceding sections to describe the dispositive of the musical selection process. This includes describing the ways in which a (conventional) performance-oriented audition is transformed to become a selection process for music therapy training. The analysis draws on Coborn (2009) in attending both to the *meanings* of different elements and also their *power relationships* within the dispositive. The elements include the materialisations, practices and discourses described in earlier sections while the power relationships include those between the institution (Guildhall School), the programme (and panel members), and candidates. Together these meanings and power relationships constitute a Foucauldian analysis (Coborn 2009, 117–18) of the selection process as a dispositive.

Meanings of Elements in the Selection Process

In the First Stage Auditions a range of musical tasks are used in addition to performance tasks. Performance competence is tested not only on first study but on a second study, voice and piano (*versatility*). Musical *interactive skills* and *resourcefulness* are tested across a range of moods/emotions through unprepared tasks chosen by Panel Members in relation to each candidate's presentation. Across the audition, and especially in the unprepared tasks, their *personal/emotional capacity* to cope with difficulties and challenge is also tested. The assessment of *interactive skills* and *personal emotional capacity* is further assessed or confirmed through the Group Musical Audition (GMA) task in the Second Stage Interviews.

Three discourses are used by Panel Members related to these qualities: a *performance* discourse of technical and expressive musical competence; a *music therapy specific* discourse of musical versatility, resourcefulness, and responsiveness; and a *personal/emotional capacity* discourse of candidate's capacity to manage challenge or difficulty. Enrolled Students engaged with the *performance* and *personal/emotional capacity* discourses; some found the *music therapy specific* discourse more difficult. Together with *practises* (musical performance and audition tasks) and *materialisations* (e.g. the audition space and instruments) these discourses form the selection dispositive as it acts to form the musicianship being assessed.

In Table 3.22 these elements (or signs) are expanded in terms of a description of the element (discourse, practice or materialisation) and its meaning (or paratext) within the dispositive. The transformation of elements and their meanings across the audition from prepared tasks to unprepared/responsive tasks is shown by a double arrow (\Rightarrow). Fixed Tasks (Sight-Singing and Keyboard Harmony) are omitted from this analysis for simplicity. They sit between the Prepared and Unprepared/Responsive Tasks, being neither clearly performative nor responsive (interactive). The Scenario task has an ambivalent place: it is chosen by Panel Members in response to the candidate's musical/emotional presentation (i.e. responsive) but is also a performance which the panel listen to (rather than interact with). These tasks were also those most often questioned by Panel Members and Enrolled Students, perhaps indicating an unresolved tension between discourses around these tasks. The group task (GMA) at Second Stage is now included with the Role-play task as an Unprepared/Responsive task.

Table 3.22 Transformations in the Musical Selection Dispositive

(\Rightarrow signifies transformation over the course of audition tasks)

	Prepared Tasks (Performances)		\Rightarrow	Unprepared/Responsive Tasks (Scenario?, Role-Play and GMA)	
Element	Description	Meaning		Description	Meaning
Audition Space/ Instruments (Materialisations)	Panel separated from candidate	Public/ Performance Space	\Rightarrow	Panel Member shares space with candidate	Intimate/ Interactive Space
	Panel have no access to instruments	Instruments as tools for performance	\Rightarrow	Panel Member has access to instruments	Instruments as tools for interaction/ resourcefulness
Performance/ Music Making (Practices)	Candidate's presentation of Prepared Pieces	Performance competence & musical/ emotional range	\Rightarrow	Panel Members' choice of Scenario/ Role-play Tasks & non-directed GMA Task	Challenge to candidate's capacity to cope musically with the unexpected
Language about Musicianship (Discourses)	Performance Discourse (technique/ expression...)	Performance competence	\Rightarrow	Music Therapy Specific Discourse (versatility/ resourcefulness...)	Potential for Music Therapy competence
	Personal/Emotional Capacity Discourse	Assessment of candidate's musical/ emotional range	\Rightarrow	Personal/Emotional Capacity Discourse	Readiness to cope with training (deferred to/ confirmed at Second Stage)

Prepared audition tasks belong to a Performance Discourse, with the candidate choosing repertoire and the audition room being a performance space (with Panel Members spatially separated from the candidate). The Unprepared/ Responsive tasks (now including the Second Stage group task) belong to a Music Therapy Specific Discourse, where Panel Members choose tasks to challenge candidates (and may coach them in fixed tasks) and the audition room becomes a shared interactive space. Across the whole audition (but especially in the Role-Play and group task) a Personal/Emotional Capacity Discourse is active, first in evaluating a candidate (through their performances) and then in choosing and evaluating responsive/interactive tasks.

Power Relationships in the Selection Dispositive

The selection process is initially formed by the institution (Guildhall School) where a single-stage audition is normative and a discourse of performance skill, principal study instrument etc. is dominant. To meet the needs of music therapy training, the music therapy programme extends and transforms this selection model to evaluate candidates

not only as *competent performers* but also as *versatile musicians*, and as having *personal/emotional capacity* to work as music therapists.

This is a significant departure from the selection process for other musical trainings at the School and shows the music therapy programme exerting power *upwards* on the institution to change the dispositive of selection and the discourses of musicianship involved. The power to achieve this comes partly from external actors such as the HCPC (setting standards for training) and from larger discourses favouring programmes such as music therapy that have a (presumed) health benefit to society. In accommodating these changes the School can be seen as responding to these external factors as much as to the demands of a single programme.

Candidates have the least power, being subject to both the institution and the programme. However, they can access events that help them learn about and orient themselves towards the requirements of music therapy training. They can also draw on their resources of versatility, resourcefulness, and a capacity to cope (rather than performance skill alone) to present themselves as suitable candidates for an advanced musical training with an established career path.

The three discourses involved in the selection dispositive (performance competence, music therapy specific skill, and personal/emotional capacity) each involve music making as a skilled social practice in some way. Their respective dominance changes across the audition, with performance discourse dominating the early (prepared) tasks of the audition, music therapy specific discourse becoming increasingly powerful from second study onwards, and personal/emotional capacity discourse becoming dominant in the later (unprepared) audition tasks and Second Stage group task (Figure 3.14).

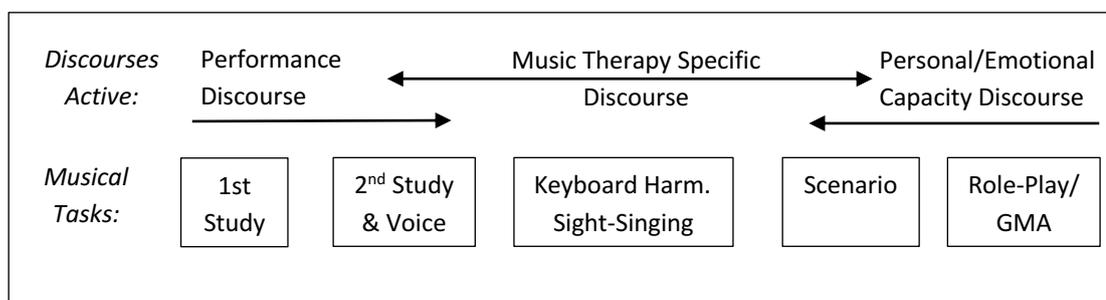


Figure 3.14 Three Discourses of the Selection Dispositive

3.6 PERFORMING 'MUSIC THERAPY MUSICIANSHIP'

I now synthesise the main study findings and propose a description of ‘music therapy musicianship’ (MTM). This represents the research findings in response to the Main Study research question:

How is musicianship performed and assessed in auditions for a UK music therapy training programme?

Some literature is discussed to help articulate the definition of ‘music therapy musicianship’ (MTM). A fuller discussion is given in Chapter 4, which also considers what the study shows in response to the third research question:

What implications does this have for UK music therapy training?

This summary uses the idea of *transformation* to acknowledge both the continuity and distinctiveness between musicianship in music therapy and other musical practices. The discourse of continuity has been much emphasised by ‘music centred’ music therapy theorists such as Aigen (2005) and continues to influence how musical skills are commonly described in relation to UK admission standards for training (see 2.3.2 above). This study has revealed a distinctive discourse of musicianship specific to music therapy, shown both in the ‘fence-making’ discourse of music therapy trainers (discussed in 2.4.2) above and further elaborated in the findings of the main study. These aspects of continuity and distinctiveness are now discussed.

3.6.1 TRANSFORMATIONS OF MUSICIANSHIP THROUGH THE SELECTION PROCESS

The findings of the Main Study can be summarised as four ways in which musicianship is transformed for the purpose of selection for music therapy training. These transformations change the discourse of musicianship from that of a performance audition to one specific to music therapy. They affect the meanings of the audition space, the musical role of the candidate, the use of instrumental and vocal technique, and the candidates’ personal/emotional capacity.

Performance Space to Therapeutic Interview Space

The audition space becomes progressively transformed across the selection process from a musical performance space into a *therapeutic/musical interview* space. The First Stage Audition is initially a space where the candidate performs (after rehearsing privately with a pianist) to a panel acting as audience members as well as assessors. This is transformed first into an interactive musical space (in the Role-play task), then into a psychotherapeutic setting (Second Stage interviews) and finally into a *musical interview* space in the Group Musical Audition (GMA).

Both the independent psychotherapist panel member and the GMA facilitator commented on how they rearranged the spaces in which they met candidates to suit the purpose of their part of the process. The GMA facilitator described preparing the space as similar to preparing a house for invited guests. This presents the space of the Group Musical Audition as an intimate musical/therapeutic encounter rather than a public performance venue.

Solo Performer to Interactive Musician

The role of the candidate is transformed over the course of the selection process from that of a solo performer with a ‘first study’ specialisation (with panel members in the role of audience) to that of an interactive/responsive musical partner (in the role-play task), and an interactive musical group member in the GMA (with panel members in a more active or facilitative role).

The Scenario task is more ambiguous, with the candidate both *responding* to a scenario chosen by the panel to challenge their resourcefulness, while also being called upon to *perform* a piano improvisation. It is assessed for narrative accuracy and emotional range (as well as improvisational fluency) rather than moment-by-moment response to the panel. This task was challenged by some panel members as either privileging pianists or as not representing ‘what a music therapist actually does’ (WAMTAD). There is scope to reconfigure this task, something considered in Chapter 4.

Repertoire Competence to Versatility/Resourcefulness

Technical control of a musical instrument or voice is commonly seen as defining a musician, along with a grasp of performance practice for established works. This is captured in Ford’s positioning of a conservatoire graduate as ‘a performer and

interpreter of canonical works' (Ford 2010, 3). In contrast, the music therapy selection process assesses technical competence across different instruments – first and second study, voice, keyboard, and (in the Role-play) percussion too. It treats these as resources for spontaneous musical expression rather than tools for performing standard works.

Technique is transformed in this process from being an end in itself (virtuosity), or a means to pre-determined ends (the performance of canonical works), into a flexible and open-ended resource. Principal study technique is easily tested through performance of standard works from any genre chosen by the candidate. However, from the Unaccompanied Song task onwards the focus of the audition moves away from both instrumental/vocal specialisation and the performance of repertoire towards more distributed musical skills and a different kind of performance practice. In the Role-play task many candidates did not use their first or second study at all yet could still demonstrate the musical technique necessary to engage a panel member successfully.

What is valued is versatility (on voice, piano, percussion, as well as whatever other instruments are offered) and a capacity to evoke and respond to a wide range of musical moods, however simple the techniques involved (Scenario and Role-play tasks). One panel member observed that a technically limited pianist was able to express a wide range of moods in the Scenario task very simply, while a much more technically able pianist was more limited in this task. This can be theorised simply as the former having grasped the performance practice of music therapy (expressive range/flexibility) and having sufficient instrumental technique to communicate this. No candidates were rated as 'Outstanding' in the audition reports, and while the staff accompanist judged the best candidates as equal to candidates for other (performance oriented) masters programmes, many were not of this standard. Yet there is no indication that the 'best' candidates (from a performance perspective) were more successful. Technical resourcefulness replaces technical achievement.

Performance Capacity to Personal/Emotional Capacity

The website information available to candidates described a First Stage Audition assessed on 'purely musical grounds' and a Second Stage of interviews that omitted the musical content of a Group Musical Audition that is part of assessing 'the applicant's personal readiness to undertake training' and 'patterns of relating in peer groups' (Guildhall School of Music and Drama n.d.). These apparent mis-descriptions

(corrected through letters or conversations with tutors) can be seen as ‘forced errors’ resulting from the dominance of a performance discourse that cannot articulate a role for music in this kind of assessment.

In practice, the First Stage Audition does assess aspects of personal readiness such as candidates’ range and flexibility of expressive and interpersonal response, and it does so musically. To represent this, Panel Members draw on a discourse that is distinct from that of performative musical skills. They represent candidate’s choice and performance of prepared pieces linguistically as indicating character traits such as timidity or extraversion (being understated or ‘out there’ musically) and these representations act to shape Panel Members’ choice of responsive tasks (Scenario and Role-Play) in such a way as to challenge the candidate to show a wider range of musical response.

The Group Musical Audition continues to draw on this musical personal/emotional discourse in the Second Stage Interviews. Candidates are invited to respond spontaneously through music to other candidates in a group setting without the direct prompt of a task or role presented by the assessing panel member, and to articulate their experience of this verbally. This social musical practice is represented discursively as testing candidates’ capacity for awareness of their own and others’ behaviours and the possible significance of these for themselves and others. The Group Musical Audition can therefore be seen as an extension of the Role-play task in the First Stage Auditions, this time in a group rather than one-to-one context.

The performance of a candidate in both tasks is used by selectors to indicate readiness for music therapy training and contributes to the overall evaluation of candidates, in discussion with other panel members. A significant aspect of this evaluation is the candidate’s capacity to musically respond to the *unpreparedness* of specific tasks in the First Stage Audition, and to the facilitated but non-directed format of the Group Musical Audition.

3.6.2 THE DISCOURSE OF 'MUSIC THERAPY MUSICIANSHIP'

Musicianship— 'the skill of a musician' – comes in different kinds, each suited to a different musical context or tradition and each making particular demands on the practitioner. Armstrong (1924) pointed to differences between the concert-hall musicianship of the conservatoire and the liturgical musicianship of the organist and choirmaster, Arlidge (2017) to a portfolio of musicianship skills needed by the modern professional performer including promoting, teaching, composition and so on, in addition to performance skill. Cottrell and Pogwizd both identified the importance of interpersonal social skills in the life of a musician (Cottrell 2004; Pogwizd 2015) including examples where these are required and expressed within musical interaction itself, and not only verbally outside of music making.

Music therapy practice includes a range of contexts that make specific demands on the skills of the practitioner. Chapter 2 showed that practitioners and trainers distinguish these skills from those of musicians in other contexts. Chapter 3 has identified how the musical selection process works to test for these skills (or potential) in the admissions process. It is now possible to offer an outline description of 'Music Therapy Musicianship' (MTM), as found in the Guildhall School MA programme:

Music Therapy Musicianship (MTM) – A Definition

Music Therapy Musicianship (MTM) is composed of the musical skills required by a practitioner to meet the demands of music therapy practice. It includes performance, professional and interpersonal skills found in other kinds of musicianship but can be distinguished from them in ways such as:

- 1. MTM is characterised by interactive rather than solo music-making: it de-emphasises solo performance skill in public contexts in favour of interactive music-making skills with another/others in an intimate setting;*
- 2. MTM sees instrumental/repertoire/genre competence as resources not achievements: it values instrumental/vocal technique as a resource for the spontaneous and flexible musical articulation of a wide range of musical moods rather than as the means to perform an established repertoire of works for a particular instrument or voice, create additions to this repertoire, or generate new genres/repertoires;*

3. MTM requires (inter)personal emotional capacity: it demands a capacity to fluently interpret and respond to another's musical and non-musical behaviours as indicating their state of mind in the context of music-making, including a capacity to manage challenging/difficult emotions.

At this point one of the main aims of the study has been accomplished: a description of the performance of 'music therapy musicianship' (MTM) at Guildhall School has been given. In the final part of the study this concept of MTM will be discussed further, including its implications for music therapy training more generally.

CHAPTER 4:

DISCUSSION AND CONCLUSIONS

The final chapter discusses the study findings and their implications for UK music therapy selection and training, including the musical diversity of trainees. Music Therapy Musicianship is discussed as a helpful discourse in the selection and training of music therapists. I locate it in the context of a proposed ‘network’ model of musicianship. Recommendations for selection processes are offered and a ‘musical interview’ model is proposed. In conclusion, the role of musicianship in music therapy selection, training and practice is reviewed and summarised.

4.1 MUSIC THERAPY MUSICIANSHIP – A NEW DISCOURSE

In 2018 a well-known music therapist and writer made a provocative comment about the future of music therapy in an informal conference debate:

In fifty years music therapy will have ceased to exist – instead all musicians will work this way. (personal communication 2018)

In anticipating the disappearance of any difference between music therapists and ‘all musicians’ this statement paradoxically establishes the opposite: that (at this time) *not* “all musicians” (yet) “work in this way”. In post-structuralist linguistic terms the *signifier* ‘music therapy’ acquires meaning through *citing* ‘all musicians’ and establishing a (possibly temporary) *difference* between the two, with no ‘positive terms’ or external *reference* involved (Belsey 2002, 6–10). I have shown how this distinction is created and maintained through the discourses and dispositive of a selection process for music therapy training, and something of what this distinction entails in musical terms. This is what is captured in the language of Music Therapy Musicianship.

4.1.1 MUSIC THERAPY MUSICIANSHIP AND PEDAGOGY

Alvin’s foundational claim that ‘the music therapist must first be a fully trained and experienced musician’ (Alvin 1966, 162) can now no longer be taken at face value. What it means to be a musician varies according to context. The context of music

therapy requires the characteristics such as those identified by trainers (2.4.1 above): versatility (over specialisation), simplicity (over virtuosity), interaction (over performance), and therapeutic (over artistic) decision making. These qualities are further refined through the study of the Guildhall School selection process to give the definition of Music Therapy Musicianship (MTM) presented above.

Wigram et al.s (1999) pedagogy of music therapy distinguishes *historically developed* aspects of trainee music therapists' identity from those *developed in music therapy training*. The former includes musical aptitude, education, experience and 'identity through their skills and performance on their main instrument' while the latter includes improvisation skills, awareness of musical meaning, self-awareness and 'techniques for responding to clients' music' (Wigram, De Backer, and Van Camp 1999, 294).

The authors do not consider selection for training in detail but their model does not suggest that the interactive, resourcefulness or interpersonal qualities of MTM need to be assessed at selection. They assume any musician with sufficient aptitude, education and experience (undefined) can be successfully trained. This study suggests otherwise. In addition to a discourse of already 'being a musician' (something emphasised by Alvin and Wigram et al.) and a discourse of developing further musical skills in training (Wigram, De Backer, and Van Camp 1999; Watson 2005) MTM allows for a third discourse, that of *potential for music therapy musicianship*, something which is selected for through audition and interview processes, and further developed through training.

UK textbooks on music therapy have tended to identify music therapy specific skills with improvisation, as in Wigram (2004). MTM avoids this language, which risks confusing interactive/responsive skills with performance traditions of improvisation, and also underplays versatility (Wigram's text is strongly piano based). The language of 'communicative and social musicianship' (Nordoff Robbins 2022a) comes closer to MTM but no textbook has yet emerged. The personal/emotional capacity of MTM is least represented in texts, although implicit in much clinical writing. A textbook for MTM remains to be written. It will articulate tacet knowledge already held by trainers, include interactive learning tasks across a range of instruments, and challenge students emotionally as well as technically.

Rather than MTM being new it articulates something implicit in music therapy training and practice which has been difficult to speak of clearly. This may be because of the dominance of a singular discourse of musicianship that prioritises performance and (often) a western classical ideal of musicians. MTM challenges this singular discourse and opens up a more diverse discourse. It has particular relevance for music therapy but shares in a wider critical discourse of music education (e.g. Green 2003) and music and health practices.

4.1.2 MUSIC THERAPY MUSICIANSHIP AND THE MUSIC THERAPIST

I repeat here the definition of MTM given earlier and discuss each point in relation to aspects of music therapy practice.

1. *MTM is characterised by interactive rather than solo music-making;*
2. *MTM sees instrumental/repertoire/genre competence as resources, not achievements;*
3. *MTM requires (inter)personal emotional capacity (or mentalising).*

Interactive rather than solo music-making

Point 1 deliberately makes no reference to the musical skills or physical/mental state of others (patients, clients, service users) who are implicitly present as ‘receiving’ music therapy. This is to help focus on the musical skills themselves rather than their use or adaptation in any particular music therapy context. However, it assumes that these others may have no formal musical training and/or may have musical experiences very different from the music therapist.

The emphasis on intimate rather than public settings does not exclude performance as a legitimate music therapy practice, for example in Community Music Therapy or ‘ecological’ approaches (Pavlicevic and Ansdell 2008). Instead, it identifies that music therapy does not take place *for an audience* (public) but rather *for participants* (intimates), whether considered as individual clients or as members of a community. Music therapy is not audience-oriented, though performance may sometimes be included. O’Grady and McFerran discuss the complexity of this distinction, suggesting:

The use of performance in music therapy requires a re-envisaging of the concept of 'client-centredness'; one that allows practice to also be 'performance-centred', where participants, music and other ecological systems orbit around performance even though the participants' health remains at the heart of the underlying rationale for using performance in the first place.

(O'Grady and McFerran 2012, 34)

In relation to this study, this has implications for the interpersonal skills of the music therapist, discussed further below.

Instrumental/repertoire/genre competence as resources not achievements

Point 2 focuses more directly on the skills of the music therapist, as distinct from the context and purpose for which these skills are used. What is significant here is that a normally defining characteristic of a musician – their specialist instrument, genre or repertoire – is no longer prioritised. This was demonstrated most clearly in the awkwardness of the on-line Application Process (3.3.2 above) where until recently music therapy applicants had to declare their 'first study' (limited to classical music options) early in the process.

The change (2022) to a process where the programme (music therapy) rather than the instrument or genre (classical, jazz etc.) is prioritised marks a significant break with a dominant paradigm of music education. While this study focused on one institution (the Guildhall School) the paradigm almost certainly operates more widely within music education and professional practice, including other music therapy training institutions.

Technical skill is nevertheless still required. Small (1999) draws attention to 'musicking' (music-making) as enabling participants to 'directly experience, their concepts of how they relate, and how they ought to relate, to other human beings and to the rest of the world'. This is also an aspiration for music therapy. However, Small assumes this can be 'articulated effortlessly by the musical performance, enabling the participants to explore, affirm and celebrate them' (Small 1999, 9). Music therapy training, in contrast, claims that technical musical resources are needed by those aiming to facilitate these kinds of musical experience, and tests for them at selection.

(Inter)personal/emotional capacity (or mentalising)

Point 3 draws attention to emotional and (inter)personal aspects of MTM. These include recognising one's own and others emotional/internal state of mind through musical, verbal or behavioural cues and responding to them. These skills are central to the Role-play and GMA tasks but may also be involved in expressive performance/interpretation generally, working with an accompanist, communicating a song-text, or improvising to the Scenario task.

Outside of musical practice this is known as *mentalisation*, a concept invoked by psychotherapists Bateman and Fonagy as part of their approach to working with people in disturbed states of mind. It involves a 'focus on mental states in oneself or in others, particularly in explanations of behaviours' (Bateman and Fonagy 2006, 1). They describe it as 'a profoundly social construct in the sense that we are attentive to the mental states of those we are with, physically or psychologically' (p.3). They also recognise it as a normally implicit skill and unconscious skill, 'for the most part an intuitive rapid emotional reaction' (p.3). I suggest that the capacity to translate this into musical expression is an acquired musicianship skill, as in Point 2 above.

Mentalisation has been applied in music therapy as a technique in relation to specific client groups (Hannibal and Schwantes 2017) but not more generally to the musical skills of music therapy itself. It is implicitly present in descriptions of the social dimension of musicianship, including moment-by-moment musical interactions. The 'fence-making' discourse identified in 2.4.2 above implicitly draws on mentalisation discourse in identifying what is distinctive about music therapy musicianship, as does literature on 'clinical improvisation' (Wigram 2004). Possible musical mechanisms for such a process are Stern's *vitality affects* (Stern 2010) and Malloch and Trevarthen's *communicative musicality* (Trevarthen and Malloch 2000), both of which are linked by their authors to music therapy practice.

4.1.3 FORMS OF MUSICAL COMPETENCE – A NETWORK MODEL OF MUSICIANSHIP

This study has proceeded by challenging the idea of musicianship as a singular whole. It has divided musicianship into different kinds or parts. One of these – Music Therapy Musicianship – has been explored in detail, given an identity, and some of its internal workings examined. This part-whole analysis is, however, only one possible way of understanding what is going on.

The literary critic Levine (2015) suggests that social and political realities are better understood as the overlapping and interaction of different kinds of *form*. As well as *wholes* she considers *rhythms*, *hierarchies* and *networks*. While each on its own provides formal organisation, when two or more overlap or collide the result can be *disorganised*, often in unpredictable ways. One of the questions Levine asks of these forms is: ‘How has scholarly knowledge itself depended on certain organising forms to establish its own claims...?’ (Levine 2015, 22).

Applying her critical approach to this study, ‘musicianship’ can be considered as a whole, a characteristic of musicians that has the political power to exclude those who lack it. Macfarren (1888) identified musicianship with the conservatoire, much as scholarship is identified with the university. There is also a discourse of hierarchy within musicianship, with conservatoires often representing an elite form of (Western classical) music and training (Green 2003). Within music therapy there is a discourse of (historical) rhythm, with a founding emphasis on musical skills (pre-existing or developed) in the 1960s and 70s (Alvin 1966; Nordoff and Robbins 2004) giving way to concerns with non-musical professional and therapeutic skills in the 1980s-90s, leading to regulation (Barrington 2005). Around 2000, and partly in response to regulation, there is a re-bounce of concern for the musicianship of music therapy in the CoMT and ‘music-centred music therapy’ literature (Ansdell 2002; Aigen 2005). Current discourse about musicianship in relation to music therapy practice and theory could still be described as disorganised (Wetherick 2019).

A neglected form from Levine’s model is *network*. I propose just such a model in Figure 4.1 to show how a music therapy musicianship might take a place alongside and connected to other musicianships (classical, jazz, popular, community, ...). The model is not exhaustive and other musicianships could be added. Such a local theory of musicianship will expect practice and training to be specific to a given context or

tradition, but also connected to other musicianships in other contexts. A musician moving from one ‘node’ of the network to another must change their perspective and priorities and use or develop different skills.

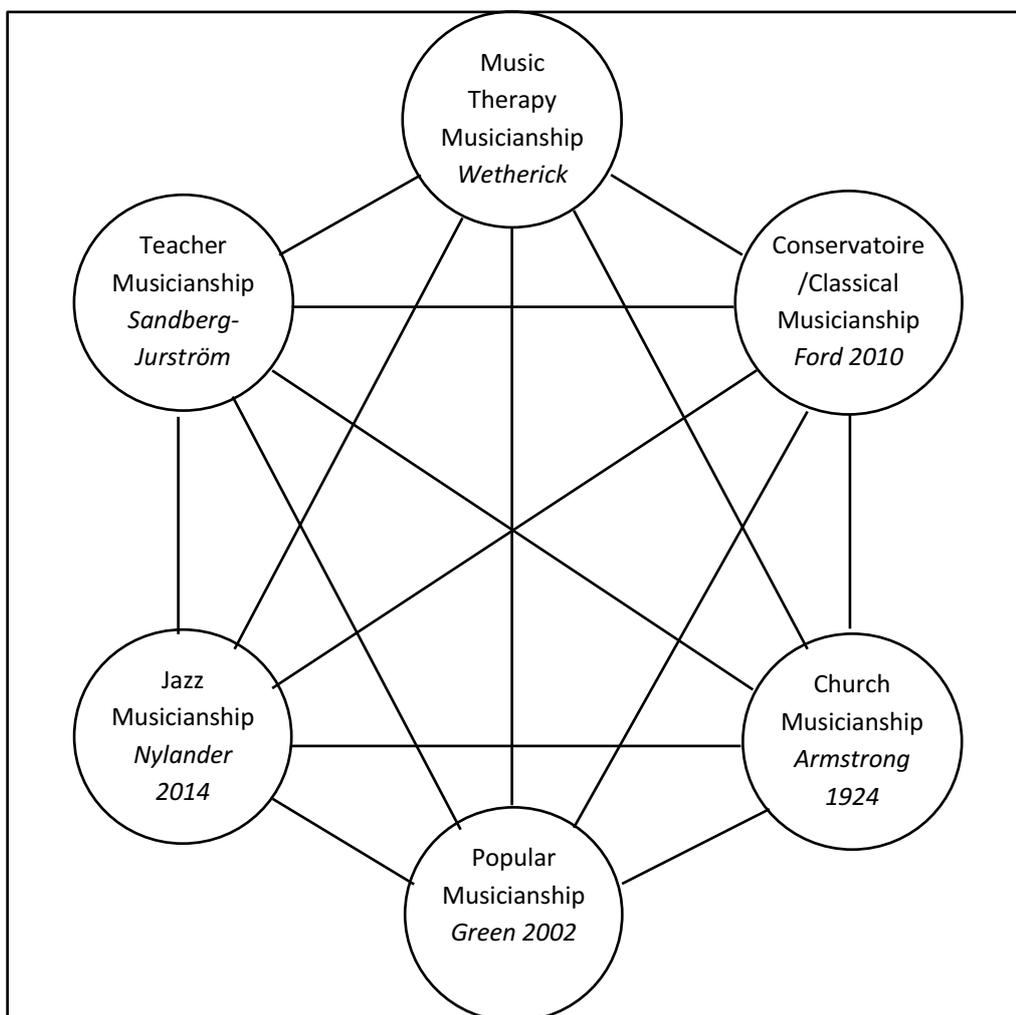


Figure 4.1 A Network Model of Musicianship

Nodes are shown as professional musical roles to emphasise the practice-oriented nature of musicianship (what it means to be a musician in a given context). References are to authors whose work articulates something of the characteristics of musicianship in their discipline. Some characteristics may be shared with other professional roles while others will be specific to each. Each profession may have its own discourse of musicianship, so qualities in one may have no place in the discourse of another or may be difficult to articulate at all. ‘Personal/Emotional Capacity’, for example, is hard to articulate as musicianship, yet Panel Members did relate candidates’ musical responses in the Role-play (and group task) to emotional capacities. This is one characteristic of Music Therapy Musicianship.

4.2 IMPLICATIONS FOR MUSIC THERAPY SELECTION – A ‘MUSICAL INTERVIEW’

I now offer some thoughts on how MTM can contribute to forming a selection process for music therapy trainees. I assume that, while the conservatoire setting of the Guildhall School music therapy programme is atypical in the UK, selection practices in music therapy trainings in other institutions may still be formed by dominant cultural discourses of musicianship as much as one based in a conservatoire. I present a ‘musical interview’ model as an alternative to the ‘audition’ model still used not only at Guildhall School but in other trainings too.

4.2.1 FROM AUDITION TO ‘MUSICAL INTERVIEW’

What might a musical selection process specific to ‘music therapy musicianship’ look like? The language of ‘auditions’ positions the process as analogous to a performance test, borrowing from a dispositive of professional musical work or training where auditions are a standard practice. While engaging the discourse of music therapy trainees as ‘trained and experienced musicians’ (Alvin 1966, 162) this avoids Watson’s discourse of developing musical skills ‘in order to help their clients’ (Watson 2005, 10). It may also encourage the model of a structured series of tasks (akin to a concert programme) rather than a more semi-structured process such as that found in the Second Stage Interviews, including the Group Musical Audition [sic]. A first proposal is to re-describe the musical selection process in a way that does not invoke the performance discourse of the audition. I propose a ‘musical interview’.

Interviews for recruitment or selection purposes are a familiar social practice. They may be structured and scored (‘equal opportunities’ interview) or more free-flow (as in the psychotherapy interviews described earlier). A musical interview for music therapy selection might include the following features. Where appropriate I highlight how these features might address some of the inconsistencies or uncertainties identified in the study.

A Semi-structured Approach

Rather than a set series of tasks, a musical interview would aim to investigate candidate’s musicianship across the range of skills/potentials of MTM (i.e. interactive musicianship, versatility/resourcefulness, interpersonal capacity). The order in which this is done is not essential to its success, and the tasks chosen can be flexible to suit the

individual candidates. The variety of tasks will likely be similar (including performance, vocal, harmonic and unprepared/responsive tasks) but more attention may be given to the unprepared tasks, where MTM qualities are more relevant and observable.

The use of recorded submissions to demonstrate performance competence (as an initial screening) may mean that second stage selection processes are able to focus more on MTM skills rather than performance. The use of coaching (or second opportunities) for some tasks may also help explore candidate's suitability and teachability (something identified by trainers as important) much as 'follow-up' questions do in verbal interviews.

In the auditions studied, Scenario task improvisations were often described as short, and the Role-play task explored only one character of client (chosen by panel members). Explicitly including second opportunities at such tasks with guidance from the panel or a different role-play character could allow more confident decisions to be made, avoiding deferring decisions to a second stage of selection.

Don't Forget the Accompanist

Most music making involves more than one musician. Auditions focus on solo performance, but an accompanist is often involved. Interactive musicianship is part of MTM yet playing with an accompanist is neither required in all music therapy auditions, nor is the accompanist involved in assessing candidates.

Candidates and panel members both identified interaction with the accompanist during performance as significant in assessment, and the Guildhall School staff accompanist (Nadine) confirmed that her experience of rehearsing and accompanying revealed significant differences between candidates. Making it a requirement of the audition to play at least one piece with an accompanist (in performance tasks) and involving the accompanist in assessment would increase opportunities for observing and evaluating interactive musical skills as part of MTM.

Assessing Versatility and Resourcefulness

Singing and harmonic instrument competence are tested in all auditions in addition to performance on a main instrument. However, a pianist (for example) could undertake a large part of the audition on their main instrument only. While a second study is

encouraged in most auditions, it is unclear if/how other tasks require versatility across instruments. Introducing a task requiring candidates to use a very simple instrument (e.g. pentatonic xylophone) in an interactive context could be a useful test of resourcefulness and versatility, especially if combined with voice.

Panel Members sometimes directed some candidates in the Role-play to play specific instruments, but this was not consistent or planned. A more consistent protocol may be helpful.

Cueing Candidates as to Panel Expectations

While candidates are often well informed about music therapy they may still be uncertain about what is expected at audition, or how to demonstrate the skills required. The Scenario Task in the auditions studied is an example: despite indicating that the piano could be used ‘freely’ and not necessarily ‘tonally’, most candidates attempted a tonal improvisation, often using the piano conventionally and in mid-range only.

The conventions of auditions and the dominance of a performance discourse of musicianship may work to significantly constrain what a candidate is able to do. While the ‘musical interview’ approach may help, more thought can be given to ensuring expectations are conveyed in a way the candidate can respond to meaningfully. Consistent advice from programmes, or the professional body (BAMT), could help.

Training Panel Members

Similarly, even experienced panel members may feel constrained by the discourses of auditions or assessments (e.g. discourses of ‘fairness’ or ‘equality’). Equality legislation extends to admissions processes to higher education (Equality Commission 2014, sec. 3) and training of panel members could include more about use of semi-structured approaches and second opportunities or coaching to ensure best practice.

The aim of making any changes such as those described here would be to help candidates and panel members to see the selection process as less an assessment of musical performance and more of musical versatility, responsiveness and interpersonal capacity, that is MTM.

4.2.2 INCREASING DIVERSITY IN MUSICIANSHIP

In 2020 the British Society for Music Therapy (BAMT) published its *Diversity Report* (Langford, Rizkallah, and Maddocks 2020) based on a survey of its professional membership during 2019. The report was BAMT's response to the widespread rise in general concern about equality, diversity triggered by the murder of George Floyd in 2019 and the Black Lives Matter campaign (<https://blacklivesmatter.com>).

A large proportion of survey responses referenced discriminatory experiences during initial music therapy training. These are discussed in the first and longest section of the report. Many reference racial, cultural, ethnic or disability discrimination which are beyond the scope of this study. However, some refer to a lack of diversity of musicianship including e.g. how music therapy trainings responded to students with differing musical backgrounds, experience or training, and especially non-classical musicians.

Diversity in musicianship among candidates and trainees was not part of the research question for this study. However, the findings allow observations on the way selection processes may have acted unequally on different kinds of musician. In gatekeeping terms, music reading skills (directly tested only in the Guildhall School audition studied) were still assumed in some other trainings (as T2s gatekeeping 'error' in 2.4.2 showed). Many programmes used ABRSM Grades to describe musical performance competence which may have acted to deter or exclude some applicants even where qualifications were not required. Ensemble musicians (bassists, drummers) may be disadvantaged by selection processes that first assess solo performance, with group tasks being only at a second stage of selection.

In fence-making terms, unprepared selection tasks may be seen as a more equal test of musicianship for music therapy. Indeed, here some classical musicians felt at a disadvantage compared to musicians from backgrounds where improvisation is more common. This does not, however, compensate for the apparent selection bias towards classically trained musicians. Unprepared tasks are often used only at a second stage of selection, and this in turn may show that the gatekeeping discourse remains dominant over fence-making in selection processes. There is no reason to think classical musicians are more, or less, suited to music therapy training than other musicians, but a gatekeeping discourse may still act to prefer them.

Some selection processes have changed during the period of this study in ways that may help increase diversity of musicians accessing music therapy training. The Guildhall School changed its requirements in 2021, including removing reference to ‘18th to 20th century repertoire’ and making exceptions to music reading requirements for musicians from ‘genres that do not use written music’ (Guildhall School of Music and Drama n.d., n. accessed 27/8/2022)). The on-line application also no longer requires applicants to select a ‘first study’ instrument from a defined list. The use of recorded ‘portfolio’ submissions of candidates performing is now used by several programmes as a first stage of selection (e.g. Anglia Ruskin University and University of South Wales). This may encourage candidates from a wider range of music-making contexts but are still likely to favour solo-oriented performers (ensemble performances being harder to assess). Live auditions/musical interviews are still usual at second stage of selection but one programme using a portfolio no longer uses the term ‘audition’ at all (at 27/8/2022), leaving it unclear whether musicianship is assessed live at interview or not. The role of fence-making discourse (as shown by e.g. interactive musical tasks) is uncertain in such a process.

Increasing diversity of musicians accessing music therapy training involves both gatekeeping and fence-making discourses. In addition to making gatekeeping discourse (e.g. performance oriented tasks) tests as open as possible, prioritising fence-making discourse (e.g. unprepared/responsive tasks) may be important in attracting the widest range of suitable candidates.

4.3 EVALUATING THE STUDY – EPICURE

Before concluding this study I return to the agenda of Stige et al. (2009) to review the quality and limitations of the study as a piece of qualitative research. This is also a reflexive exercise where I reflect on my own experience as a researcher over the course of the study.

4.3.1 ENGAGEMENT AND PROCESSING

For instance, ethnographers would usually stress pro-longed participant observation, whereas discourse analysts would stress careful interaction with textual material. (Stige, Malterud, and Midtgarden 2009, 1508)

In disciplines in which readers of research reports are accustomed to the rigor of quantitative research, rigorous processing of qualitative studies might be important for communicative reasons. For this very reason, it might also be important to challenge the idea of method as the main arbiter of truth and value. (Stige, Malterud, and Midtgarden 2009, 1509)

Engagement is about authenticity – the researcher’s ‘being there’ with the subject of study. My prolonged professional engagement with the field of music therapy training has already been described (1.2.1 above), including being known as a colleague to most participants in the study. Added to that, undertaking the PhD part-time has allowed me to engage with and process emerging data over up to seven years in some cases.

Atkinson warns the ethnographer of the “danger of failing either to make the familiar strange, or the strange familiar” (Atkinson 2017, 108). In this case the danger has been chiefly the former, of my ‘going (staying) native’ and allowing the insider (emic) experience to get in the way of a more objective/ dispassionate outsider (etic) experience.

Being over-conscious of this sometimes led me to a (false) naivety, provoking the interviewee who understandably saw me as an (informed) colleague. The following is from an interview with a trainer in the preliminary study:

T2: *...But being able to mm, make decisions about what’s best [musically] within the therapeutic relationship is unique. (1.5)*

R: *Because I'm struck by just how important this theme of the clinical thinking shaping, interacting with musicianship, and that's what's going on in music therapy training, and here's another impossible question, but: what is therapy? (Laughs) You know, or what, perhaps in terms of...*

T2: *Are you seriously asking that question, Donald? (Laughs) (527-534)*

Knoblauch suggests that when researcher and subject share a common culture, rather than encountering the *Other* “denoting the alien, the different, the awesome”, the researcher is rather encountering an *Alter ego*:

Alter ego may be a different actor; alter ego may even know different things, but is accessible in the backdrop of common, shared knowledge. It is in this backdrop of communality that sociological ethnographers attempt to identify differences. (Knoblauch 2005, 4)

This better describes the kind of engagement that was possible for me with participants in the study. Drawing on a shared understanding of the difficulties involved in training music therapists, I was able to ask one trainer about how these manifested. This was helped by *not* sending participants a schedule of questions in advance, making the interview more challenging but also more revealing:

R: *Are there sticking points? Or challenges?*

T2: *Oh yes.*

R: *Where are they?*

T2: *Mm... Mm... That's why it's interesting to have a schedule first, you can think about what you want to say. Mm. Well, there's quite a few things, I need to make notes really... To start with, to start with, you hope you're not getting people who just want to perform. I mean, that's a given, and that's what you're screening out for in a sense in the admissions process and also having an experiential group in the admissions process... (218-226)*

The ethnographic part of the Main Study involved following all parts of the selection process over one admissions cycle, a prolonged engagement lasting 14 months. This engagement was not continuous but limited to specific intense but short lived events such as an Open Day, an audition day, or curated one-off discussion groups. Rather than

being a limitation, this is characteristic of focused ethnography where “fields are visited in various intervals (they may even exist only in certain intervals, such as ‘events’)” (Knoblauch 2005, 7).

The analytic process for the Main Study was helped by the part-time nature of my study (undertaken alongside continuing full time work) in that it allowed time for mistakes. There were many false-starts, for example with different discourse analytic approaches being tried before finding one that ‘worked’ for a given data set. Van Leeuwen’s linguistic approach (Van Leeuwen 2016) proved useful in relation to applicants’ personal statements, where no other access to the practices or experiences represented was possible. On the other hand, Jager and Maier’s dispositive approach was more useful in understanding the audition report forms and panel member interviews, where the practices and material circumstances of the selection process being reported were also known to me. This rationale was not planned in advance but rather became clear retrospectively as my understanding of the research process developed. As Potter and Wetherell describe it:

Analysis of discourse is like riding a bicycle compared to conducting experiments or analysing survey data which resemble baking cakes from a recipe. There is no mechanical procedure for producing findings from an archive of transcript. (Potter and Wetherell 1987, 168)

This was certainly my experience, and time was the helper.

4.3.2 INTERPRETATION AND CRITIQUE

Qualitative research often involves the problem of double hermeneutics; the researcher interprets situations in which the involved participants are already involved in interpretations of the same situation, and they might also engage in interpretations of the researcher and of the researcher’s interpretations. (Stige, Malterud, and Midtgarden 2009, 1509)

Critique refers to the appraisal of merits and limits of research. In our agenda, this item has a double notion: self-critique as well as social critique. (Stige, Malterud, and Midtgarden 2009, 1510)

There is undoubtedly a risk that this study provides more of an ‘insider’ than ‘outsider’ perspective on music therapy training. I am too long-standing a member of the UK music therapy community (practitioner and trainer) for my interpretations not to be influenced by the wider profession and my own unique part in this. This may have some advantages, enabling me to more accurately interpret fellow practitioners’ or trainers’ statements, and to know the contexts they too have experienced. However, I am unlikely to escape the standpoint and assumptions of a music therapist for long.

Including applicants’ and candidates’ perspectives (e.g. Summer School, application forms, enrolled students discussion) was one way to keep the study in touch with the experience of contemporary trainees, and also offered triangulation of data. For example, both candidates and panel members saw the range of tasks in the First Stage audition as testing candidates’ ‘capacity to cope’, not just their competence on individual tasks. They also critiqued some of the same tasks, such as sight-singing.

My interpretations of music therapy practice and meanings may benefit from my personal experience of both music-centred and psychodynamic approaches, something possibly unusual in an increasingly polarised UK context (Wetherick 2019). However, my interpretations of others’ musical backgrounds, experience, and wider music education systems may be less reliable. I did not attend a conservatoire or ever work as a performer, my university music degree was conservative in approach even 30 years ago, and I knew nothing of music therapy until some years after graduation.

In this regard, the research challenged me to see how musicians of today approach music therapy training. While I recognised many with a classical training similar to my own, I also encountered many with very different experiences. The critical approach of this research has helped me become aware of and articulate some of these differences. Reflecting on this, I noticed that the 14 candidates followed in the Main Study were mostly classically trained, and those followed to enrolment entirely so. This is not typical of the Guildhall School, as we have often had trainees from jazz, popular, folk or non-European musical backgrounds. However, the predominance of classical musicians in the cohort studied is a significant feature of the study.

I can only speculate on the reasons for this, and the study may address the situation of classically trained musicians better than those from other musical backgrounds as a

result. This said, the discourses identified address musical qualities that are not genre specific (e.g. interactive playing, versatility and resourcefulness, personal/emotional capacity), suggesting they would apply equally well to non-classical musicians. The study finds significant ways in which Music Therapy Musicianship is distinguished from classical music training, for example in the lower value placed on repertoire competence and a greater emphasis on managing musical unpreparedness (3.6.2). The study may be less sensitive to ways in which a classical training supports or enhances music therapy musicianship, where this may be taken for granted (e.g. in music reading skills).

4.3.3 USEFULNESS AND RELEVANCE

We propose this item to reflect not only the immediate implementation of the knowledge developed but also new and enhanced understanding. Usefulness thus does not in itself signal a narrow instrumental utility focus.

(Stige, Malterud, and Midtgarden 2009, 1511)

Researchers therefore need to reflect on how the study contributes with new knowledge or original perspectives. This item, then, illuminates how any research study is linked to discourse and an “academic dialogue” in a (inter)disciplinary context. (Stige, Malterud, and Midtgarden 2009, 1511)

All UK music therapy trainings are required to follow the same regulatory Standards of Education and Training (HCPC 2017). This offers some assurance that findings in one UK institution may be useful and relevant to others. Within these standards, institutions do differ in their theoretical orientation (2.3.1), and the Guildhall School programme clearly aligns with a psychodynamic, rather than humanistic or music-centred, approach. However, the survey of musical admissions requirements (2.3.2 Admissions Requirements for Music Therapy Training) shows a high degree of consistency across all UK trainings in the musical tasks set, if not in their interpretation. The usefulness of the study for trainings of a different orientation remains to some extent uncertain, but at least it addresses matters largely common to all UK trainings.

A more significant consideration may be that the Guildhall School programme is based in a conservatoire and is the only UK programme to be so. No other programme offers

individual musical tuition to trainees on their ‘first study’, and most have no other music programmes in their institution. As this study shows, the music therapy programme at Guildhall School works with, around, and sometimes *against* the conservatoire structure of its host. Are music therapy trainings based elsewhere free from such concerns?

I suggest that these issues do remain relevant to other institutions. The very closeness between music therapy and other musical higher education programmes at Guildhall School allows the interface between music therapy and wider music education to become visible and so accessible to investigation. Many students on other music therapy programmes will have experienced conservatoire musical training and the Guildhall School can reasonably be taken as typical of other conservatoires, and of advanced music education more generally. This includes being aware of the challenge of elitism that such education implies.

The attention this study gives to how candidates’ musical background and prior experience relates to the selection and assessment process for music therapy is something potentially relevant to other music therapy trainings. It also has implications for music education practices more generally.

4.3.4 ETHICS

The situated and normative basis for qualitative research suggests that the researcher’s reflections could go beyond the issue of not doing harm to embrace the interest in if and how a study could support and benefit people and communities. (Stige, Malterud, and Midtgarden 2009, 1512)

The ethical approval process for the study has already been described. Here I consider the ethical benefits of research rather than any potential harm.

Music therapists shares with other healthcare professions a Hippocratic ethic, emphasising “the need to act in the best interests of service users at all times” (HCPC 2013, sec. 2.1). This ethic extends to the selection of candidates for training²⁸, and while

²⁸ Approved trainings must have a ‘Fitness to Practise’ process for trainees that includes ethical criteria similar to those for registered professionals (see HCPC 2017, sec. 3.16).

it was not immediately obvious that the assessment of musicianship has an ethical dimension the study was open to learning if this was the case. The evidence did indeed show that interpersonal (hence ethical) factors were involved in selection, and these are discussed as they arise (e.g. in Panel Members' reasoning about candidates' performance, 3.5.2). The study potentially benefits service users through critically examining selection processes.

A second ethical dimension is that of equality, diversity, inclusion and belonging (EDIB) within the profession, discussed in 4.2.2 above. (Langford, Rizkallah, and Maddocks 2020) This study did not set out to investigate how musicianship interacts with minority experiences, and relevant demographic information on candidates was not collected. In retrospect this is a limitation of the study. However, the study does address the broader question of how musicianship is understood and assessed. I hope the reconfiguration of the audition as a 'musical interview' (above) may help create selection processes that are more responsive to a wider range of musicianships, and hence to a more diverse body of trainees and professionals.

4.4 CONCLUSIONS

This study has taken a critical discourse approach to investigating musicianship in the context of UK music therapy training. I have shown how institutions, trainers, selectors and candidates present, talk about and evaluate musicianship in relation to music therapy training, including versatility, resourcefulness, interactive skills and personal/emotional capacity as well as performance competence. Music Therapy Musicianship (MTM) has been presented as a way to articulate this implicit and under-recognised discourse within music therapy pedagogy regarding the kinds and qualities of musical skills involved. I have presented a network model of musicianship and offered recommendations for music therapy selection processes based on a 'musical interview' rather than an 'audition' model.

Future research could explore further the relationship between candidates' prior musical experience and training and their readiness for music therapy training, including considering the diversity of musicianship backgrounds from which candidates come. The extent to which characteristics of MTM are developed through other forms of music education and music-making experience is also worthy of study. Are MTM characteristics more developed in e.g. bass players (often accompanying others) compared to top-line players (more often soloists)? Or in jazz (improvisation oriented) rather than classical (repertoire based) musicians?

The nature of interpersonal communication through music and how this is developed and assessed is another area for future research. Trainers identify interpersonal musical skills as important in music therapy practice and seek ways to assess potential for this at selection. How are such skills acquired before admission, and developed during it? And if they can be effectively taught to otherwise skilled musicians is it even necessary to test for them at selection? Such questions test possible connections between musical skill and personal qualities such as empathy, compassion, resilience. These qualities resonate strongly with music therapy as a discipline but their connection to musical skill remains far from clear. They also connect with ethical discourse about music practices.

I hope this study of Music Therapy Musicianship may help music therapy trainers to a fuller understanding of musicianship in music therapy training and pedagogy. In doing so I hope it may also help prompt connections with related fields such as community music, music and health and the sociology of music education.

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APPENDICES

APPENDIX 1 – TRANSCRIPTION CONVENTIONS

The following conventions were used in transcribing interview and discussion group recordings. They are adapted from Bailey 2008, 131.

(?)	talk too obscure to transcribe.
[overlapping talk begins
]	overlapping talk ends
.	silence, less than half a second
...	silence, less than one second
(2.8)	silence measured in 10 ^{ths} of a second
:::	lengthening of a sound
Becau-	cut off, interruption of a sound
<u>he</u> says.	Emphasis
=	no silence at all between sounds
?	rising intonation
(thumps table)	body conduct
(/operatic)	voice changes
(/ends)	voice change ends
[notes, comments]	

APPENDIX 2 – PARTICIPANT INFORMATION SHEETS

2.1 PRELIMINARY STUDY INFORMATION SHEET



Information sheet for participants

'From Musician to Music Therapist – An Investigation into the musicianship of music therapists trained in the United Kingdom' **Study approved by School Research Ethics Committee: 21/07/2017**

I would like to invite you to participate in this postgraduate research project. You should only participate if you want to; choosing not to take part will not disadvantage you in any way. Before you decide whether you want to take part, it is important for you to understand why the research is being done and what your participation will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information.

What is the study about?

I am investigating the training of music therapists in the UK, looking particularly at musicianship and how this develops and is developed in relation to professional music therapy training. This investigation is part of my PhD study at Guildhall School, supervised by Dr. John Sloboda, Dr. Biranda Ford, Dr. Stuart Wood and Dr. Karen Wise. In the United Kingdom music therapists are skilled musicians who have done further training at postgraduate level to work as music therapists. A high level of musical skill is expected at admission and training usually includes further opportunities for musical development and learning, both integrated with therapeutic training and/or in its own right.

This part of the project aims to gather the views and experiences of music therapy trainers from different UK training programmes. What shapes or influences approaches to music therapy training? What musical skills, values or experiences do programmes aim to develop in trainees? What theoretical views or positions influence teaching? What challenges or difficulties are commonly encountered?

It is hoped that the outcomes of the research will help music therapy trainers and theorists to better understand their own practice as educators/theorists, the skills involved in music therapy practice, and how these develop, and are developed, in training.

Why have I been invited to take part, and what will it involve?

I am inviting you to take part because you are a Programme Leaders of an HCPC approved music therapy training programme in the UK, or because you are a tutor working for such a programme at least 2 days/week and have responsibility for a significant and consistent aspect of teaching/delivery and assessment (e.g. a module and involvement across all years of training for at least the past two years (or one cohort if a longer programme)).

If you agree to take part, you will be asked to take part in a face-to-face interview with myself. Please allow 90 minutes for the interview, although I expect the interview

to last around one hour only. I will ask you about your experience as a music therapy trainer, and to talk about aspects of the programme you lead or teach on.

What will happen to the information I give?

Interviews will be recorded, subject to your permission. Recordings of interviews will be deleted upon transcription. You will be given the chance to review and edit the transcript of your interview before analysis. While you will not be personally identified in written reports or presentations of findings, the small size of the UK music therapy profession means it is possible that you will be identified indirectly. I will therefore ensure there is time at the start of the interview for you to raise any concerns about this and to agree an acceptable way to minimise this risk.

It is up to you to decide whether to take part or not. If you do decide to take part you will be given this information sheet to keep and be asked to sign a consent form. You may withdraw your data from the project at any time up until 8 May 2018 by contacting me at the email address below. If you would like to receive a copy of the final report on this part of the study, please email me at the address below and I will be happy to provide one.

Thank you.

Donald Wetherick (Researcher)
donald.wetherick@gmsd.ac.uk

If this study has harmed you in any way you can contact the Guildhall School of Music & Drama using the details below for further advice and information:

Dr. Biranda Ford

2.2 SUMMER SCHOOL INFORMATION SHEET



Information sheet for participants

Title of project: The Performance and Assessment of Musicianship in the Admissions Process for a UK Music Therapy Training Programme

Study approved by School Research Ethics Committee: [REDACTED]

I would like to invite you to participate in this postgraduate research project. You should only participate if you want to; choosing not to take part will not disadvantage you in any way. Before you decide whether you want to take part, it is important for you to understand why the research is being done and what your participation will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information.

This study is exploring the recruitment and admissions process for music therapy training in the UK. In particular, it is looking at the part that musicianship and its assessment plays in this process. It aims to achieve a better understanding of the admission process for music therapy trainings, as well as contributing to music therapy pedagogy and the understanding of musicianship and its assessment in general. It is part of the researcher's PhD research at the Guildhall School.

You have been invited to take part because you are participating in the Guildhall School Music Therapy Summer School, either as a student or as a staff tutor. As well as observing the summer school itself, I am also inviting participants to attend a short discussion group during the weekend, and separately, asking attendees for permission to use information from their on-line application to give relevant background about the group as a whole. This includes basic demographic information, and responses to questions about musical background, experience and interest in music therapy.

If you agree to take part in either or both of these ways you will be given a copy of this information sheet to keep and asked to sign a consent form. Your information will be treated confidentially, and you will be anonymised or given a pseudonym in the final report so that you are not identifiable.

The discussion group will be led by the researcher and will last about one hour. It will be recorded and the recording will be deleted upon transcription. The information sought from on-line application forms includes responses to questions about your background, musical experiences and interest in music therapy. All data will be held in accordance with GDPR (2018) requirements and only the researcher and their supervision team will have access to it.

Taking part in this study will not affect any future application you may make to the MA Music Therapy programme, or any other programme at Guildhall School. In particular, the researcher will NOT be involved in any audition or assessment decisions for admissions in September 2020.

If you decide to take part you are still free to withdraw at any time up until it is transcribed for use in the final report (latest 31 December 2019) and without giving a reason. If you would like to be notified once the research is complete, together with information on how to access a copy of the report, you will be able to leave a contact email address with the researcher.

If this study has harmed you in any way you can contact the Guildhall School of Music & Drama using the details below for further advice and information:

Thank you.

Researcher: Donald Wetherick
Email: Donald.wetherick@gamd.ac.uk

Supervisor: Karen Wise
Email: [REDACTED]

2.3 OPEN DAY INFORMATION SHEET



Information sheet for participants

Title of project: The Performance and Assessment of Musicianship in the Admissions Process for a UK Music Therapy Training Programme (Open Day Study)

Study approved by School Research Ethics Committee: [REDACTED]

I would like to invite you to participate in this postgraduate research project. You should only participate if you want to; choosing not to take part will not disadvantage you in any way. Before you decide whether you want to take part, it is important for you to understand why the research is being done and what your participation will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information.

This study is exploring the recruitment and admissions process for music therapy training in the UK. In particular, it is looking at the part that musicianship and its assessment plays in this process. It aims to achieve a better understanding of the admission process for music therapy trainings, as well as contributing to music therapy pedagogy and the understanding of musicianship and its assessment in general. It is part of the researcher's PhD research at the Guildhall School.

You are being given this information sheet because you are attending a Music Therapy Open Day at the Guildhall School. I am inviting attendees to respond to short paper questionnaires at the start and end of the event, and to take part in a short group discussion during the day. Completing a questionnaire and attending the group discussion are voluntary; you can choose whether to respond or take part, or not. By returning a completed questionnaire you consent to your responses being used as part of the research. The discussion group will be audio-recorded and transcribed, and the original recording deleted. All information will be treated confidentially. Questionnaire responses are anonymous, and discussion group participants will be given a pseudonym in the final report so that you are not identifiable. All data will be held in accordance with GDPR (2018) requirements and only the researcher and supervision team will have access to it.

Taking part in this study will not affect any future application you may make to the MA Music Therapy programme, or any other programme at Guildhall School. In particular, the researcher will NOT be involved in any audition or assessment decisions for admissions in September 2020.

It will not normally be possible to withdraw responses after the Open Day itself (as they are anonymous). However, if you have concerns about your data after the event please contact the researcher before 31 December 2019 to discuss this. All reasonable steps will be taken to manage your data in accordance with your wishes. If you would like to be notified once the research is complete, together with information on how to access a copy of the report, you will be able to leave a contact email address with the researcher.

If this study has harmed you in any way you can contact the Guildhall School of Music & Drama using the details below for further advice and information:

Thank you.

Researcher: Donald Wetherick
Email: Donald.wetherick@gamd.ac.uk

Supervisor: Stuart Wood
Email: [REDACTED]

2.4 AUDITION STAGE CANDIDATE INFORMATION SHEET



Information sheet for participants

Title of project: The Performance and Assessment of Musicianship in the Admissions Process for a UK Music Therapy Training Programme (Audition Stage)

Study approved by School Research Ethics Committee: [REDACTED]

I would like to invite you to participate in this postgraduate research project. You should only participate if you want to; choosing not to take part will not disadvantage you in any way. Before you decide whether you want to take part, it is important for you to understand why the research is being done and what your participation will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information.

This study is exploring the admissions process for music therapy training in the UK. In particular, it is looking at the part that musicianship and its assessment plays in this process. It aims to achieve a better understanding of the admission process for music therapy trainings, as well as contributing to music therapy pedagogy and the understanding of musicianship and its assessment in general. It is NOT about assessing the performance of candidates (or the panel), and I am interested in the audition panel as much as the candidates. I will be taking no part in discussions about candidates or selection, and no information gathered as part of the research will be passed to the selection panel. The research is part of my PhD study at the Guildhall School.

You have been invited to take part because you have applied for the MA Music Therapy programme at the Guildhall School and have agreed to being contacted about the research. I am inviting all candidates who come for audition to take part. You can choose whether or not to take part. You can take part in different ways:

- Agreeing to your application form being used in the research. (Contact details and references will be removed as they are not part of the research.)
- Agreeing to the panel's written comments on your audition being used in the research.
- Taking part in group discussions with other candidates and the researcher. (This will happen only at the second or later stages of the admissions process.)

If you agree to take part in any of these ways you will be given a copy of this information sheet to keep and asked to sign a consent form. Your information will be treated confidentially. You will be anonymised in the final report and the year of your application will not be given, so that you are not identifiable.

All data will be held in accordance with GDPR (2018) requirements and only the researcher and their supervision team will have access to it.

Taking part in this study will not affect this or any future application you make to the MA Music Therapy programme, or any other programme at Guildhall School.

If you decide to take part you are still free to withdraw at any time up until 30 April 2020 without giving a reason. If you would like to be notified once the research is complete, together with information on how to access a copy of the report, you will be able to leave a contact email address with the researcher.

If this study has harmed you in any way you can contact the Guildhall School of Music & Drama using the details below for further advice and information:

Thank you.

Researcher: Donald Wetherick Supervisor: Stuart Wood
Email: Donald.wetherick@gsm.d.ac.uk Email: [REDACTED]

Donald Wetherick [REDACTED] Info Sheet (Candidates)

2.5 AUDITION STAGE STAFF INFORMATION SHEET



Information sheet for participants

Title of project: The Performance and Assessment of Musicianship in the Admissions Process for a UK Music Therapy Training Programme (Audition Stage)

Study approved by School Research Ethics Committee: [REDACTED]

I would like to invite you to participate in this postgraduate research project. You should only participate if you want to; choosing not to take part will not disadvantage you in any way. Before you decide whether you want to take part, it is important for you to understand why the research is being done and what your participation will involve. Please take time to read the following information carefully and discuss it with others if you wish. Ask me if there is anything that is not clear or if you would like more information.

This study is exploring the admissions process for music therapy training in the UK. In particular, it is looking at the part that musicianship and its assessment plays in this process. It aims to achieve a better understanding of the admission process for music therapy trainings, as well as contributing to music therapy pedagogy and the understanding of musicianship and its assessment in general. It is NOT about assessing the performance of panel members (or candidates), and I am as interested in the candidates as the panel. I will take no part in discussions about candidates or selection, and no information gathered as part of the research will be passed to the selection panel. The research is part of my PhD study at the Guildhall School.

You have been invited to take part because you are a staff member involved in the audition process. You can choose whether or not to take part. You can take part in different ways:

- By agreeing to audition reports which you contribute to being used in the research and myself to discuss the selection process and your experience of the auditions.

If you agree to take part in any of these ways you will be given a copy of this information sheet to keep and asked to sign a consent form. Your information will be treated confidentially. You will be given a pseudonym in the final report and your role and the year of application will not be given, so that you are not easily identifiable. You may nevertheless be indirectly identifiable to anyone aware of your connection to the Guildhall School Music Therapy Department. If you have any concerns about this, please speak to the researcher.

All data will be held in accordance with GDPR (2018) requirements and only the researcher and their supervision team will have access to it.

If you decide to take part you are still free to withdraw at any time up until 31 April 2020 and without giving a reason. If you would like to be notified once the research is complete, together with information on how to access a copy of the report, you will be able to leave a contact email address with the researcher.

If this study has harmed you in any way you can contact the Guildhall School of Music & Drama using the details below for further advice and information:

Thank you.

Researcher: Donald Wetherick Supervisor: Stuart Wood
Email: Donald.wetherick@gsm.d.ac.uk Email: [REDACTED]

Donald Wetherick [REDACTED] Info Sheet (Staff)

APPENDIX 3 – INTERVIEW SCHEDULES

3.1 TRAINER INTERVIEWS (PRELIMINARY STUDY)

Donald Wetherick	Interview Schedule/Trainers	26.3.2018
<p>From Musician to Music Therapist: An investigation into the musicianship of music therapists in the UK</p>		
<p>NB Because of the 'small population' of music therapy trainers in the UK it may not be possible to guarantee that you will not be identifiable in published results. Nevertheless, every effort will be made to keep your responses anonymous. If you have any concerns or questions about this or any ideas or requests about how anonymity can be preserved, please let me know so we can discuss these.</p>		
<p>I would like to ask you about your views on music therapy training in general.</p>		
<p>1) In your view, how do musicians (e.g. your students) change as they become music therapists? Or, what is the change or development that music therapy trainings aim to enable? [If necessary add: This can include musical and non-musical aspects.]</p> <p>i) How far do you agree with Alvin that a music therapy trainee should 'first be a fully trained and experienced musician'?</p> <p>ii) What, if anything, is special or unique about music therapy training?</p> <p>iii) What is the relationship between musicianship and other aspects of being a music therapist?</p> <p>iv) What sort of things can be difficult or challenging for a musician about learning to become a music therapist?</p>		
<p>For the rest of this interview I would like to focus on musicianship as it relates to music therapy training. By 'musicianship' I mean to include all that is involved in or required for performing, listening to and creating or improvising music, including skills, values, and experiences, and so on.</p>		
<p>2) Please could you describe the approach this training course takes to teaching or developing trainees' musicianship in order to become music therapists?</p> <p>i) What sorts of musical skills, values and experiences are taught or developed and what proportion of the programme is devoted to them?</p> <p>ii) How much of this is new to trainees or specific to music therapy training?</p> <p>iii) How does teaching/developing musicianship relate to other parts of the programme? Is any part of the programme NOT musical?</p> <p>iv) What are some of the common musical difficulties that trainees encounter on this programme and how do you work with these?</p>		
<p>3) In your prospectus you say [insert quote from relevant prospectus about approach to music therapy taught]. How does this influence how musicianship is taught or developed on the programme?</p> <p>i) What does your approach/theoretical orientation have to say about the place of musicianship in music therapy?</p> <p>ii) Are some kinds of musician (or musicianship) more suited to music therapy (or to your programme) more than others? If so, can you say more about this?</p> <p>iii) What aspects of musicianship, if any, can be problematic in a music therapy context, either theoretically or practically?</p>		
<p>We are near the end of the interview now. I would like to ask you finally,</p> <p>4) What, if anything, would you say is characteristic of the way you train music therapists at [name of training institution]?</p> <p>i) What would you hope clients and other professionals (including music therapists) would notice about graduates that would be a credit to this training institution?</p> <p>ii) Is there anything about the musicianship of music therapists that you see as unique to music therapy practice generally, or your programme in particular?</p> <p>iii) Is there anything you have changed recently, or would like to change in future about the approach to teaching on this programme? Why?</p> <p>5) Is there anything further you would like to add?</p> <p>Thank you for your time. I will send you a transcript of this interview in the next few weeks and invite you to make any corrections or changes that you wish. I would like to remind you that you can withdraw your interview from the research up until [DATE] without giving any reason. Lastly, I will send you a copy of the report of the research when complete.</p> <p>Quote:</p>		

3.2 SUMMER SCHOOL DISCUSSION GROUP (MAIN STUDY)

The Performance of Musicianship in Admission to Music Therapy Training

Protocol for Discussion Groups to be held during the Guildhall School Music Therapy Summer School, [REDACTED]

General Protocol

- There will be two opportunities for summer school attendees to take part in a discussion group during the weekend, provisionally Sunday lunchtime and Sunday end of day. A separate discussion group for staff/tutors will be held at a later date.
- Each discussion group will last no more than 90 minutes and will be recorded.
- Attendees will be informed about the research at the start of each day of the summer school. They will be invited to join either of the two discussion groups (one only) and copies of the Information Sheet will be available for them. There will also be opportunity to ask the researcher questions.
- Before each discussion group begins, those who choose to attend will be asked to sign a consent form.

Attendees' Discussion Group

- The researcher will ensure that any questions from participants about the research are addressed, and that consent forms are signed.
- The researcher will explain that this discussion group is NOT a feedback session on the summer school, and will indicate how participants can give feedback if they wish to.
- The researcher will remind participants that the discussion will be recorded, and will start the recording.
- The researcher will initiate the discussion by offering questions for discussion, and following these up freely in a semi-structured way.

Example Discussion Points and Follow Ups

- How has the summer school changed or added to your understanding of music therapy?
 - Specifically, how has it changed or added to your understanding of how music is used in music therapy?
- What has surprised you most in what you have experienced at the summer school?
 - Has anything you have experienced made you question if you want to become a music therapist?
- How confident are you that your musical experience/skill (musicianship) would enable you to train as a music therapist?
 - Specifically, in what ways do you feel you do/do not have the necessary musical skills or experiences?

PhD Research

Donald Wetherick

3.3 OPEN DAY DISCUSSION GROUP (MAIN STUDY)

The Performance of Musicianship in Admission to Music Therapy Training

Protocol for Discussion Groups to be held during the Guildhall School Music Therapy Open Day, [REDACTED]

General Protocol

- There will be an opportunity for Open Day attendees to take part in a discussion group during the day. A separate discussion group for staff/graduate/student presenters will be held at a later date.
- Each discussion group will last no more than 60 minutes and will be audio-recorded.
- Attendees will be informed about the research by email in advance and at the start of the Open Day. They will be invited to join the discussion group and copies of the Information Sheet will be available for them. There will also be opportunity to ask the researcher questions.
- Before each discussion group begins, those who choose to attend will be asked to sign a consent form.

Attendees' Discussion Group

- The researcher will ensure that any questions from participants about the research are addressed, and that consent forms are signed.
- The researcher will explain that this discussion group is NOT a feedback session on the summer school, and will indicate how participants can give feedback if they wish to.
- The researcher will remind participants that the discussion will be recorded, and will start the recording.
- The researcher will initiate the discussion by offering questions for discussion, and following these up freely in a semi-structured way.

Example Discussion Points and Follow Ups

- How has the Open Day changed or added to your understanding of music therapy?
 - Specifically, how has it changed or added to your understanding of how music is used in music therapy?
- What has surprised you most in what you have experienced at the summer school?
 - Has anything you have experienced made you question if you want to become a music therapist?
- How confident are you that your musical experience/skill (musicianship) would enable you to train as a music therapist?
 - Specifically, in what ways do you feel you do/do not have the necessary musical skills or experiences?

PhD Research

Donald Wetherick

3.4 PANEL MEMBER INTERVIEWS (MAIN STUDY)

The Performance of Musicianship in Admission to Music Therapy Training

Protocol for Interviews/Discussion Groups: Guildhall School Music Therapy Audition Season,

General Protocol

- Interviews/discussion groups will be held with staff after the First Stage auditions (Dec/Jan) and after the Second Stage auditions (Feb/Mar), and with successful candidates/enrolled students in September
- Interviews will last no longer than 1 hour, and discussion groups for no longer than 90 minutes. These will be audio recorded.
- Candidates will be recruited by invitation given out at First Stage audition. Staff will be recruited by email in advance of First Stage audition. Information and consent forms will also be available on the day of the interview/discussion group. There will also be opportunity to ask the researcher questions.
- Before each interview/discussion group begins, those who choose to participate will be asked to sign a consent form.

First and Second Stage Panel Members/Selector's Discussion Group

- The researcher will ensure that any questions from participants about the research are addressed, and that consent forms are signed.
- The researcher will remind participants that the discussion will be recorded, and will start the recording.
- The researcher will initiate the discussion by offering questions for discussion, and following these up freely in a semi-structured way.

Example Discussion Points and Follow Ups

- Please tell me about your role in the selection process at this stage?
- What qualities are you looking for at this stage?
- How do you approach the audition tasks, and how do you use them to help you assess candidates?
- What do you find most difficult or challenging about making an assessment of candidates at this stage? Can you give examples?
- Please choose one audition you undertook together recently. What do you remember of the discussion you had after the audition about this candidate?

PhD Research

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3.5 ENROLLED STUDENTS' DISCUSSION GROUP (MAIN STUDY)

Musicianship in Music Therapy Training

Enrolled Students' Discussion Group

- The researcher will ensure that any questions from participants about the research are addressed, and that consent forms are signed.
- The researcher will remind participants that the discussion will be recorded, and will start the recording.
- The researcher will initiate the discussion by offering questions for discussion, and following these up freely in a semi-structured way.

Example Discussion Points and Follow Ups

- What are your memories of the experience of the selection process overall (first and second stage auditions/interviews)?
 - Deciding to apply/completing your application?
 - The first stage audition?
 - The second stage group improvisation and discussion?
 - Deciding to accept?
- How did you prepare for the auditions at each stage?
 - Selection of prepared pieces/unaccompanied song?
 - Technical tasks (sight-singing/harmonisation)?
 - Improvised/role-play tasks?
 - The second stage group improvisation/discussion?
- What do you think the panel were looking for at each stage of the audition?
 - The application?
 - The first stage audition?
 - The second stage group improvisation and discussion?
- What are you most/least confident about (your skills/abilities/experience) now you have been accepted and begun the course?
- Do you have any other comments about the selection process?

PhD Research

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APPENDIX 4 – PARTICIPANTS ACROSS MAIN STUDY DATA SETS

In most cases each numbered participant identifier refers to a different individual. However, some participants appear in more than one data set. This is shown below to allow readers to follow individual participants through the process.

The following initials were used, with a number (#) where necessary, to identify individuals within each data set of the Main Study:

SS#	<u>S</u> ummer <u>S</u> chool attendees
OD#	<u>O</u> pen <u>D</u> ay discussion group participants
C#	<u>C</u> andidates/ <u>A</u> pplicants (application forms and audition report forms)
ES#	<u>E</u> nrolled <u>S</u> tudent discussion group participants
PM#	<u>P</u> anel <u>M</u> embers for First Stage Auditions
H	Internal Interviewer (Second Stage Interviews)
P	External <u>P</u> sychologist/Interviewer (Second Stage Interviews)
T	Internal facilitator of Group Musical Audition (Second Stage Interviews)
R	<u>R</u> esearcher (in all data sets)

The following participants appeared in more than one data set:

Research Participant	Summer School Discussion	Open Day Discussion	Application/ Audition Forms	Enrolled Students Discussion	Panel Member Interviews	Second Stage Discussion
String player (BA languages)	SS2	-	C10	ES2	-	-
Professional wind player	SS4	-	C6	-	-	-
String player (BA Music)	SS10	-	C7	-	-	-
Wind player (BA Music)	-	-	C1	ES5	-	-
A Staff Tutor	-	-	-	-	PM1	T
A Staff Tutor	-	-	-	-	PM5	H

APPENDIX 5 – INFORMATION ON AUDITION TASKS (MAIN STUDY)

This information was on the Guildhall School website during the year studied and was also sent to candidates in advance of audition.²⁹

5.1 FIRST STAGE AUDITION INFORMATION (2018-2021)

Musical Audition

At the audition, candidates are expected to demonstrate a high standard in their Principal Study (usually diploma level). The department is particularly interested in sensitive and expressive musical communication, and the potential to develop improvisational skills, alongside technical skill. Keyboard skills will also be tested. Second study and keyboard skills must be of minimum grade 5 standard.

To be prepared by the candidate:

- (i) two contrasting pieces on principal study instrument. (At least one must be drawn from the 18th-20th Century classical repertoire.)
- (ii) a piece on the second study
- (iii) a short, simple piece for unaccompanied voice, such as a folk song (ideally from memory)

Unseen – Presented to the candidate at the audition:

- (iv) some simple sight-singing (and, if deemed necessary, keyboard sight-reading)
- (v) free improvisation based on a story line or scenario provided at the audition
- (vi) simple keyboard harmony
- (vii) interactive role-play musical improvisation based on a music therapy clinical scenario with a member of the panel and exercises to assess listening

No candidate can enter the programme if he/she fails to satisfy the audition panel on purely musical grounds. Those who pass the musical audition proceed to the interview.

²⁹ The information given on auditions has since changed (e.g. removing the reference to classical repertoire). The audition tasks remain the same.

5.2 SECOND STAGE INTERVIEW INFORMATION (2018-2021)

Interview

This will take place on a later date after the audition and is divided into three parts. The two individual interviews are with

- a) the Head of Music Therapy, and
- b) a qualified, experienced psychotherapist, external to the music therapy programme, who helps to assess the applicant's personal readiness to undertake training.

Occasionally, further interviews with the Head of Music Therapy are deemed necessary before making a final decision.

In these interviews, applicants will discuss their musical and family background, their motivation to work as a therapist, their mental and physical health, their background reading and their observation of music therapy or voluntary work in relevant areas.

Importance is placed on each candidate's perception of the personal qualities needed to work as a therapist, including the capacity for personal self- "assessment and the ability to communicate openly about their feelings. Emphasis is placed on the ability to think independently and creatively and the ability to be articulate.

As the programme requires extensive reading and private study, there should be evidence of intellectual stamina and a clear grasp of English. Speakers of languages other than English are also required to have achieved a minimum OBS of 7.0 in an IELTS test (and no lower than 5.5 in any individual area).

The other part of the interview involves participation in a group run by one of the department's experiential group leaders. This session gives an opportunity to assess applicants' patterns of relating in peer groups and also provides a helpful opportunity to reflect on a challenging process.

All successful candidates will be subject to a Disclosure and Barring Service and health check.

APPENDIX 6 – OPEN DAY QUESTIONNAIRES (MAIN STUDY)

6.1 A: PRE-EVENT QUESTIONNAIRE

Musicianship in Music Therapy Training (Open Day)

This questionnaire is part of the research project 'Musicianship in Music Therapy Training'. If you have any questions about the research or the questionnaire, please ask to speak to Donald Wetherick, the researcher.

**Please complete this questionnaire
WHEN YOU ARRIVE for the Open Day.**

Completion is optional and your response will be anonymous.
By submitting your response you agree to it being included in the research.

**How would you describe yourself as a musician?
(e.g. your musical background, training, experience etc.)**

.....

How would you describe the 'musicianship' the musical background, training, experience etc.) a music therapist needs? Please give up to THREE words/phrases.

.....

Thank you for completing this questionnaire.
Please fold this sheet and place it in the box provided.

Questionnaire 1 Donald Wetherick October 20

6.2 B: POST-EVENT QUESTIONNAIRE

Musicianship in Music Therapy Training (Open Day)

This questionnaire is part of the research project 'Musicianship in Music Therapy Training'. If you have any questions about the research or the questionnaire, please ask to speak to Donald Wetherick, the researcher.

**Please complete this questionnaire
BEFORE YOU LEAVE the Open Day.**

Completion is optional and your response will be anonymous.
By submitting your response you agree to it being included in the research.

How has what have you heard, seen, or done today changed or added to your previous understanding of music therapy? Or has anything surprised you?

.....

Thinking about the musical admission requirements for the MA, what do you personally feel most confident/least confident about?

Most confident?

Least confident?

Please comment further if you wish, continuing using the back of the form if needed.

.....

Thank you for completing this questionnaire.
Please fold this sheet and place it in the box provided.

Questionnaire 2 Donald Wetherick October 20

