“It’s music and we came to play instruments”: Teaching for engagement in classroom music

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Abstract

Over the last five decades there have been persistent concerns about low levels of student satisfaction with school music. Small numbers of students participate in elective and co-curricular school music, yet student enjoyment and involvement in music outside school is well documented, primarily through listening to music. There has been interest in adopting teaching practices that originate in out-of-school contexts and bringing these into classroom music. Approaches to increase engagement have focussed on adopting a more student-centred approach that incorporates the real-world learning practices of students' everyday musical cultures and provides greater opportunities for creativity.

One approach thought to make classroom music more meaningful for students by drawing their outside musical lives into their school music experiences is the Musical Futures program. Musical Futures consists of complementary approaches arising from out-of-school contexts, including those of popular musicians and community musicians. It is characterised by learning that is student-driven with an emphasis on learning through immersion in music making. Despite student engagement being regularly mentioned in research as a key outcome when teachers adopt Musical Futures, less is known about the specific teacher practices that foster engagement from a classroom perspective.

This ethnographic study investigates teacher practices that encourage engagement in classroom music. The data collection was undertaken in a primary (elementary) and a secondary school in the outer south-eastern suburbs of Melbourne, Australia, and focussed on the classroom practice of two teachers in four classes of students aged ten to sixteen years. The two teachers invited to participate in the study had been identified as being influenced by the Musical Futures approach following their participation in a professional learning workshop.

The findings draw on participant-observation of music lessons, interviews and focus groups. Although the two teacher participants both employed practices which were identified as being conducive to engagement in their classrooms, the study revealed differences in their approach. The relationship between student engagement and

classroom music teaching is complex, fluid, and situational and the analysis revealed a complex picture of engaging teaching presented as five characteristics: fostering a positive student response, maximising involvement in music making, navigating autonomy and participation, enacting a repertoire of teacher roles, and negotiating school policy in day-to-day assessment practices. The findings are drawn together under three themes - acknowledging cultures and real-world practice, emphasising a student-centred creative approach, navigating prevailing beliefs and systems and practice - that represent principles of engaging classroom music teaching drawn from an historical investigation of the music education literature. A model of teaching for engagement in classroom music arising from this research is proposed.

Declaration

The thesis only comprises original work towards the Doctor of Philosophy except where indicated in the preface;

Due acknowledgement has been made in the text to all other material used; and

The thesis if few than 100,000 words in length, exclusive of tables, maps, bibliographies and appendices.

Emily Wilson

Preface

Throughout my doctoral study, I have presented papers related to my study at conferences and produced a book chapter. This thesis contains material that was included in the following publications:

Wilson, E. (2015). Investigating informal and formal music learning pedagogies in the music classroom: Exploring methodology. In J. Rosevear & S. Harding (Eds.), *Proceedings of the ASME XXth National Conference* (pp. 111-117). Parkville: Australian Society for Music Education.

Text from this publication informs Section 1.3, Section 3.1, and Section 4.1. The author accepted version of this publication is included in Appendix 3.1.

Jeanneret, N. & Wilson, E. (2016). Musical Futures and informal music pedagogy: Historical perspectives and factors of success. In R. Wright, B. Younker, & C. Beynon (Eds.), *21st century music education: Informal learning and non-formal teaching approaches in school and community contexts* (pp. 301-324) CMEA: Canada.

The text in Section 1.2 of this thesis is from the first part of this publication (pp. 302-312) and the conclusion (p. 320). Minor editing has been undertaken for this thesis. The author accepted version of the book chapter is included in Appendix 3.2 and is reproduced with permission from CMEA. The first part of this chapter arose from an early part of my research that endeavoured to contextualise Musical Futures phenomenon in relation to its antecedents. I contributed 90% to pp. 302-312 of the publication including writing drafts and undertaking revisions.

Wilson, E. & Trzeciak, J. (2017). Exploring student engagement and teacher practice: Developing language to discuss music in the classroom. In D. Forrest & L. Godwin (Eds.), *Proceedings of the ASME XIst National Conference* (pp. 111-118). Parkville: Australian Society for Music Education.

Text from this publication is found in Section 3.3.1, Section 5.4.1, and Section 7.4.1. I contributed 90% to this publication. The author accepted version of this publication is included in Appendix 3.3.

Wilson, E. (2018). Musical Futures and indicators of student engagement in the classroom. D. Forrest (Ed.), *Proceedings of the International Society for Music Education 33rd World Conference on Music Education* (pp. 196-203). Malvern: International Society for Music Education.

Text from this publication is found in Section 1.1, Section 4.1, Section 2.2 and 2.3, Section 6.1, Section 5.3, Section 6.3, Section 7.3, and Section 7.8.1. The author accepted version of this publication is included in Appendix 3.4.

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Chapter 1: Introduction

1.1 Background

Over the last five decades there have been persistent concerns in education across the globe about low levels of student satisfaction with school music (Ross, 1995). Small numbers of students participate in elective and co-curricular school music. At the same time, student enjoyment and involvement in music outside school is near universal, primarily through listening to music (Lamont & Maton, 2008). In response, there has been interest in adopting teaching practices that originate in out-of-school contexts and bringing these into classroom music. Approaches to increase engagement have focussed on adopting a more student-centred approach that incorporates the real-world learning practices of students' everyday musical cultures and provides greater opportunities for creativity (Finney, 2010; Green, 2008; Spruce, 2015). In Australia, appeals for schools and music teachers to adopt a broader and more engaging pedagogy have been made by Pascoe et al. (2005) in the *National review of school music education,* and more recently, in the *Inquiry into the extent, benefits and potential of music education in Victorian schools* (Education and Training Committee, 2013). Music education researchers have demonstrated the benefits of approaches and teaching practices that promote student engagement and connect students' school experiences with their out-of-school musical cultures (Green, 2008; O'Neill & Bespflug, 2011; Wright et al., 2012).

With philanthropic funding from the Paul Hamlyn Foundation, UK research led to the establishment of the Musical Futures project in 2003 in response to this perceived lack of engagement in school music. The project aimed to develop new approaches to learning and teaching that increase the involvement of young people in music making and make school music more meaningful by providing students with the opportunity to play music that reflects their interests and everyday musical cultures. Musical Futures is characterised by learning that is student-driven with an emphasis on learning through immersive music making experiences. The project developed complementary approaches which arose from out-of-school contexts, including how popular musicians and community musicians learn to play.

Lucy Green's (2002) research examining the learning processes of popular musicians informed the development of the informal learning model, one of three original Musical Futures projects. Green (2002) identifies five student-directed principles of how popular musicians learn to play:

- Learners choose the music to play and set the direction of learning.
- There is an emphasis on aural learning through listening to and copying recordings.
- Learning is undertaken in friendship groups.
- Performing, composing and listening are integrated.
- Learning is often haphazard, holistic, and non-linear based on immediate identified needs rather than a pre-planned sequence.

The role of teacher is to initially stand back and observe, then offer support or act as a musical model in response to student-set goals. Representing a fundamental reassessment of the student and teacher roles in classroom music, Green (2008) suggests teachers use the principles alongside their established approaches to encourage greater participation in active music making both within and outside the school.

Complementing Green's (2008) student-directed approach is another Musical Futures approach, Classroom Workshopping, also referred to as non-formal teaching (D'Amore, 2008). This approach incorporates the community music leadership practices of the CONNECT ensembles (Renshaw, 2005). CONNECT is a large-scale community music outreach program run by the Guildhall School in London that has undertaken various creative community music projects in settings such as schools, arts centres, and hospitals. Principles of community music leadership that are incorporated into the approach are:

- The role of the teacher is as a facilitator playing alongside the students; the music is co-constructed and the musical material reflects the interests of both the teacher and the students.

- Aural/oral learning is the starting point rather than conventional staff notation.
- Music making is inclusive, undertaken as a whole class, encompassing varying levels of previous experience and skill.
- The ensemble incorporates any instrument chosen by the students.
- Music making is creative across the areas of performing, composing and listening.
- Learning is tacit, acquired through immersion in music making rather than talking and explaining.

Renshaw (2005) claims Classroom Workshopping's focus on aural learning and improvisation increases student motivation and enjoyment. The approach resonates with Turino's (2008) theory of participatory music making, in which audience and artist distinctions are absent. In this musical setting, the goal is to involve everyone in a performance role, people are either participants or potential participants. In Turino's experience, participants return again and again to musical activities that produce intense concentration and enjoyment and as they do so, their skill levels increase.

Several studies have shown that student engagement noticeably increases when teachers incorporate Musical Futures into the learning and teaching program (Davis & Blair, 2011; Green, 2008; Hallam, Creech & McQueen, 2011; Jeanneret, 2010; Jeanneret et al., 2011; Ofsted, 2006; Wright et al., 2012). Large-scale Musical Futures research has been primarily based on self-reporting questionnaires and interviews and the findings have focussed on student outcomes (Hallam, Creech & McQueen, 2011; Jeanneret et al., 2011) rather than the specific teacher practices that promote engagement. While the research to date on informal music pedagogy and Musical Futures, including a growing number of post graduate dissertations (Carroll, 2017; Lill, 2015; Linton, 2014b; McPhail, 2012; Narita, 2014), has generally focussed on student outcomes, and what takes place in the classroom, it is apparently with the teachers who have embraced the approach that demonstrate a shift in practice.

1.2 Historical investigation: Contextualising Musical Futures

The principles that underpin Musical Futures are not new. There have been appeals to include the everyday culture of students and emphasise creativity since the 1960s. However, it is only this century that the widespread adoption of popular music learning practices has occurred in countries such as the UK, Australia, and Canada. At the same time, there has been a rise in neo-liberalist ideology in education which appears to be at odds with promoting student autonomy and students' idiosyncratic ways of learning. An expanded version of Section 1.2 was published in a co-authored book chapter (Jeanneret & Wilson, 2016b) and the text appears with permission. The following section presents an historical investigation to position the Musical Futures phenomenon in its global and historical context which formed an early part of my research. It was critical for reflecting on my own teaching journey that led to this study, and the framing of my research questions.

The Musical Futures project, originating in the United Kingdom, and its embodiment of informal music pedagogy has generated worldwide implementation on a scale rarely seen previously in classroom music education. This section explores from an historical perspective informal music pedagogy, one of three approaches piloted within the original Musical Futures program. Examining broad movements related to classroom music education across the United States, the United Kingdom, Canada, and Australia over the last 50 years, reveals three broad themes. These themes are epitomised in informal music pedagogy and Musical Futures.

1.2.1 Themes in music education

The investigation of the last 50 years of scholarship in music education yielded three main themes, that represent principles of engaging classroom music teaching:

1. an ongoing support for a culturally inclusive approach embodying real-world practice,
2. an emphasis on a student-centred, creative approach, and
3. navigating a conflict between prevailing beliefs, the prescribed curriculum and systems, and practice.

1.2.2 Acknowledging cultures and real-world practice

Music education research in the countries named above has supported increasing the presence of real-world music making in formal school environments since the early 1960s. Across their education systems there have been appeals to include areas such as composition, improvisation, intercultural music, popular music, and recognition of the cultural origins of music – all of which can be viewed as reflective of real-world practice.

In 1963 the Yale Symposium and the Comprehensive Musicianship Project (CMP) in the US advocated the integration of performing, composing, and listening (Mark & Madura, 2014). The Yale Symposium specifically recommended that musicality be supported through the integration of performance, movement, musical creativity, ear training and listening. The CMP included a series of in-service seminars and projects such as composers-in-residence. The Manhattanville Music Curriculum Program (MMCP) in 1965 and the Hawaii Music Curriculum Program (HMCP) in 1968 are two examples of the implementation of these recommendations. The MMCP proposed the implementation of a spiral curriculum where the musical concepts are revisited with increasing levels of depth and sophistication. It focussed on creativity, expression, personal judgements, and communication through music, while the HMCP emphasised the interdisciplinary nature of music. Similarly, the idea of the spiral curriculum was present in both with the musical concepts of tone, rhythm, melody and harmony revisited, moving from the simple to complex, and the general to the specific (Mark & Madura, 2014). The spiral curriculum advocated by the MMCP and the HMCP incorporated broader education movements, particularly the work of Bruner (1960), who proposed a curriculum based on a spiral with students revisiting concepts with growing complexity each time. At the time, Hawaii had a centralised state education system, which enabled implementation of the program across the state's schools.

In the UK, a shift towards the model of an integrated approach to music making through listening, composing and performing in classroom music began to emerge in the 1960s through the creative education movement. The dominant curricular model in the UK and Australia is classroom music, similar to general music in the US and Canada, and large ensembles occur mainly as a co-curricular activity. Initially the creative music

movement advocated the use of contemporary art music (rather than pre-1900 Western art music) in the classroom with children as both composers and performers. The integration of performing, composing, and listening was first formally proposed in the UK by the North West Regional Curriculum Development Project in 1974. It offered a framework of creating, recreating, and listening (Finney, 2010). Swanwick's (1979) ClasP model provided music teachers with a practical approach to teaching music in an integrated manner and proposed music education as aesthetic. Thomson (1990) characterises aesthetic music education as "human activity in and for itself... music accomplishes something for humankind that is unique and irreplaceable... music embodies its own intrinsic worth" (p. 21).

In the UK, the creative music movement coincided with the beginning of a wider variety of musical styles being introduced into formal music education. Although the music curriculum reflected real-world music making practices in terms of an integrated approach and a greater range of musical styles, there were broader issues that were not considered. Finney (2010) articulates the issues, whose music, cultural hierarchies, and underpinning ideologies in music education were the foundation of choices being made within the curriculum? For example, the stimuli given to students as a basis for their compositions were frequently grounded in contemporary Western art music, a genre they were unlikely to encounter in their musical lives outside the school. The creative music movement suggested to students that "their" popular music was not valued in the formal curriculum but more importantly, that there was no connection with their musical culture and identity shaped outside the classroom. However, musical understanding acquired in formal settings is also influential in the development of musical identity and this fact needs to be acknowledged.

Popular music was one genre that gained widespread use in school music curricula in the 1970s across the geographical contexts referred to earlier, and its use is a further example of the push to bring real-world practices into formal education. Vulliamy and Lee (1976) represent a group of scholars who advocate for popular music in schools from a sociological perspective based on a post-modernist, cultural-relativist position. Post-modern cultural theorists argue that there are no longer clearly defined boundaries between elite and popular culture and that any cultural preference is valid, based on

individual taste and modern mass-media promotion. Cultural relativism proposes that cultural products should be understood in terms of the culture in which they are produced. In music education, therefore, diverse musical traditions should be valued and the curriculum should not adhere solely to the Western canon.

Vulliamy and Lee (1976) emphasise the importance of adopting the real-world learning processes and practices of popular musicians in addition to popular music as curriculum content. Green (2002, 2008) reaffirmed this concept 25 years later. An ethnomusicological perspective emphasises the importance of incorporating both the content and the learning practices from any given musical culture (Dunbar-Hall, 2009). In contrast, Hill (2009) describes how Western art music conventions, values and teaching approaches are often applied to intercultural and vernacular music when they enter formal institutions originally established to teach Western art music, including conservatoires and schools. This conservatoire model tends to:

- reduce aural and oral transmission practices,
- emphasise a greater use of traditional notation,
- separate aspects such as theory, history and techniques,
- focus on preservation of musical heritage rather than supporting the ongoing development of new music, and
- support the creation of Western art music style concert performances, and move away from participatory forms of music making.

An example of Western art music conventions being applied broadly occurs in official curriculum documents that are framed in terms of musical elements such as pitch, rhythm, texture, tone colour, and harmony. These elements are not universal but derive from Western art music. Vulliamy and Lee (1982) contend that imposing a Western art music perspective on teaching implies that the values of this music are those by which all music should be judged in order to be considered "good" music, consequently distorting perceptions of the music to which it is applied. Spruce (2007) proposes that music education should recognise the cultural and social function of music through the development of students' cultural awareness and understanding. This involves integrating into the curriculum the content of culturally diverse music and its authentic practices. Students can thus engage with culturally diverse music on its own terms.

Official curriculum documents are important policy mechanisms that guide and influence classroom practice. Viewed historically, curriculum documents reflect the prevailing views of music education, including the extent to which real-world musical practices are incorporated. The musical content included in these documents also reflects political and ideological positions (Shepherd & Vulliamy, 1994). The first English national curriculum for music appeared in 1991. It reinforced the composing, performing, and listening paradigm but represented a distinct shift away from the creative-aesthetic movement towards a greater emphasis on the cultural and social function of the arts (Finney, 2010). Introducing the national curriculum involved a struggle over the genre of the repertoire selected. There were strong supporters of diverse traditions inclusive of intercultural and popular music and an emphasis on practical music making, while others promoted a focus on music history and the Western canon (Shepherd & Vulliamy, 1994). Although the national curriculum required a range of musical traditions, it did not explicitly require the adopting of both their content and authentic learning practices. The debate surrounding the content of the national curriculum was similar to the earlier debate in the 1960s. Progressive thinkers advocated a move to a creative, student-centred approach, while more conservative thinkers proposed a discipline-based approach focussing on notation and skills (Shepherd & Vulliamy, 1994).

Curriculum documents introduced in Australia in the 1990s reflected a shift towards the cultural and social function of the arts, including music (Dunbar-Hall, 2005). Prior to this, music curricula were similar to those of the UK, shifting from music appreciation as the main focus to the more integrated approach advocated by Swanwick, Paynter and others in the 1970s. There was a further evolution which involved a shift from composition as a product to composition as both process and product. Viewing composition in this manner was in keeping with the shift to real-world practices that aim to facilitate musical understanding through more student-centred approaches. This change also occurred alongside a broader range of musical styles, including popular music as content. As Australia has state-based curricula, the inclusion of composition has not occurred uniformly. For example, New South Wales (NSW) mandated composition for senior secondary school music students in 1992. Following this syllabus change, there was an explicit expectation in NSW that teachers include

composition and its processes in their programs and that it be a continuous activity throughout primary and secondary school.

The recent national Australian curriculum (ACARA, 2014) and the state Victorian curriculum (VCAA, 2016a) have altered from previous documents and encompass both a cultural and a creative-aesthetic view of music. They reflect a cultural view of music in the requirement to engage with a diverse range of music, including consideration of the social and cultural context. The integration of listening, performing, and composing has continued as a focus from previous iterations and is explicit in both curriculum documents. Similar to current UK curriculum, a cultural view of music is juxtaposed against an emphasis on teaching the elements of music, and Western art music values which regard music that is more complex as better. These values are evident with references to music of increasing complexity. Analysis by aural understanding of the elements of music remains a requirement of the curriculum.

In both the US and Canada, the dominant model of music education in high schools is participation in large ensembles (Beynon & Veblen, 2007). Consequentially, only in some isolated instances have music educators introduced vernacular and intercultural music since the late 1980s and early 1990s. Over many years, scholars have argued for the inclusion of the historical, cultural and social aspects of music in large ensembles but despite these appeals, in practice music education is still largely performance and notation focussed (Walden, 2014). In elementary school, students experience a holistic, integrated music program but once in high school they are offered a music program that consists of concert band, jazz band, and sometimes choir or orchestra (Walden, 2014). Students in large ensembles mainly experience only notation-based Western art music, which means that musical traditions that are generally learnt aurally such as intercultural and vernacular musical traditions are excluded.

In relation to a cultural approach embodying real-world practice, Lucy Green's research is seminal. An outcome of her research investigating how popular musicians learn is a proposed model of music education that is inclusive of both the social and cultural function of music, and the culture of the students (Green 2002, 2008). It focuses on incorporating in music education the practices, procedures and processes of popular musicians as well as popular music as content. Green (2002) identified that the real-

world practices through which popular musicians typically learn were largely absent in school music, despite popular music being adopted as curriculum content since the 1970s. Instead, popular music was typically taught using a formal or teacher-directed approach (Philpott, 2012; Swanwick, 1988). A teacher-directed approach aligns with formal instruction derived from the learning and teaching of Western art music, in which learning is planned and sequenced in advance by the teacher (Swanwick, 1988).

Green (2002, 2008) identified five characteristic learning principles of popular musicians (presented in Section 1.1) which she then used in ethnographic research to trial and test the efficacy of a classroom music approach in order to enhance student motivation and learning. The principles she identified in her earlier research (2002) were systematically applied in a seven-stage project with lower secondary school students (Green, 2008) (Table 1).

Table 1

Green's (2008) seven stage project

Stage	Brief description
Stage 1 Dropping pupils into the deep end	Students choose their own music, copy it by ear, and work in friendship groups to direct their own learning and create a cover version.
Stage 2 Modelling aural learning with popular music	Students listen to, and copy, a teacher-selected and teacher-prepared piece of music in whatever way they wish. They use the tracks of isolated riffs as a starting point.
Stage 3 The deep end revisited	Repetition of Stage 1 which allows the students to build on the skills acquired in the earlier stages.
Stage 4 Informal composing	Students build on skills acquired in previous stages to create their own composition in friendship groups.
Stage 5 Modelling composing	From the "real" world, a band from outside the school or a band of peers are invited to demonstrate their songwriting process. The outside musicians then take on the Stage 1 teacher role and provide support to students composing.
Stage 6 and 7 Informal learning with classical music	Informal learning practices are used with Western art music.

Note. Green's project incorporating student-directed principles of how popular musicians learn.

Green conceived of informal music pedagogy as a complement to, rather than a replacement of, existing classroom pedagogies in recognition of authenticity – diverse musical content requires diverse pedagogies, what Dunbar-Hall (2009) refers to as "ethnopedagogy" (p. 61). Her research informed the development of the informal learning model, one of three original Musical Futures pathfinder projects, an initiative of the Paul Hamlyn Foundation. The other two original Musical Futures projects investigated incorporating the learning and teaching approaches of community musicians and integrating online technologies into the classroom.

1.2.3 Emphasising a student-centred, creative approach

The second broad theme to emerge from the literature was the student-centred progressive movement in creative music education. This movement first came to prominence in the UK in the 1960s and involved children-as-composers. Previously, there was a subject-centred focus on music theory, mass singing, listening to music (music appreciation), and recreating the works of others. Creative, student-centred music making was closely linked with contemporary art music, music as a means of self-expression, and the teacher-as-composer alongside the student (Finney, 2010). A student-centred approach supports social justice and equity principles, the personal development, engagement and inclusion of all the students regardless of their abilities or previous musical experiences (Finney, 2010; Spruce, 2015). A priority of a student-centred approach is incorporating student interests with the voices of students central to the learning process, meaning that the teacher should act as a facilitator rather than an instructor (Jacobs et al., 2016).

In the UK, the 1967 Plowden report was the beginning of the student-centred creative music movement. It advocated a better balance between creative and re-creative music making (Finney, 2010). The report promoted small-group and individual music making that supported social justice and equity principles, personal development, and the inclusion of children of all abilities. The creative music movement represents creative-aesthetic education emphasising artistic-musical understanding including personal, subjective and feeling aspects. The focus is on developing imagination and creativity

that is based on embodied and tacit understanding, and intuitive feeling and thinking, understood through the body and in sound rather than through language (Finney, 2010). Paynter was influential in the creative student-centred music movement maintaining that all children were able to be artists and respond creatively to the world around them: the child was an artist alongside the teacher. While Paynter promoted a focus in the classroom on child-centred creativity through composition, he viewed all engagement with music as involving imaginative making and remaking, including performing and listening (Paynter & Aston, 1970).

The Comprehensive Music Project in the US parallels many aspects of the creative music movement. It emphasised contemporary music and composition through the use of composers-in-residence and provided teachers with materials to assist them. In practice, however, the work of composers-in-residence in schools largely focussed on working collaboratively with teachers to write for large ensembles using contemporary music drawn from the twentieth-century modernist idiom. Students were not viewed as composers in the same way as in the UK. Given the large ensemble format as the dominant model in US and Canadian schools, a student-centred creative music movement approach has been difficult to implement in the same way as in the UK and elsewhere.

R. Murray Schafer, a Canadian proponent of the child-centred creative music movement, has been influential in Canada and internationally since the 1960s (Paynter, 1991). His approach is highly creative, student-centred and focuses on children-as-composers. It introduces children to sounds of the environment and uses these in soundscapes and compositions. Schafer also suggests a process of refinement through critical judgements and an interdisciplinary aspect combining a range of art forms. Children are supported to develop acute aural perception and be adventurous in making discoveries and taking risks (Paynter, 1991). Schafer has been critical of the limited creativity in Canadian music education, noting that other countries have adopted his creative music making ideas more extensively (Beynon & Veblen, 2007).

Although Stevens and Southcott (2010) argue, contentiously, that developments in music curricula in Australia rarely originate in Australia, but are imported from overseas, there are examples of developments in music curricula occurring here but with

considerable variation among the states. NSW, for example, personal autonomy for students through to Year 12 classroom music has been emphasised with a focus on creativity in the curriculum and mandating of composition as part of the public examinations at the end of Year 12. Most states in Australia have systems of a final examination at the end of senior high school, the results of which provide scores for post-secondary pathways (the Higher School Certificate in NSW). The traditional way of examining core composition skills in this examination consisted of four-part harmony and melody writing exercises. As noted earlier, in 1994, these exercises were replaced with students submitting an original two-minute composition and a recording. This had a significant impact on the teachers and their pedagogy. It necessitated a rethink of the role of composition in learning and teaching, and the approaches to teaching composition not only in the final years of secondary school, but also in the earlier years (Dunbar-Hall, 2002).

Informal music pedagogy has emerged as a counter-balance to a subject-centred approach with its real-world method of transmission of popular music. Like the creative music movement, informal music pedagogy supports a student-centred approach focussed on engagement, participation, and personal autonomy. This approach in turn encourages lifelong learning through practical engagement with music and fully acknowledges and supports students' musical cultures. Informal music pedagogy, based on the principles identified by Green (2002, 2008), has clear synergies with the creative music movement; for example, the integration of composing, performing and listening, and conceiving of composition as an integral, intrinsic and natural part of music making. Another synergy is the role of the teacher. Green (2002, 2008) states that the role of the teacher is as a co-creator and facilitator working alongside the student. However, a key difference between informal music pedagogy and the creative music movement is that informal music pedagogy recognises the musical cultures of children. A criticism of the creative music movement was that it focussed on modernist twentieth-century Western art music, music that students were unlikely to have had any connection to outside the classroom. It did, however, bring contemporary art music into the classroom, based on the theory that children should be brought into the world of living composers and current music practices as participants.

1.2.4 Prevailing beliefs, the prescribed curriculum and systems, and practice

Within the music education contexts examined here, there are differences and similarities between education systems, which influence both the espoused curriculum, and actual classroom practice. Within these systems are also competing approaches, often based on politically motivated ideologies (Horsley, 2009; Philpott, 2010; Shepherd & Vulliamy, 1994; Spruce, 2013; Woodford, 2009). Since the 1960s in the UK, there has been tension between a subject-centred approach focussed on notation, skills and the Western canon, and a more student-centred approach consisting of creativity and contemporary music styles and the inclusion of popular and intercultural music as noted earlier in the discussion of the creative music movement (Cox, 2010). This is not to say the approaches are mutually exclusive, but there has been a tendency for teachers to gravitate towards one or the other in practice. A model of performing, composing, and listening was introduced in the first UK national curriculum in 1991, which partially resolved the issue, however, recent curriculum developments include a re-emergence of an emphasis on the Western canon and the "great composers" (Cox, 2010; Department of Education, 2013, p. 1).

The competing approaches are in policy rather than implementation and therefore, classroom practice is often slow to respond (Shepherd & Vulliamy, 1994). The transition from policy to practice is complex and mediated at numerous stages. Some would argue, rightly or wrongly, that policy changes have little impact on classroom practice (Cuban, 2013). Throughout the last five decades, various approaches to music education have existed alongside one another and frequently supported policy implementation. The Orff-Schulwerk approach, for example, has provided professional learning across the globe, working to support teachers in their classroom programs, but largely in primary schools. More recently the establishment of Musical Futures has seen the widespread implementation of a program, which is supported by open-access resources, extensive professional development opportunities, a flexible approach, and a growing online and face-to-face community of practice.

There are basic epistemological and ontological differences amongst practitioners in music education, which arise from individual perceptions of knowledge, views on dominating paradigms of music performance, and views of how students' personal and

cultural identities are formed. These differences have hindered the introduction of what Burnard et al. (2008) define as inclusive music education pedagogy: “the opportunity the teacher offers the individual to participate, to be recognised, to engage and to be respected, [it] concerns the degree to which the teacher can engender an inclusive approach to music learning” (p. 4). An Australian government report found that teacher beliefs about what must be taught varied widely and that some school music programs lacked relevance for students (Pascoe et al., 2005). Researchers worldwide over a significant period of time have been advocating for music teachers to reassess conservative, subject-centred approaches to music education and to adopt a personalised approach that recognises the cultures of the students (Ross, 1995). More importantly, Arostegui, Stake, and Simmons (2004) argue for greater attention to the ontological and epistemological underpinnings that shape music teachers practice. These basic assumptions are highly influential in determining the choices teachers make in the classroom and are frequently influenced by the teacher’s own music education. Teachers need to reflect on their own beliefs and examine them in relation to the culture of their students and the context in which they are teaching (Arostegui et al., 2004).

When applied to music education, scholars (Harwood & Marsh, 2012; Jeanneret et al., 2014) assert that Turino’s (2008) theory of participatory music making can challenge the dominant paradigm of music performance for an audience. Jeanneret et al. (2014) found that Musical Futures professional learning workshops, which model involvement in music making, introduces, or reintroduces, teachers to the idea of participatory music making. Turino states that “participatory music is not for listening apart from doing; presentational music is prepared by musicians for others to listen to, and the simple distinction has many ramifications” (p. 52). Because the formal education of music teachers is overwhelmingly “presentational”, it is no surprise that they are focussed on preparing their students to perform for an audience (Jeanneret et al., 2014). In contrast, “participatory” music making sees “all participants’ contributions considered to be of equal importance. More experienced musicians take responsibility for supporting and inspiring those around them to join in, at whatever level of competence they possess…” (Harwood & Marsh, 2012, p. 325). The argument is not that one field of music making should replace the other, rather Harwood and Marsh (2012) contend that “a complete

and balanced in-school music curriculum could include opportunities for both presentational and participatory music making" (p. 325).

Like teachers' own music education shaping their classroom choices, the underlying political, social, cultural, geographical, and economic perspectives and circumstances also influence whether teachers adopt a subject-centred approach or a student-centred approach. Neo-liberalism is one example of a politically motivated ideology across developed countries that has resulted in a rise in benchmark standards and testing (Horsley, 2009). The underlying premise is that for systems to be competitive in the global market, schools must maximise student achievement to take advantage of available funding. The early 1990s in Australia saw the introduction of standards or outcomes-based education through national curriculum type documents. For music education, this has meant a shift away from student autonomy towards a standards-based curriculum, pre-determined attainment targets and an interventionist role on the part of the teacher, particularly through assessment regimes (Finney, 2010; Shepherd & Vulliamy, 1994). In the US, Chapman (2004) notes that the effects of standardised high-stakes testing in particular subject areas have been a narrowing of the curriculum and subsequent marginalisation of the arts through a loss of curriculum time.

Despite the prominence of standards-based curriculum and attainment targets, in Australia and elsewhere, a concurrent emergence of inclusive pedagogies, personalised learning, recognition of students' diverse cultural backgrounds and their out-of-school lives has occurred. Priorities in this policy context are at times competing and conflicting. The informal, student-centred music learning epitomised by Musical Futures is by definition the opposite of pre-determined attainment targets. Musical Futures straddles the divide between outcomes-based and student-centred inclusive education without competing with the official curriculum, evidenced by the fact that Ofsted, the department responsible for school inspection in the UK, has endorsed Musical Futures as an example of best practice (Ofsted, 2006, 2012). Similarly, the Labor government in Victoria has recently provided significant funding support for the Musical Futures' professional learning program.

The CMP has been implemented in universities in the US but not secondary schools. The large ensemble model and its focus on performance at the expense of composition

may explain why. Performance-focussed ensemble classes in elementary and high school exclude composition and draw on an interventionist teacher approach focussed on diagnosing and problem-solving with a general aim of achieving accurate musical performance (Gould, 2012). This potentially has implications for implementing informal music learning pedagogy in schools in the US and Canada. The Canadian model of education also focuses on large ensemble performance. However, Musical Futures Canada has been successfully implemented in Ontario and British Columbia in elementary, middle, and high school music classes, largely due to the work of academics (e.g. O'Neill & Besflug, 2011; Wright et al., 2012). Education in Australia is state and federally funded. The arts are grouped together in a single curriculum structure, which is unique among the contexts discussed above. This structure, however, has not resulted in their integration; rather they compete with each other for curriculum time (Stevens, 2005).

1.2.5 Comments

Discussion of the literature indicates that informal music pedagogy has addressed issues in music education that researchers have been debating since the 1960s but found no real explanation for the unprecedented use of Musical Futures around the world over the last decade. Wright (2011) reflects on her experiences of working with informal music pedagogy in both the UK and Canada. She highlights the questions concerning music education in the 21st century that are relevant to different education systems. These questions include how to improve the engagement of disaffected students, how to teach popular music, and how to bridge the gap between students' experiences of music in and out of school. Questions that have been asked of music education over the last 50 years (Ross, 1995; Vulliamy & Lee, 1976). The growth of Musical Futures in countries geographically distant and culturally different from the UK suggests that it is transportable. Musical Futures addresses common issues by engaging and motivating students in locations and systems such as Canada and Australia (Jeanneret, 2010; Wright et al., 2012). Clearly a strength of Musical Futures, as Wright (2011) proposes, is that it is a pedagogy rather than a curriculum, and therefore can be adapted by teachers to suit their own circumstances and the prevailing curriculum policies. The establishment of local Musical Futures websites in Canada and Australia with links to

the UK site and its resources there demonstrates how this adaptability has been beneficial.

The Musical Futures International website reports that 3000 teachers participated in professional learning workshops worldwide in 2018 and the approach is currently being used in 100 countries (Musical Futures International, 2019). In Victoria, over 800 schools and 1500 teachers have been involved in the professional learning program funded by the Victorian Department of Education and Training. As previous movements have not seen the same level of implementation as Musical Futures, it is proposed that along with the emphasis on pedagogy rather than curriculum, the investment of money and time in not only research and development, but also in a comprehensive implementation plan, including professional development and open-access resources has been key to the global success of the approach.

The impact of this professional learning model was explained in a small study undertaken by (Jeanneret et al., 2014)[1] pointed to the need for a larger, deeper investigation that examines what teachers take away from the Musical Futures professional learning experience and the translation of this into their practice. In response to questions about how Musical Futures has changed their practice, and to what extent do they think Musical Futures will have a long-term impact on their teaching, one teacher said:

> It has given me the ability to make the learning that occurs in my classroom "visible". It has changed the way I go about creating a learning sequence for my students. It has defined my pedagogical approach to music education for the remainder of my career I believe. (Jeanneret et al, 2014, p. 13)

This quotation raises questions concerning what the teachers take away from the professional learning, and how do they translate the professional learning experience into their classrooms. I wonder what the catalyst was that resonated with this teacher, what characterised this teacher's practice prior to the workshop and how their practice has subsequently changed. And what of those teachers who had a negative response to

[1] The findings of this study are also reported in Jeanneret and Wilson (2016b) (pp. 312-320).

the workshop and/or view Musical Futures as a curriculum rather than pedagogically driven.

1.2.6 Conclusion

Examination of the scholarship on music education over the last 50 years revealed several important features of the background to informal music pedagogy and Musical Futures which both grew out of and built upon earlier music education movements and ideologies. From the creative music movement of the 1960s and 1970s they incorporate the integration of composing, performing and listening, and the conceiving of composition as an integral, intrinsic and natural part of music making; the student becomes an artist and co-creator with the teacher. As well, informal music pedagogy embodies music education as a real-world, cultural and social practice. As Green (2008) says, informal music pedagogy focuses on incorporating the practices, procedures and processes of popular musicians as well as popular music as content. The research reviewed revealed that prevailing beliefs, the prescribed curriculum and established education systems and practices all impact the curriculum. There has been a rise in neo-liberalist ideology in education in which increasing outcomes such as test scores are the priority along with a simultaneous focus on personalising learning and recognising students' out-of-school musical lives. Informal music pedagogy bridges this gap between outcomes-focussed schooling and student-centred learning. It is inclusive of a personalised approach, where students' have considerable autonomy, whilst not in conflict with official curricula. The impact of informal music pedagogy in the last 10 years has been noticeable across diverse geographical and cultural contexts. While the reasons for this are complex and still being investigated, the professional learning model, open-access resources, and the community of practice may all contribute significantly to its success. There is a need for a more thorough investigation examining what teachers take away from the Musical Futures professional learning workshops and how this is translated into their practice.

1.3 My story

The principles of engaging teaching that form the background to informal music pedagogy, and which grew out of music education movements over the last 50 years, are also reflected in my journey as a learner and teacher. My first musical experiences as a participant were playing the recorder at primary school in the early 1980s. We were lucky to have a dedicated music room and a specialist music teacher at our government primary school. After weekly music lessons, I would rush home to practice the pieces from the *Abracadabra recorder book* that we had been playing and attempt to teach myself the next tune. Alongside my early efforts playing music, my sister and I frequently recorded songs from the radio onto cassette tapes so we could listen to them any time we liked. The first time I remember going to see live music was my friend's older sister playing in the Blackburn High School concert band at Robert Blackwood Hall. I was mesmerised; playing in the school band looked amazing and I wanted to be part of it.

When I began secondary school in 1989, I was eager to play a "proper" instrument. Dad bought me a clarinet and a tutor book, *A tune a day for clarinet*. I began having lessons at school and I joined the school band, playing third clarinet once I could read and play all the notes for the low register. In the meantime, I continued to listen to popular music. One of my friends played the saxophone and she had music books with pop song melodies and we would play songs like "Stand by me" but it never sounded much like the recording. Later in high school a new clarinet teacher arrived who was keen on improvising and I learnt to improvise over a 12-bar blues backing track with a blues scale. I began playing piano and performing in the Saturday morning music school concert band and later orchestras, community orchestras, and chamber groups. In these early experiences I was listening to a range of music and learning to play through notation.

In the 1990s, I undertook an undergraduate music degree at the Melbourne Conservatorium of Music. I most enjoyed playing 20th century clarinet repertoire that used extended techniques. I always started with the notation and used any available recordings to inform my interpretation. My range of listening expanded, as I listened extensively to the clarinet repertoire, went to hear orchestras and attended gigs. While I

listened to instrumental jazz and popular music, I was mystified about how these musicians learnt, and I was amazed that they could learn by ear alone without the assistance of sheet music. At this time, I began playing saxophone and flute. In order to learn new instruments and musical genres, I muddled through self-teaching and learning alongside peers. As a learner, two distinct paths had emerged. On the one hand, I mostly played Western art music using notation. In contrast, I listened to much jazz and popular music but had little success playing it, partly because the sheet music is at best an incomplete representation and because I was not confident learning by ear.

My teacher education at the end of the 1990s reflected the creative music movement and Paynter's ideas that first emerged in the UK in the 1960s (Paynter & Aston, 1970). The focus was largely on using improvisation and composition in a contemporary art music context for the classroom. I started teaching at a co-educational government secondary school on the fringe of Melbourne and I quickly discovered that the creative music making ideas that formed the basis of my pre-service teacher education were not working with my Year 8 students. I found, as many have before me, that they wanted to play, make and listen to "their" music. The content (Western art music) and processes (primarily notation based) of my formal music education were of little interest to the majority of students in front of me. I began an ongoing process to reflect on and modify my practice to engage these young people by trying to address their needs and interests. I spent much time creating simplified notated arrangements of popular songs for the students to play on the small number of keyboards and guitars available for classroom music. If I succeeded, more students should elect to do music and be involved in the co-curricular music program.

In the mid-2000s I moved to the UK and began teaching in a comparatively well-equipped co-educational government secondary school in Essex. I was the Head of Music and taught A level music and music technology, conducted the jazz band, and was the musical director of the school production. There were enough keyboards for everyone in the class to share one between two and we had acoustic, electric and bass guitars, and a drum kit. There was extensive music technology such as a recording studio and 10 workstations in one of the (tiny) classrooms. Students could take GCSE (externally assessed exams at age 16) music without having instrumental lessons and

this meant I often taught drummers and guitarists who read very little notation. I learned that using technology to record or sequence their compositions was more effective for these learners. Gradually, the amount of time I spent using Western art music reduced, and I found myself giving greater emphasis to popular and intercultural music such as West African drumming. My teaching experiences influenced my musicianship, leading me to play more piano and other woodwind instruments and take lessons in contemporary popular singing.

A lightbulb moment came when I encountered Lucy Green's research (2002, 2008) describing how popular musicians learn and how these student-directed and aural processes might be used in the classroom. For me, this student-directed approach represented a shift from the study of music as content to a real-world pedagogy; where the cultural methods of transmission of particular genres and diverse musical cultures are acknowledged. I also found this approach was applicable to all genres of music and gives students a greater voice in their music learning by allowing them work in friendship groups and choose repertoire, for example. When I first read Green's work, I felt this approach held great potential for engaging my students. I was attracted to the shift away from the students relying on teacher-created notation and written resources to having greater control over their learning whilst simultaneously developing their aural skills.

I discovered other practices that resonated with my experiences and growing philosophy of music education. As Vulliamy and Lee (1976, 1982), Spruce (2007), and Wright (2010) advocate, I was becoming more and more committed to social justice and the inclusion of diverse musical traditions in my teaching. But there was also the prescribed curriculum and system expectations in the preparation of students for GCSE and A level music, which mandated conventional notation with a strong understanding of theoretical music knowledge and the elements of music. I realised I needed a variety of approaches to engage students rather than a one-size-fits-all method. As is evident in the next chapter, this stance has been widely advocated in the literature, but I was finding what it looks like in practice is not well understood.

Reflecting on my teaching experiences revealed an ongoing process to evolve my teaching practice. By adopting multiple approaches, processes, and musical genres, my

goal was to promote student engagement. It is this journey that has stimulated my curiosity about engaging classroom music teaching and wanting to investigate this in a more formal way through a PhD.

1.4 Aim and research questions

The Musical Futures principles provide an innovative program for student engagement that warrants further investigation about how the proposed pedagogy is enacted by teachers. My examination of the theories and findings in the music education research literature has revealed a noticeable lack of research that details how teachers actually use principles of engaging classroom music teaching broadly, and Musical Futures more specifically, in their day-to-day teaching. However, any principle or approach is only one part of a teacher's practice. For example, Alexander's (2000) holistic framework of teaching articulates elements that are all potentially influential over student engagement. Researchers have found that choices that teachers make in relation to their classroom practice are influenced by values and ideas that originate from personal experience, society, and demands within educational systems. Alexander (2000, 2009) argues that observable teacher practices cannot be separated from the values, and ideas, which inform, shape, and explain them.

The aim of this research is to contribute to a better understanding of classroom music education approaches and teacher practices, and their connection with student engagement. The research explores the teacher practices that promote engagement in classroom music and what influences teachers' classroom choices by focussing on two teachers who have participated in a Musical Futures professional learning workshop and are influenced by the approach. A better understanding of practices that promote engagement may be useful for music educators to prompt reflection and inform their teaching practice. The following question guides the research:

- What characterises teaching for engagement in classroom music?

1.5 Thesis structure

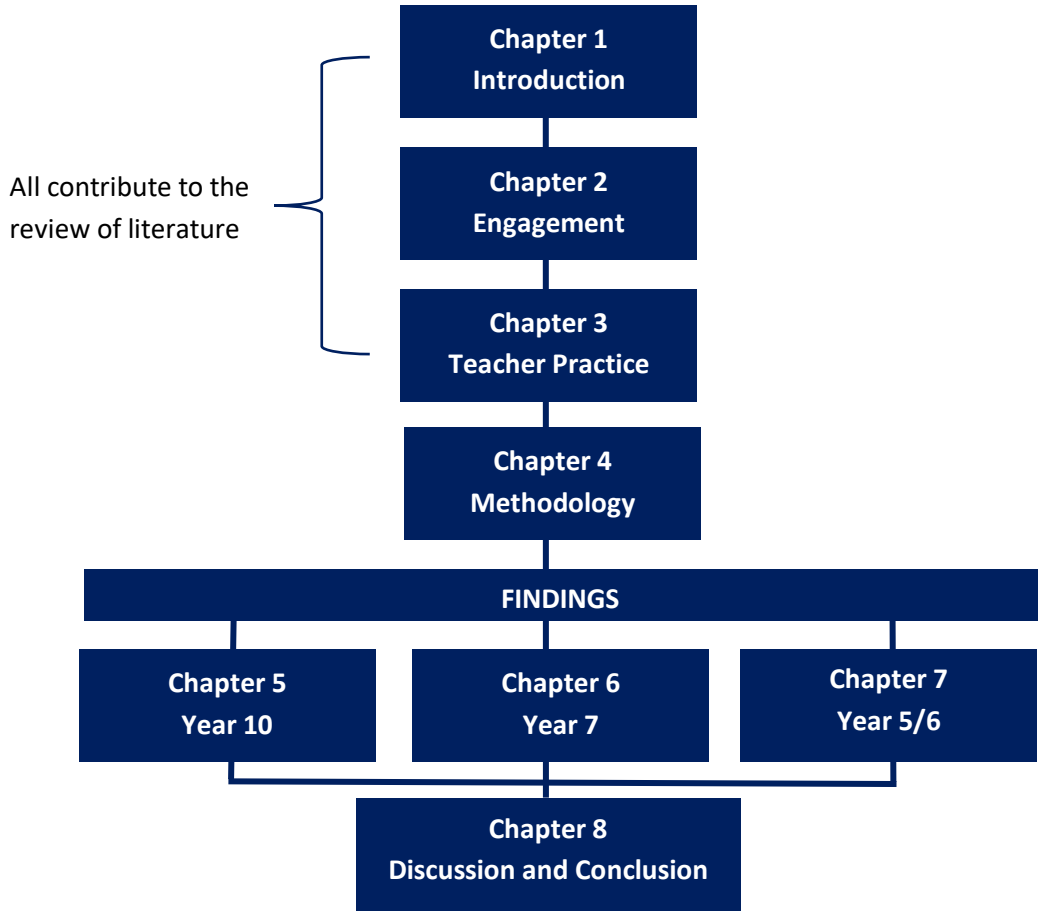


Figure 1. Structure of the thesis.

I present a diagram of the thesis structure in Figure 1. Chapter 1 introduces and contextualises the research. Chapters 2 and 3 examine literature relating to student engagement and music teacher practice. I draw on Alexander's (2000) general framework of teaching to conceptualise music teaching and articulate some connections between music teacher practices and student engagement. Together, these first three literature chapters provide a basis for the study. Chapter 4 outlines my methodological choices for an ethnographic case study. The findings are presented in Chapters 5, 6, and 7 with each chapter devoted to a different year level of students, beginning with a Year 10 elective music class, then a Year 7 compulsory music class, and finally the two combined Year 5 and 6 compulsory primary music classes. In the final chapter, I present the discussion and conclusion. I discuss themes of engaging teaching in classroom

music and some influences on the teachers' choices in relation to three principles of engaging music teaching that are reflected in music education movements and ideologies over the last 50 years that were presented in the Introduction. The final section of the thesis presents the conclusions as a result of the research.

1.6 Key terms

Formal music learning	Formal learning can refer to context such as a school classroom, however, Folkestad (2006) highlights it can occur in any setting. It is characterised by learning and teaching that is planned, sequenced and led by a teacher or someone taking on that role. Formal music learning is equated with highly structured in-school learning, where there are defined teachers and learners and established "methods" of instructing children" (Harwood & Marsh, 2012, p. 324).
Informal music learning	Informal learning can refer to the context such as a rock band rehearsing in a garage, or it can refer to informal music learning practices such as those identified by Green (2008). While not inherently tied to popular music, informal processes are the real-world process by which popular musicians learn. Folkestad (2006) characterises it as a learning situation not sequenced beforehand and proceeds in a non-linear manner with the students in control of the process.
Informal music pedagogy	Represents a focus on incorporating the practices, procedures and processes of how popular musicians learn as well as popular music as content.
Intercultural music	Preferred term to world music.
Non-formal music learning	Non-formal learning contexts are those outside formal education spaces but organised and led, for example, community music situations such as a church choir or community orchestra.
Pedagogy	"Pedagogy encompasses that act [teaching] together with the purposes, values, ideas, assumptions, theories, and beliefs that inform, shape, and seek to justify it" (Alexander, 2008, p. 75, emphasis in original).
Popular music	Vernacular music.
Student-centred	A student-centred approach supports social justice and equity principles, personal development, and the inclusion of students of all abilities. A priority is student interests, with student

	voice central to the learning process and the teacher adopting a facilitator role. In music, a student-centred approach supports creativity, contemporary music styles, and the inclusion of popular and intercultural music (Cox, 2010). Creative, student-centred music making was closely linked with contemporary art music, with music as a means of self-expression, children-as-composers, the teacher-as-composer alongside the student in small-group and individual music making (Finney, 2010).
Student-directed	Autonomy rests with the students, who direct the learning process which may be non-linear and serendipitous based on immediate identified needs rather than planned and sequenced in advance.
Subject-centred	In classroom music, a subject-centred focus may be on music theory, mass singing, listening to music (music appreciation), notation, skills and recreating the works of others (Finney, 2010; Shepherd & Vulliamy, 1994).
Teacher-directed	A teacher-directed approach equates with formal instruction (Swanwick, 1988). The teacher plans, sequences, and leads the learning, usually proceeding from simple to complex.
Teacher-led	In between teacher-directed and student-directed in terms of control. For example, the teacher may be guiding the learning process and making tentative suggestions rather than directing.
Teaching	"Teaching is a practicable and observable act" (Alexander, 2008, p. 75).
Teacher practice	Used interchangeably with teaching.

Chapter 2: Student engagement

Discussion in Chapter 1 has indicated that increased student engagement is frequently cited as an outcome of incorporating the real-world approaches of popular musicians and community musicians into the classroom. Despite repeated references in the literature, the connection between engagement and Musical Futures has been rarely examined in detail from a classroom perspective. In the general education literature, the term "engagement" has been defined in multiple ways without widely accepted agreement. The lack of a common definition makes interpreting engagement more complex. This literature review examines engagement and its interpretations in general education and in music education research to articulate a working understanding of indicators and facilitators of engagement.

2.1 The importance of engagement

General education researchers have shown that engagement is a strong predictor of learning and behaviour in the classroom, and that it facilitates positive outcomes for all students (Appleton, Christenson, & Furlong, 2008; Fredricks, Blumenfeld & Paris, 2004). School-based interventions designed to improve engagement in order to improve achievement have been a focus of research (Appleton et al., 2008; Sinclair, Christenson, Lehr & Reschly, 2003). Fredricks et al. (2004) assert that the engagement construct has received considerable research attention because it is not fixed, is potentially influenced by the learning environment, and mediates learning. Scholars in research methods literature understand a concept as an idea with an agreed upon meaning, whereas, they define a construct with greater clarity and an associated method of measurement (Markus, 2008). Despite the lack of widespread agreement on a definition, research has shown engagement to be independent of gender, ethnicity or socioeconomic status, and thus, it is a relevant outcome to examine for students from culturally and linguistically diverse backgrounds (Klem & Connell, 2004).

Researchers connect engagement with school reform and changing teaching methods to promote engagement (Hayes et al., 2006; Reschly & Christenson, 2012). Teachers are unable to control contextual factors such as community and family background that influence retention, yet creating a positive classroom climate is an area over which

teachers do have influence (Appleton et al., 2008; Jablon & Wilkinson, 2006; Shernoff et al., 2016). Indeed, Zepke, Leach and Butler (2010) show teaching to be a strong influence on student engagement. From a visual art education perspective, Kinsella, Putwain and Kaye (2016) argue that engagement is a useful construct for classroom teachers as they have the ability to interpret students' emotional, behavioural and affective engagement. In turn, this ability assists teachers to respond to learners' needs during lessons and to build positive relationships.

2.2 Defining engagement

General education research into student engagement from a psychological perspective is well established, although there are multiple perspectives on the construct (Appleton et al., 2008; Fredricks et al., 2004). In early research, Natriello (1984) defined engagement as an observable behaviour consisting of participation in school activities. Currently, there is broad agreement among scholars that engagement is a multidimensional construct; however, the number of dimensions involved varies. Finn (1989) identifies two dimensions, adding an affective component to the behavioural indicator of participation. The affective dimension refers to feelings of belonging, enjoyment and attachment. More commonly, however, researchers adopt three-part definitions, adding a cognitive dimension to behaviour and affect (Chapman, 2003; Fredricks et al., 2004). Cognitive engagement refers to investment in learning and perseverance when faced with challenges, while behavioural engagement is associated with time-on-task and participation. In contrast, Reschly and Christenson (2006) view participation and time-on-task separately and propose four dimensions: psychological (belonging), behavioural (participation), cognitive (self-regulated learning) and academic (time-on-task). Reschly and Christenson (2006) suggest that self-regulated learning and investment are interchangeable. However, self-regulation is a different process to investment which refers to setting goals and planning, using strategies, monitoring and adapting learning (Zimmerman, 2002). In my view, in a classroom music situation with students involved in music making, there is no distinction between time-on-task and participation. Taking these varying perspectives into consideration, for this research I adopted the three-part definition of Fredricks et al. (2004) consisting of behavioural, affective, and cognitive

dimensions, which is commonly used in educational engagement research (Fredricks et al., 2011).

> Behavioural engagement draws on the idea of participation; it includes involvement. Emotional engagement encompasses positive and negative reactions to teachers, classmates and school and is presumed to influence willingness to do the work. Cognitive engagement draws on the idea of investment; it incorporates thoughtfulness and willingness to exert the effort necessary to comprehend complex ideas and master difficult skills (Fredricks et al., 2004, p. 60).

Engagement and motivation are related yet separate constructs and researchers have contested the distinction between the two. Shernoff (2013) explains that the focus of motivation is on "behaviour, goals, thoughts, beliefs, or drivers of the individual and how these psychological processes may be influenced by the environment" (p. 53). Appleton et al. (2008) use the self-determination theory of Ryan and Deci (2000) to define motivation, and view engagement and motivation as self-reinforcing. Other researchers understand motivation as preceding engagement, with engagement an interactive process that exists between an individual, other learners, and activities (Deakin Crick, 2012; Shernoff, 2013). Russell, Ainley, and Frydenberg (2005) state that engagement is about "energy in action, the connection between person and activity" (p. 1).

Rather than motivation and engagement being self-reinforcing, Furrer and Skinner (2003) observe that it is possible to be motivated but not engaged. Similarly, Appleton et al. (2008) articulate that motivation does not focus on how a learner feels in the moment, and their experience is powerful to choose to continue with an activity. Along with experience, Csikszentmihalyi, Abuhamdeh, and Nakamura (2014) also nominate extrinsic rewards as significant.

> Whatever the original motivation for playing chess or playing the stock market, or going out with a friend, such activities will not continue unless they are enjoyable – or unless people are motivated by extrinsic rewards (p. 602).

O'Neill (2016) explains the significance of engagement in relation to motivation, she says that motivation takes students to the point of learning, whereas, engagement is focussed on the process of learning in the moment. Examining the literature, I conclude that there is a general distinction between engagement as a process with learning a possible outcome, whereas, motivation (among other factors) influences student outcomes but is not sufficient in and of itself to promote learning.

2.3 Interpreting engagement

Interpreting and measuring engagement compounds the complexities in defining the construct. Debate centres around whether it is important to distinguish between "facilitators" and "indicators" of engagement (Reschly & Christenson, 2012; Skinner et al., 2008). Skinner et al. (2008) argue that indicators relate to the features of the engagement construct, whereas, facilitators are factors external to, and influential over, engagement. Some researchers use the term "conditions" instead of facilitators (Csikszentmihalyi, 1990; Jeanneret & Brown, 2013) and "characteristics" instead of indicators (Edwards, 2008). Skinner et al. (2008) define facilitators of engagement as the "the processes through which an engaged dynamic is created and maintained in the classroom" (p. 767). Consistent with this understanding, Appleton et al. (2008) state: "indicators convey a student's degree or level of connection with school and learning, such as attendance patterns, accrual of credits, and problem behaviour, [whereas], facilitators are contextual factors that influence the strength of the connection, such as school discipline practices, parental supervision of homework completion, and peer attitudes towards academic achievement" (p. 382). The view of engagement as self-reinforcing and cyclical found in Skinner et al. (2008) blurs this distinction. For example, teacher support could indicate an engaging classroom, yet also be viewed as a factor that promotes engagement. The argument concerns whether engagement is a process (facilitator) or product or outcome (indicator). I would argue that engagement is both a process and an outcome and it is necessary to clarify how it is being viewed in this study. Previous research on indicators or facilitators suggests that it is possible to examine them separately which this research does.

2.3.1 Indicators of engagement

Just as researchers interpret engagement in various ways, they have not developed an agreed set of indicators. Brophy (2004) identifies that indicators can be self-perceived competence, initiative, autonomy or relationships; they can also be intense focus, curiosity, and pleasure, rather than indifference and disinterest in learning (Csikszentmihalyi, 1996; Shernoff, Csikszentmihalyi, Schneider & Shernoff, 2003). Skinner et al. (2008) distinguish between behavioural and emotional indicators, identifying behavioural indicators of "action, initiation, effort, persistence, intensity, concentration, absorption, involvement" and emotional indicators such as "enthusiasm, interest, enjoyment, satisfaction" (p. 766). They refer to negative engagement to as disaffection with behavioural indicators of "passivity, giving up, withdrawal, inattentive, distracted" and emotional indicators as "boredom, disinterest, frustration, worry" (Skinner et al., p. 766).

Some of these indicators are readily observable, such as enjoyment and action, whereas indicators such as self-perceived competence require researcher interpretation and a significant prior knowledge of the student. Appleton et al. (2008) argue strongly that engagement needs to be understood as a multidimensional construct and stress the importance of recognising cognitive engagement (an internal state) alongside the more overt (and easier to interpret) behavioural and affective dimensions. They hold that cognitive engagement is important because it is connected to investment in learning and subsequent academic achievement. An external indicator of cognitive engagement that Appleton et al. (2008) identify is reaction to challenge as an indicator of cognitive engagement. Internal states that are indicators of cognitive engagement that Appleton et al. (2008) identify include self- regulation, whether school work is relevant, interesting, and of value to the students now and for their future career aspirations.

Engagement has been measured at the school level, a macro level, by indicators such as attendance and participation in the co-curricular academic program (Appleton et al., 2008; Wang & Holcombe, 2010). Less frequently measured is classroom-level engagement, a micro level, which Bundick et al. (2014) state is valuable as it provides a more context-specific understanding of engagement for students. Many of the

behavioural and emotional indicators that Skinner et al. (2008) identify above are classroom-level indicators.

To achieve greater ecological validity, Kinsella et al. (2016) argue for concepts from psychological research into engagement to be effectively interpreted and translated when applied in art (and music) education. Ecological validity refers to the methods, materials, and context of the research approximating the real-world settings that are being examined. In arts education, learning is holistic and so Kinsella et al. (2016) assert engagement is more appropriately interpreted holistically. Significant work has been undertaken by Jeanneret and Brown (2013) in arts education research to operationalise the engagement construct and identify indicators and conditions of engagement in a community-arts setting inclusive of music. One of the outcomes of their ArtPlay research was the identification of clusters of indicators, which Jeanneret and Brown (2013) refer to in their study as types of engagement, that were easy for observers to remember and notice in stand-alone and multi-session workshops in a variety of artforms. Identifying clusters of engagement goes beyond identifying examples for each of the behavioural, cognitive and affective dimensions identified by Skinner et al. (2008). Instead, the clusters represent a holistic picture of engagement. Using these clusters, Jeanneret and Brown (2013) developed an Engagement Observation Checklist (Table 2), which I have adopted as a starting point for observation and analysis in this research.

Table 2

Engagement observation checklist

Types of engagement	Evident when
Taking in	Children display sustained attentiveness, concentration and receptivity to verbal and non-verbal presentations and demonstrations
Putting in	Children exhibit a willingness and confidence to contribute, verbally and non-verbally, their ideas and initiate and lead their own activities
Taking on	Children transfer enthusiastically and confidently, and readily become focussed on a new task

On task	Children actively and willingly participate in set tasks for significant periods of time, showing concentration and precision
Time out	Children display short period of non-disruptive non-participation followed by a willing readiness to re-engage

(Jeanneret & Brown, 2013, p. 32)

2.3.2 Facilitators

A sociocultural and holistic perspective expands on a psychological view and identifies teaching as a proximal facilitator of engagement (Kahu, 2013). The psychological perspective defines engagement as an internal individual process, whereas, the sociocultural perspective stresses the role of the wider social and cultural context. Factors outside the classroom that influence engagement include the whole school, family background, and community circumstances (Deakin Crick, 2012). Researchers see classroom instruction as the proximal and most powerful factor in student engagement and learning (NRCIM, 2003). Bundick et al. (2004) appeal for engagement research that highlights the complexities of classrooms and teaching practice. In agreement, Corso, Bundick, Quaglia and Haywood (2013) argue for a research focus on teaching and note that "classroom experiences make up the bulk of the day and are where most of the rubber of students' desire and need for being engaged meets the road of what schools have to offer that may be engaging" (p. 53). Similarly, Jablon and Wilkinson (2006) argue for a greater research focus on strategies to promote engagement, "as important as engagement is for children's success as learners, strategies for promoting engagement are not emphasised or even present in the vast majority of school settings" (p. 13).

In general education, researchers have identified teaching practices that promote engagement and how practice might change to meet the needs of students. Taylor and Parsons (2011) identify interaction, exploration, relevancy, multimedia, authentic instruction, and assessment as conducive to engagement. Smyth, McInerney, and Fish (2013) nominate similar practices in a comprehensive list of promoting intellectual challenge, active participation, teacher support, building relationships, collaborative learning, connecting school to students lives and cultures, promoting student choice and autonomy, and authentic learning tasks and assessment. While Jablon and Wilkinson (2006) suggest teachers draw on students' prior knowledge, promote enquiry learning,

incorporate group interaction and opportunities for collaboration, give students choice, allow time for mastery, and foster independent thinking. The teaching practices identified by these researchers have commonalities with the self-determination theory of Ryan and Deci (2000).

Self-determination theory (Ryan & Deci, 2000) asserts that students have needs of autonomy, competence, and relatedness and each of these occurs on a continuum. Autonomy, as an element of self-determination theory relates to the teacher or the students having control or ownership of the content and process of learning. Ownership is also important in factors of relevancy, perceived control, and authentic tasks (Newmann, Wehledge & Lamborn, 1992). Researchers have applied self-determination theory to understand facilitators of classroom engagement, Appleton et al. (2008) argue that self-determination theory "clarifies the functioning of the engagement construct" (p. 378).

Several researchers connect specific facilitators of engagement with self-determination theory. To promote student autonomy and self-regulation, Ryan and Deci (2000) identify teaching strategies such as building positive relationships, scaffolding tasks to promote success, and providing opportunities for student voice. Similarly, Shernoff et al. (2003) find that that appropriate challenge, skill, relevance, autonomy and competency can be fostered by activities that offer choice, are connected to students' own goals, support success, and involve groupwork. Generally, whole-group learning is perceived as relatively teacher-controlled, whereas, individual and small-group learning is comparatively student-controlled (Shernoff et al., 2003).

Munns, Zammit, and Woodward (2008) show that self-determination theory is also significant to engaging and including students from disadvantaged backgrounds in school. Studies on the Australian education system have found that engagement is an area of persistent underperformance for these students, with the middle years of schooling particularly problematic (Callingham, 2013; Deakin Crick & Goldspink, 2014). These studies have revealed a greater disconnect between what interests, motivates, and engages disadvantaged students in their out-of-school lives with what occurs in school. Munns et al. (2008) contend that teacher practice has not traditionally reflected the student interests of disadvantaged students, and therefore, they have a

reduced emotional connection to school and lower rates of retention to senior secondary and tertiary education.

Several projects have focussed on strategies to improve outcomes for students from low-socioeconomic and linguistically-diverse backgrounds (Callingham, 2013; Munns et al., 2008). In Western Sydney, the Fair Go research project rejected the view that the fault of underperformance is with the students and instead focussed on improving engagement through changes to teacher practice (Munns et al., 2008). This study found the characteristics of teaching that engaged the students were authentic tasks, collaboration, high expectations, intellectual quality, careful planning, creativity, a focus on social justice, and a positive view of teaching in disadvantaged communities.

Green's (2008) research in music education addresses the autonomy and competence aspects of self-determination theory. She articulates the link between autonomy, engagement, and progress. In her study, when the students were given increased autonomy over their music learning, increased motivation and engagement was evident. In contrast, music making in response to teachers' instructions was less enjoyable and resulted in less musical progress. This finding has implications for another Musical Futures approach, teacher-led Classroom Workshopping, and whether there is a difference in the student response to the student-directed and teacher-led Musical Futures approaches.

There is very little music or arts education research that identifies facilitators or conditions of engagement. The research of Jeanneret and Brown (2013) into conditions of engagement is an exception. These authors articulate a model of practice that identifies broad categories of time, space, organisation, and materials that were significant to promoting engagement. In artist-led workshops for children, effective practices involved artists building connections with the children, a repertoire of artist roles, effective artist communication, planned and responsive to cater for a wide range of interests and abilities, creative learning, and a focus on a practical and personalised experience.

While the research on facilitators of engagement reveals no agreed upon strategies to engage students at the classroom level, this review has discussed a range of research and

some common themes emerge, such as: authentic tasks, collaboration, positive relationships, and providing for autonomy and student choice. I conclude that there is wide acceptance that teaching is an important facilitator of engagement, but with less accord on how the teaching can best be understood and researched, with general agreement that a holistic approach is most appropriate in an arts context. The absence of a workable consensus has led me to search for a model of teaching to assist with obtaining an in-depth understanding of the music teacher practices that promote engagement.

2.3.3 Methods of interpretation

Interpreting engagement is challenging, whether in general education or music education. In general education research, self-report questionnaires are frequently employed while teacher reports and observation of students are used less often (Chapman, 2003; Fredricks et al., 2011). Chapman (2003) states that self-report questionnaires rely on students' ability to accurately report their own engagement while direct observation strengthens and verifies self-report.

In music education research, engagement is regularly nominated as a positive student outcome, both generally (Hallam, 2015), as a result of Green's (2008) approach (Green, 2008; O'Neill, 2014; O'Neill & Bespflug, 2011), and when teachers adopt a Musical Futures approach (Hallam et al., 2011; Jeanneret et al., 2011). However, music education research that analyses the engagement construct in a classroom context is scarce and with less research still that focusses on facilitators of engagement. An exception is O'Neill (2005, 2006, 2012, 2014) who has however researched extensively on engagement and music education from the perspective of students. She developed a Music Engagement Scale drawing on theories of youth engagement, positive youth development and motivational concepts, as well as a phenomenological Music Engagement Map (O'Neill & Senyshyn, 2012). O'Neill (2012, 2014) also proposed a theory of Transformative Music Engagement, which is discussed below.

The focus in the general education literature on measuring student engagement through self-report questionnaires presents challenges in a music education context because few instruments specific to music education exist. O'Neill and Senyshyn's (2012) Music

Engagement Scale is the only self-report questionnaire that I found. Their Music Engagement Map uses a phenomenological approach which requires individual interviews as does Transformative Music Engagement (O'Neill, 2015; O'Neill and Senyshyn, 2012). A challenge for music education researchers is that completing a questionnaire or interview disrupts the musical experiences of the students if it is undertaken during class time. With young children, Custodero (1998) researched flow and music activities and developed observational indicators of behaviour.

2.3.4 Levels of engagement

In addition to viewing engagement as a multi-dimensional construct, researchers have identified levels to explain the various degrees of engagement (Appleton et al., 2008; McWilliam, Scarborough & Kim, 2003). These variations extend beyond the definition of engagement proposed by Fredricks et al. (2004). For instance, Shapiro (2011) has explored a continuum including non-engagement, passive engagement, and active engagement. Three different conceptions of a high level of engagement have been connected with Green's research and Musical Futures which are deep engagement (Deakin Crick, 2012), Transformative Music Engagement (TME) (O'Neill, 2012, 2014) and flow (Csikszentmihalyi, 1990). They are interrelating and overlapping constructs.

Csikszentmihalyi's (1990) flow theory is one example of a high level of engagement. Flow refers to a state of being deeply absorbed which is intrinsically enjoyable, and when other thoughts, concerns, and distractions disappear. Experiencing flow may lead to a loss of the normal sense of time passing: an hour might feel like minutes. Csikszentmihalyi (1990) gives the example of artists focussed on performance. Csikszentmihalyi (1997) connects flow with a balance between challenge and skill. If the challenge is too high and skills too low, anxiety may result; if the challenge and skills are too low, boredom may occur. Interestingly, comfort is not seen as optimal and may occur if the challenge is too low and the existing skills of the participant are too high. The intrinsically rewarding nature of flow means that learners will continue to seek out situations in which they have experienced flow, and as they do so, their skill levels increase. To promote flow, flexible opportunities and challenges need to be provided for students. This is an example of engagement as both a process and a product or outcome with specific demands on the teacher. Schaufeli et al. (2002)

explain how engagement and flow differ in relation to a longer term state versus an intense short experience: “Flow is a more complex concept that includes many aspects and refers to rather particular, short-term ‘peak’ experiences instead of a more pervasive and persistent state of mind as is the case with engagement” (p. 75).

Measuring flow in music education, Custodero (2005) has operationalised the construct for young children and their music making. She has identified observable indicators of flow specific to this context. Her work is significant because she has concluded that stages of development influence the character of engagement, which has methodological implications when interpreting engagement with young children because they primarily communicate their thoughts and feelings through their behaviour.

Music education literature connects flow and Musical Futures approaches both directly and indirectly. Green (2008) found that students experienced flow in a student-directed approach. The students kept playing for extended periods of time even when they made mistakes, suggesting they were absorbed in their music making. Turino (2008) connects participatory music making to flow which shares many features with Classroom Workshopping. Drawing on flow theory, he contends that an important condition of participation is the availability of a flexible variety of roles with multiple degrees of difficulty to sustain the interest of everyone involved.

Deep engagement, according to Deakin Crick (2012), occurs when students have autonomy, self-direction, and agency. She connects deep engagement with participation that is embodied, and both tacit (Polanyi, 1967) and explicit knowledge. Deep engagement goes beyond Fredricks et al.’s (2004) multidimensional construct, Deakin Crick (2012) defines it as:

> Prolonged, purposeful and enacted… it happens when a learner becomes personally absorbed in and committed to participation in the processes of learning and mastery of a topic, or task, to the highest level of which they are capable. He or she will increasingly take responsibility for his or her own trajectory, and his or her learning will

> be meaningful to him or her, both in his or her life beyond the classroom and in the trajectory of his or her particular life story (p. 32).

Deakin Crick (2012) connects deep engagement to Musical Futures through the Learning Futures project. This project was a later initiative of the Paul Hamlyn Foundation that applied the Musical Futures research findings across all subject areas. Learning Futures investigated learning and teaching approaches to promote schoolwide active and positive engagement. Unfortunately, there is no detail in the published research literature about how the deep engagement construct has been operationalised, interpreted, or measured in this project.

TME is the only engagement theory specific to music (O'Neill, 2012, 2014). Its focus on transformation reflects Kinsella et al.'s (2016) observation that engagement in arts education research frequently goes beyond a psychological viewpoint to embrace sociocultural and sociological perspectives. As stated above, a psychological perspective views engagement as an internal, individual process while the wider social and cultural context is taken into account in a sociocultural viewpoint. The transformative paradigm is an example of a sociological perspective, it emphasises the experience of marginalised groups and analyses power imbalances with the aim of improving inequality and social justice to bring about change (Mertens, 2011). Learning is connected with change, although not all change is transformative. Rather, transformative change occurs when "one conceptual world-view is replaced by another" (Kuhn, 1970, p. 10). Engagement in music making is transformative when it leads to change in how learners view the world which in turn empowers them to make choices based on these new understandings (O'Neill, 2014). TME fosters agency and empowers students to be self-directed, autonomous learners. O'Neill (2014) defines TME as:

> A theory of positive and meaningful music learning that is more inclusive, differentiating, permeable, critically reflective and integrative of experience (p. 2)… [It is] a learner-centred approach that fosters agency and empowers learners to be autonomous, self-directed learners… It combines a sense of connectedness and emotional engagement (Furrer & Skinner, 2003) with a capacity for reflective self-awareness (Ridley, 1991) (O'Neill, 2014, p. 4).

> Transformative music engagement occurs when learners reflect critically on their values and make conscious efforts to plan and implement actions that bring about new ways of transforming themselves, others, and their community in relation to the music activities they are involved in (O'Neill, 2014, p. 6)

O'Neill (2014) aligns TME with Green's (2008) student-directed approach, she argues it is transformative because it enables students to exercise autonomy over their music making by selecting repertoire, setting the direction of learning, and working in friendship groups. O'Neill (2014) suggests that the inclusion of improvisation and experimentation in a student-directed approach not only promotes transformation, but also supports agency, with agency understood as the power to act and make autonomous decisions (Willis, 1978).

Figure 2 shows the connections and overlapping features between flow, deep engagement, and TME. Intense concentration, absorption and involvement are common to all three. Agency and autonomy appear in theories of deep engagement and TME. At the same time, each concept has a unique aspect: losing track of time appears in connection to flow; engagement in music making leading to perspective change occurs in TME; and learning as personally meaningful is a characteristic of deep engagement.

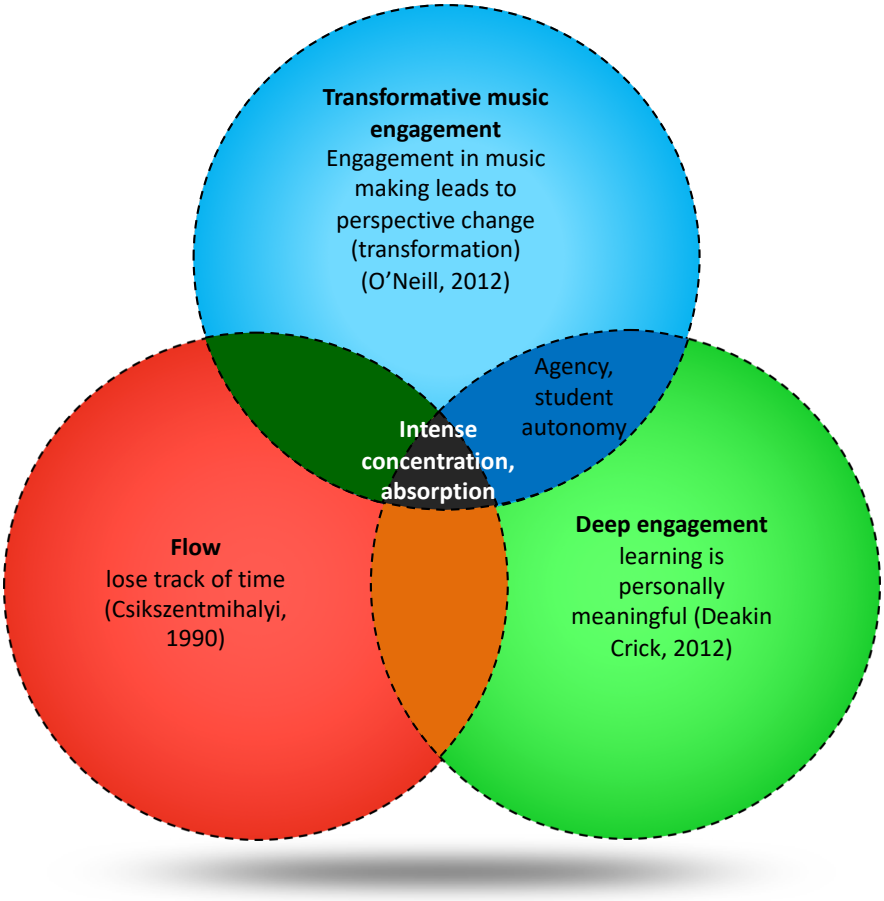


Figure 2. Connections between Transformative Music Engagement, flow, and deep engagement.

2.4 Engagement and Musical Futures

Several studies have cited engagement as an outcome of Musical Futures and informal learning pedagogy (Jeanneret, 2010; Jeanneret et al., 2011; Lang, 2016; O'Neill, 2014; O'Neill & Bespflug, 2011). Other scholars have researched concepts related to engagement in relation to Musical Futures, such as motivation (Hallam et al., 2016), enjoyment (Green, 2008; Jeanneret et al., 2011), positive attitudes to music (Jeanneret et al., 2011), and TME (O'Neill, 2012). Existing research has largely obtained data through self-report methods and less frequently through participant-observation in classrooms. Green's (2008) work is an exception. She provides a detailed and compelling picture of flow. For example, she describes students playing together for extended periods of time, losing track of time, and being motivated to continue their

music making outside lesson time. She frequently observed that enjoyment, an indicator of engagement, was connected to increased autonomy.

Green's book, *Music, informal learning the school: A new classroom pedagogy* has been widely acknowledged as ground breaking for music education practice and research (Campbell, 2009; Wright, 2016a). Much of the existing research on Musical Futures and engagement has concentrated on Green's research and the Musical Futures' informal learning model which it informs (Jeanneret, 2010; Jeanneret et al., 2011; Hallam et al., 2011, 2016; O'Neill & Bespflug, 2011). Teachers are able to adopt and adapt from the approaches freely and in research that has investigated Musical Futures holistically, researchers found teachers mostly chose to implement the informal learning model rather than other approaches such as Classroom Workshopping (Hallam et al., 2011; Jeanneret et al., 2014). This lack of research concerning Classroom Workshopping raises questions about how teachers have adopted this approach and whether the same impact exists on student outcomes across all Musical Futures approaches.

2.5 Summary

This literature review articulated the complexities of interpreting engagement. In general, defining engagement remains contested although there is acceptance that engagement is a multi-dimensional construct. Varying levels of engagement further complicate efforts to operationalise the construct. The definition adopted for this research is Fredricks et al.'s (2004) three-part definition which consists of emotional, behavioural and cognitive dimensions. Operationalising this definition necessitates a set of indicators about which there is no widespread agreement in the literature. In response to appeals for an arts-specific interpretation of engagement, this study has adopted Jeanneret and Brown's (2013) Engagement Observation Checklist as a starting point. Their Checklist identifies clusters of indicators, which have been validated for observation in stand-alone workshops in a variety of artforms, including music. The literature review has revealed the need for engagement research to focus more on teacher practice as a facilitator of engagement because classrooms are where students spend most time, making them the area where teachers have the greatest influence over student outcomes. Music teaching is a facilitator of student engagement. In order to

research the music teacher practices which promote engagement, the following chapter examines literature relating to music teaching with a focus on a student-directed approach.

Chapter 3: Teacher practice in the music classroom

As research presented in Chapter 2 has shown, teacher practice is a significant facilitator or condition of engagement. All elements of teaching can potentially influence engagement. Therefore, to gain a better understanding of the complexities of music teaching that may exist in classrooms, this chapter will first examine multiple approaches to music teaching in order to identify the constituent elements of both a student-directed and teacher-directed approach. The discussion then turns to the general framework of teaching developed by Robin Alexander (2000) to examine music teacher practices. I use the elements of his framework to structure an analysis of the research literature on music teacher practice.

This thesis uses the terms student-directed and teacher-directed in preference to formal and informal when referring to various teaching approaches. Informal learning is sometimes used synonymously with popular music as in Allsup (2008). Folkestad (2006) uses the terms informal and formal to refer to the situation or setting, and to a learning and teaching approach. Green's (2008) concept of informal music learning practices involves bringing processes that originate from out-of-school contexts into the classroom which Finney (2010) observes will inevitably undergo a process of transformation. In a classroom situation, the terms informal and formal learning refer to a learning and teaching approach or pedagogy and for this reason, the term informal music pedagogy has also been used in Chapter 1. In using student-directed approach and teacher-directed approach, I retain the focus on learning and teaching in the classroom and avoid confusion with context and musical genre. Philpott (2012) uses the term self-directed learning to refer to Green's principles. The term student-directed is inclusive of both self- and peer-directed learning and Bazan (2011) has used it in his music education research.

3.1 Multiple approaches

Music education researchers (Georgii-Hemming & Westvall, 2010; Green, 2008; McPhail, 2013) have highlighted the advantages of drawing on multiple approaches rather than replacing one with another. Subsequent to Green's (2002, 2008) research, considerable discussion arose in the music education literature concerning the relative

value of student-directed approaches in relation to established teacher-directed approaches or formal instruction. Despite Green's (2008) conception of a student-directed approach as a complement to, rather than a replacement for existing approaches, much academic discussion has subsequently centred on an either/or dichotomy (Allsup, 2008; Clements, 2008). The necessity to integrate approaches has been well articulated. For example, Evans, Beauchamp and John (2015) observed the importance of balancing student autonomy with teacher involvement to provide students with the necessary support to achieve their self-determined goals while engendering a sense of achievement and ownership. However, this is only one example and in general the intersection between student-directed and teacher-directed approaches is complex and not well understood.

Folkestad (2006) has articulated the relationship between student-directed and teacher-directed approaches. He argues that approaches that originate inside and the outside school co-exist in most music learning situations, interact in a dialectical relationship, and can be conceived of on a continuum. Ideally, multiple approaches are part of a teachers' repertoire, with all potentially visible within a unit of work or even a single lesson (Folkestad, 2006; Green, 2008; Jaffurs, 2006; Jenkins, 2011; Jorgenson, 2008). Folkestad describes student-directed and teacher-directed as constantly flipping between learning *to* play and learning *how to* play respectively. The intention of learning *to* play is simply to play music. Learning occurs through doing and is contextualised and situation-specific (Allsup, 2003; Fautley, 2010). However, learning *how to* play involves an intentional, learning-to-learn orientation. Learning *how to* encourages learners to make transferable generalisations from experience (Garnett, 2013). For example, if students were learning the 12-bar blues chord progression, a learning *to* play orientation would see the students joining in and copying the chord shapes that the teacher plays on guitar, with the focus on playing fluently. A learning *how to* play orientation would see the teacher naming the chords and explaining their function using Roman numerals. The intention might be for the students to understand what a chord is and how chords are constructed in a 12-bar blues progression, so that they can apply this knowledge to other songs.

Pedagogical orientation refers to the choices and flexibility of teachers in relation to the emphasis they give to different teaching approaches (Swanwick, 1988). Together, the scholarship of Swanwick (1988), Green (2008), and Folkestad (2006) asserts that music teachers enact multiple approaches and their pedagogical orientation is both complex and flexible. Philpott (2010) and Wright (2016a) have appealed for researchers to investigate when and why teachers adopt different approaches as this is significant to student outcomes including engagement.

From general education literature, Van Manen's (2015) theory of pedagogical tact elaborates the fluid nature and choices behind pedagogical orientation. He defines pedagogical tact as "a kind of pedagogical fitness, the ability to deal instantly with an unexpected situation" (p. 91). In Van Manen's (2015) view, "there are no specific rules that will ensure the right kind of thoughtfulness, sensitivity and tact. Pedagogical sensitivity is sustained by a certain kind of seeing, listening, and responding to a particular child or group of children in ever-changing situations" (p. 35).

3.1.1 Elements of a student-directed and teacher-directed approach

Rather than a dichotomy, Folkestad (2006) describes student-directed and teacher-directed approaches as occurring on a continuum or spectrum. Other researchers also draw on this idea. From the music education literature, Swanwick (1988) drawing on Bernstein (1971), proposes two continuums of classification and framing which are separate but related dimensions of teaching. Classification refers to selection of curriculum content and the included activities. For example, a teacher selecting mostly Western art music for inclusion would be working with a strong classification. Weak classification would give students choice over the musical content. Framing refers to the teaching approach and the degree of teacher control. Strong framing is connected with formal instruction, a teacher-directed approach. Weak framing allows the students to control aspects of how and when to learn.

From literature specific to a student-directed approach, Folkestad (2006) identifies the four elements of situation, intentionality, ownership and learning style to determine whether music teaching can be characterised as student-directed or teacher-directed. Situation refers to the setting such as inside or outside of school, intentionality is

whether the focus is on learning *to* play or learning *how to* play, ownership relates to who has control (student or teacher) over the *what, how, where,* and *when* of music learning, and learning style refers to whether or not the activity is sequenced beforehand by the teacher or someone who takes on that role. Wright (2016a, 2016b) uses the analogy of faders on a mixing desk and she explains that any of the faders may be anywhere on a student-directed and teacher-directed continuum at any point. Wright (2016a, 2016b) adds another element – pedagogy – to the four proposed by Folkestad. She asserts that pedagogy should not be subsumed under ownership as it is in Folkestad's (2006) typology. According to Wright (2016a), pedagogy is important to determine whether learning is formal, informal, or non-formal and to account for Green (2002, 2008) and D'Amore's (2008) scholarship. Other authors identify additional elements such as assessment (Philpott, 2012) and music technology (Lebler, 2007). Taken together, the work of these music education researchers confirms that approaches to music teaching are not black and white or fixed. Rather, there is considerable movement along continuums, and multiple approaches can co-occur.

Recent studies have not focussed on a teacher-directed approach. Green (2008) does describe a teacher-directed or formal counterpart for each of her five student-directed principles: firstly, the teacher chooses the music, which is frequently unfamiliar music, in order to introduce students to music that they do not already know; secondly, students learn through notation or another form of visual or verbal instructions; thirdly, learning is not only in friendship groups but it is under teacher supervision and guidance; fourthly, learning is planned and sequenced in advance, proceeding from simple to complex, it may involve specially composed music or exercises; and finally, there is greater separation between the key music curricular activities of performing, composing and listening and there is often an emphasis on recreating rather than creating.

Other researchers identify additional elements of a teacher-directed approach. According to Garnett (2013) and Lebler (2008), the teacher is at the centre of the learning process and has the dominant role in deciding content, and assessment. There is a teacher-student, expert-novice hierarchical relationship (Lebler, 2007). Students might learn as a whole class or in teacher-chosen groups, not only with friends (Cain, 2013). Folkestad (2006) identifies that teaching and learning is explicit, conscious and

intentional. The teacher structures the learning, it is sequential, linear, cumulative, and incremental (Cain, 2013; Philpott, 2012; Swanwick, 2012).

A subject-centred approach is related to, but not necessarily the same as, a teacher-directed approach. Finney (2010) explains that a subject-centred approach focuses on music theory, notation, mass singing, listening to music (music appreciation), skills, the Western canon and recreating the works of others. Although there are implications for the role of the teacher, these elements are largely concerned with curriculum, whereas, the role of the teacher is emphasised in a teacher-directed approach.

In addition to a student-directed and teacher-directed approach, non-formal teaching forms the basis of D'Amore's (2008) concept of Classroom Workshopping. Music education scholarship has less frequently examined Classroom Workshopping specifically and non-formal teaching more generally. Green (2016) and Wright (2016a) assert that non-formal teaching and Classroom Workshopping fall along a continuum or spectrum that includes a student-directed and teacher-directed approach. Green (2016) proposes a holistic view of multiple approaches and contends these fall along a "broad spectrum from the relatively informal through non-formal and even formal" (n.p.). Wright (2016a) explains that a student-directed approach in a classroom is further along the continuum towards a teacher-directed approach than students learning together in out-of-school contexts without adult supervision. Wright sees non-formal teaching as a complement to a student-directed approach with the locus of control and ownership of the activity more with the teacher and this distinguishes the approaches.

Classroom Workshopping shares many features with Turino's (2008) theory of participatory music making. In this musical context, there are only performers, with no artist and audience distinction. The main goal is to involve everyone together in a performance role. When participatory music making is successful, participants return again and again to musical activities that produce intense concentration and enjoyment, or flow (Csikszentmihalyi, 1990). As they do so, their skill levels increase. In order to maintain the interest of all participants, there needs to be a balance between the inherent challenge and skill level for all regardless of prior experience. Therefore, a variety of musical roles that differ in technical and musical difficulty are required. Turino (2008) finds that expert players guide the music making. Beyond this, the role of the teacher in

participatory music making is not well understood as Turino's research was undertaken in community settings.

This section has highlighted the complexities involved in articulating the elements of teaching that comprise a student-directed and teacher-directed approach. In the discussion in Chapter 2 on interpreting engagement in arts education, it was noted that Kinsella (2016) appeals a balance between an atomistic and a holistic analysis to achieve greater ecological validity when interpreting engagement in arts education. Her assertion that learning is holistic and so engagement is more interpreted holistically can also be applied to interpreting teaching. Alexander (2000, 2008) makes a compelling argument for an holistic interpretation of teaching. He states that educational researchers are "good at dissecting and atomising teaching for the purposes of correlating the variables thereby revealed, but poor at reconstituting it as coherent and recognisable events located in time and space" (Alexander, 2008, p. 77). The many and varied elements of music teaching that some music education researchers have identified reveals a tendency towards an atomistic view of music teacher practice.

3.2 Alexander's generic framework of teaching

From general education literature, Alexander (2000, 2008) argues for a holistic conception of teaching and presents an open and flexible general framework that strikes a balance between a holistic and atomistic analysis of teacher practice. A strength of the framework is that it seeks to explain the connections and overlap between elements of teaching rather than treating each one discretely. The framework has been extensively tested and validated in large-scale cross-cultural research into primary school teacher practice. Because no large-scale music education studies have been done that characterise what occurs in the classroom with the same degree of detail, in this thesis I selected Alexander's framework as a starting point for interpreting classroom music teaching. I now provide an overview of the framework and then discuss it in relation to music education literature.

Emerging from across diverse geographical regions and subject areas, Alexander's (2000) research included a small number of music lessons. Underpinning the framework is a constructivist view of pedagogy that places culture at its centre and acknowledges

teacher values as important determinants of classroom choices. In later writing, Alexander (2008) strongly asserts that teaching and pedagogy are not the same and presents the following definition:

> Teaching is a practical and observable act. Pedagogy encompasses that act *together* with the purposes, values, ideas, assumptions, theories and beliefs that inform, shape and seek to justify it (Alexander, 2008, p. 75, emphasis in original).

The framework (Figure 3) consists of *frame, form,* and *act*, which are three broad analytical categories: the core *acts* of teaching (task, activity, interaction, and judgement); the immediate context or *frame* in which the acts occur (space, student organisation, time, curriculum, and routine, rules, and ritual); the acts of teaching and categories that frame them are given *form* by the structure of a lesson or teaching session. Within the categories are the elements, also referred to as the building blocks of teaching.

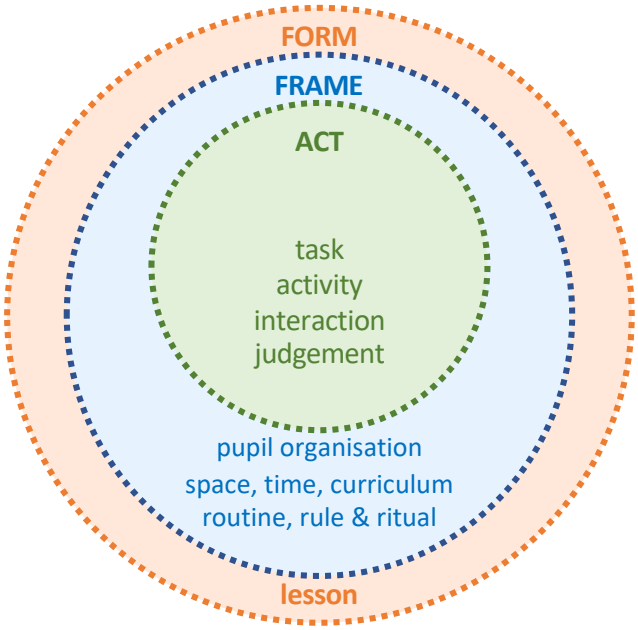


Figure 3. A framework for the analysis of teaching (Alexander, 2000, p. 325).

In brief, Alexander's (2000) framework comprises: *tasks*, which are the conceptual material that encompasses the curriculum content or conceptual material. Students learn tasks or the conceptual material through *activities*, which are "the task's practical counterpart, or the means through which the teacher intends the child to make the required conceptual advance from what was learned previously to what must be learned now" (p. 351). The learning tasks and activities are presented, organised, and sustained through teacher-student (and student-student) *interactions*. *Judgements* in classrooms relate to assessment and differentiation; both are concerned with identifying differences between students and guiding how teachers respond in terms of where, what, and how they teach students. *Space* refers to how the room is arranged including what, where, and how the furniture and resources are used. Pupil or *Student organisation* refers to grouping and whether this is individual, small group, or whole class. *Time* refers to pace and lessons might drag, or be fast, or relaxed. The curriculum involves subjects and domains of understanding. *Curriculum* documentation (government and school level) reflects values about what knowledge is important. *Routines* are guidelines, procedures, or habits. *Rules* have the added expectation that they will be adhered to. *Ritual* has a religious connotation, in a secular school an example of a ritual is singing the national anthem. The *lesson* or teaching session is the unit used to analyse teaching. Lessons within a school are usually regular in length and governed by whole-school timetables.

3.3 Teaching in classroom music

Alexander's framework provides a starting point for characterising music teaching. The following review of music education literature connects each of the elements of teaching from general education to classroom music teacher practice.

3.3.1 Task

As outlined above, Alexander (2000) classifies tasks or the conceptual material according to general and specific curricular content which I explain below. He further distinguishes tasks in three ways:

- The number and relationship of the learning tasks presented within a lesson
- Task demand in relation to the kinds of learning which the task requires

- Task demand in relation to the kinds of knowledge and understanding which the tasks seek to promote. (p. 340)

He uses unitary and episodic structures to describe the number and relationship of tasks. "Unitary" refers to a long, single task and "episodic" to smaller self-contained or several linked tasks. In a unitary structure, the lesson beginning is often brief and focussed on learning, or on logistics and what to do. This is usually followed by a quick circuit of the room by the teacher to check that students know what to do and have begun. Then, the teacher generally spends longer with individuals or small groups taking an instructional focus. An episodic structure is likely to be at least partially teacher-directed, perhaps with short activities involving performing, composing or listening. Green's (2008) description of Stage 1 of her project, Into the Deep End, is an example of a unitary structure. In it, the teacher outlines the lesson broadly, then stands back. The teacher then acts as a musical model and resource, offering suggestions in response to student-determined objectives. The lesson structure suggested in Classroom Workshopping Project 1 (D'Amore, 2008) is episodic over several lessons. The Classroom Workshopping stages (creating a groove, learning the head, incorporating improvisation, creating a structure, performing) are an example of a series of teacher-led linked episodes.

Task demand in relation to kinds of learning refers to the intrinsic properties of any given task (Alexander, 2000). What students encounter in one lesson relates to what they have previously experienced, and what students already know or can do (Alexander, 2000). Examples of task demand include acquiring new knowledge, reorganising existing knowledge, consolidating knowledge through familiarity and use, and revision of conceptual material. In music education, the features of the music itself frequently provide a basis for learning new material. For example, repetition is a feature of many musical genres. Turino (2008) shows that through the process of repetition and incremental introduction of new material, participants can make progress both in the acquisition of knowledge and skills. Bruner's (1960) notion of a spiral is also relevant to conceptualising how students encounter new material and build on previous knowledge by revisiting it with increasing depth and complexity.

Alexander (2000) connects task demand in relation to ways of knowing to knowledge typologies (or classifications). He gives examples of typologies which are summarised in Table 3. Alexander (2000) identifies procedural and propositional knowledge and he cites another typology of Dochy and Alexander (1995), who identify procedural, conceptual, and metacognitive knowledge. They explain that conceptual knowledge can exist as declarative, procedural, and conditional. Declarative knowledge is knowledge *about,* or knowing *that*, in relation to facts, concepts, and principles connected with a discipline. Procedural knowledge is connected with skills, or knowing *how*, which is relevant to being involved in an activity. Knowing *when* and *where* refers to conditional knowledge which is pertinent in situated learning (Lave & Wenger, 1991) that is context specific. Metacognitive knowledge refers to learning-to-learn, or knowledge about a learner's own cognition and how to regulate that cognition (self-regulation). Yet another knowledge typology distinguishes between received and reflexive knowledge (Eggleston, 1977 in Alexander, 2000). Received knowledge aligns with declarative and propositional knowledge and is structured into disciplines. Reflexive knowledge is changing, negotiable, and not absolute, it is constructed through encounters with the world which Arostegui et al. (2004) refer to as interpretive knowledge.

In music education, Swanwick's (1988) work has been influential in relation to characterising knowledge in music education (Table 3). He distinguishes between knowledge *about*, knowledge *how*, and knowledge *of* music. Knowledge *about* equates with propositional or declarative knowledge. For example, knowledge *about* a major scale might consist of knowing the pattern of tones and semitones. Knowledge *how* is connected with procedural knowledge and know-how, particularly technical know-how and skills. For example, a learner might know *how to* play major scales in keys of up to three sharps and flats on the piano. Knowledge *of* is through direct acquaintance; it involves knowing a piece of music in the same way that we might get to know a person or a face. Knowledge *of* is interpretive and reflexive and it might also be tacit (Polanyi, 1967), when people know more than they can explain. In the example of the major scale, we are encultured into this sound. If we hear a piece of music in a major key, there might be an awareness that it sounds happy but not necessarily be able to explain why or identify the tonality.

The example used earlier in relation to learning *to* play and learning *how to* play the 12-bar blues chord progression on guitar also illustrates these knowledge types. Knowledge *how* would be necessary to make the correct chord shapes and understand how to translate what someone else plays onto their own guitar. Knowledge *of* is through direct acquaintance with the sound and feel of the 12-bar blues. Metacognitive knowledge can be gained through students noticing that changing chords quickly in the turnaround is challenging, they then can isolate and repeat this passage to increase fluency. Knowing *about* the sequence of the I IV and V chords and common variations in the progression is an example of propositional, received, and declarative knowledge.

Table 3

Summary of knowledge typologies

Procedural	Propositional, received, declarative	Metacognitive	Reflexive, interpretive	Conditional
Connects with skills used in action or an activity. Knowing *how*	Structured into fixed disciplines, knowledge *about* facts, concepts, and principles of a discipline. Knowing *that* and knowing *about*	Metacognitive knowledge is learning-to-learn or knowledge about a learner's own cognition and the ability to self-regulate cognition	Reflexive, interpretive knowledge is changing, negotiable, and not absolute, it is constructed through encounters with the world. Knowledge *of*	Knowing *when* and *where* and is relevant in situated learning in a particular context

Alexander (2000) and Arostegui et al. (2004) connect knowledge, teacher-student relationships and teaching approach. Transmitting propositional knowledge which is based on the intrinsic logic of the discipline requires expertise and implies a hierarchical teacher-student relationship which likely means that a learning task based on this type of knowledge is precisely structured and teacher-directed. In contrast, a task using reflexive or interpretive knowledge is more likely to be open-ended to facilitate individual students' ways of knowing, this implies a flatter hierarchy with students and teachers co-constructing knowledge.

To propositional and procedural knowledge, Alexander (2000) adds the source of knowledge, and whether it resides with the teacher or the students and their interests. I found this aspect of his framework important because valuing students as the source of knowledge also places worth on students' idiosyncratic, non-linear routes to learning.

The source of knowledge is thus influential over the direction of learning and whether this is planned and sequenced in advance by the teacher (a teacher-directed approach) or serendipitous as a result of students setting the direction of learning in a student-directed approach. Similar to idiosyncratic learning is the way that students will approach repertoire holistically rather than breaking it into constituent chunks and proceeding systematically in the way a teacher might structure learning (Green, 2008). Green (2008) found that students started with whole pieces and may only learn parts of repertoire without concern for the level of technical difficulty. Similarly, Harwood and Marsh (2012) note that without adult guidance, young children approach music whole and are able to engage in rhythmically complex music making.

The various types of knowledge raise questions in my mind of balance between them and the purpose of school music education. Several music education researchers (Fautley, 2010; Garnett, 2013; McPhail, 2013) are critical of a singular focus on what they group together as knowledge *of*, interpretive knowledge, and a learning *to* orientation. Garnett (2013) argues that if understanding and comprehension only occur as a fortuitous accident, this is limiting for students if they are unable to adapt and apply their learning to new circumstances or "make generalisations from experience" (p. 162). He argues for the inclusion of cognition and metacognition rather than only reproducing responses learnt by rote. From a constructivist perspective, he understands cognition as, "the attempt to organise the experiential world and learning depends on the ability to transfer mental representations of the world from one situation to another" (Garnett, 2013, p. 166). Similarly, Fautley (2010) notes:

> There is a perspective which swings too far the other way and makes all music education predicted on 'doing' music, with little by way of conceptual or theoretical engagement, in the mistaken belief that practical skills alone will be sufficient of itself for understanding to somehow emerge unaided (p. 188).

The serendipitous and contextualised learning that characterises a student-directed approach means that the ability of the students to understand what they are doing and apply to new circumstances is left to chance. The need to teach for understanding to empower all students to apply their experience to new situations forms a powerful

argument for integrating a student-directed and teacher-directed approach. On the basis of promoting social justice, school-based music education should provide opportunities for students to access multiple pathways including further formal education and lifelong engagement in music making as participants (Jeanneret & Wilson, 2016a).

Green (2002) found that the concepts of enculturation and intentionality are particularly relevant to learning in music. She explains that, simply by being alive, learning occurs without conscious effort throughout our lives; enculturation occurs through immersion in the everyday practices of culture, through exposure and encounter. Learning through enculturation is accidental and haphazard and this is different to the learning that occurs in a student-directed approach (Campbell, 2010; Harwood & Marsh, 2012). Intentional on the part of the students, learning in a student-directed approach can be more accurately described as non-linear, idiosyncratic, or serendipitous. In a teacher-directed approach, instruction is intentional on the part of teachers and is usually planned and sequential (Swanwick, 1988).

3.3.1.1 Knowledge and the elements of music, conventional staff notation, and music theory

Musical knowledge that students encounter in lessons includes the elements of music, conventional staff notation and music theory (e.g. scales and chords). All of which can be learnt through knowledge *about* (facts), knowing *how* (being able to play and apply technical know-how), and knowledge *of*, acquired through direct acquaintance. McPhail (2013) questions whether teachers predominantly adopting a student-directed approach pay enough attention to musical knowledge *about* and knowledge *how*. For example, students may play popular repertoire that uses common chords such as the I V vi IV progression. However, students might not have knowledge of relevant music theory or be able to apply concepts such as scales, chords, tonality, and form to their music making.

Students also acquire musical knowledge of the elements of music, conventional staff notation and music theory through talking and writing. Jeanneret and Britts (2007) show that there is a curriculum expectation that teachers will develop their students' musical language and it is inevitable that students will write and talk about music in lessons. Technical vocabulary to speak and write about music is often concerned with the

elements of music such as tempo, timbre, dynamics, melody, harmony, and rhythm. Philpott and Evans (2016) distinguish between everyday language and conceptual language required for technical analysis. These authors argue that students can write and talk about music before they come to the classroom and it is quite natural for them to do so. Talk using everyday vocabulary represents genuine musical understanding (knowledge *of*), even though students might not use technical terms. For example, students intuitively know, understand, and can describe that the song "Somebody that I Used to Know" by Gotye begins with two repeated patterns that enter one after the other, and the opening xylophone pattern goes up and then goes down. Everyday language to discuss music, technical vocabulary, and music theory may be acquired serendipitously through enculturation and a student-directed approach, and more intentionally through planning and sequencing by the teacher (Philpott & Evans, 2016).

The use of conventional staff notation or other visual representation can form part of both a student-directed and teacher-directed approach. Fautley (2010) articulates that skills in reading staff notation are not inherently connected with instrument skills or integral to performing, composing and listening. In a student-directed approach, notation is never used on its own; rather it is used alongside purposive listening and copying (Green, 2008). The principle of sound before sign has been advocated for many years, since at least the nineteenth century, which sees students experience a musical concept aurally before being introduced to the notation or other form of verbal or visual representation. Until relatively recently, however, classroom music frequently featured notation and other forms of written instruction as the primary means of learning. Swanwick (2012) notes problems arise when notation is decontextualised from its musical context. Other forms of notation, such as graphic notation, lead sheets, and tab, are commonly found in music classrooms. These forms can be more accessible and act as a stepping stone to reading conventional staff notation in conjunction with aural examples.

3.3.2 Activity

According to Alexander (2000) tasks are learnt through activities which is the practical component "or the means through which the teacher intends the child to make the required conceptual advance from what was learned previously to what must be learned

now" (p. 351). Activities that occur in music lessons which are not discipline specific include:

> Answering questions; assessing peers/self; collaborating (group); collaborating (pair); drawing; playing games; listening/looking; reading silently; reading to class; talking as a class; singing; talking to class; talking to teacher; working from whiteboard; working from worksheet; writing at whiteboard; writing at personal mini-whiteboard; writing at seat (adapted from Alexander, 2000).

Key music curricular activities (Fautley, 2010) or music learning activities (Green, 2008) are performing, composing, and listening. Swanwick (1988) connects performing with imitation, empathy, mastery, and possibly a focus on virtuosity. He distinguishes between performing and imaginative play (creating, composing, and improvising). While performance is focussed on imitation, Swanwick (1988) holds that there is still room for creative decisions concerning interpretation and expression. Imitation is more than copying and includes sympathy, empathy, and "is certainly not hostile to creative imagination" (p. 44). Similarly, Paynter and Aston (1970) view all activities including performing and listening as involving imaginative making and remaking. However, Green (2008) contends that there is a continuum of creativity in music activities which is present within all musical activities although to a greater extent in composition and improvisation.

> A certain amount of creativity, including improvisation and arrangement, was involved in all stages of the project. However, creativity had a central place during those stages that focussed on composition (p. 62).

Bringing composition into the classroom began with the creative music movement in the 1960s which conceives of composition as an individual activity using stave or graphic notation to create a fixed work in the contemporary Western art music tradition. This conception of composition contrasts with music usually learnt aurally, such as popular music, jazz and many intercultural musical traditions, where the boundaries

between embellishment, improvisation, and composition are less distinct and the process of creation is a social activity (Burnard, 2012; Green, 2002).

In popular music, Green (2008) explains that improvisation and embellishment are a natural part of music making. In addition, informal composing and songwriting align with composition as an activity undertaken by individuals or groups to create a fixed work. Green (2002) describes the way popular musicians typically learn as a "deep integration of performing, composing and listening with an emphasis on personal creativity" (p. 10). Listening feeds into the creative process, leading to "loose imitation and improvisatory adaption" (p. 96).

Marsh (1995) shows that from the perspective of children's learning in the playground, composition and improvisation are also not distinct. From a contrasting classroom music perspective, Fautley (2010) explains that although blurred, there are different processes involved in composition and improvisation. Improvisation is both a stepping stone and part of the early stages of composition (Fautley, 2010; Thorpe, 2017; Tobias, 2013). Composition involves revisiting, refining, and transforming ideas (Figure 4) whereas improvisation is more spontaneous and occurs in real time.

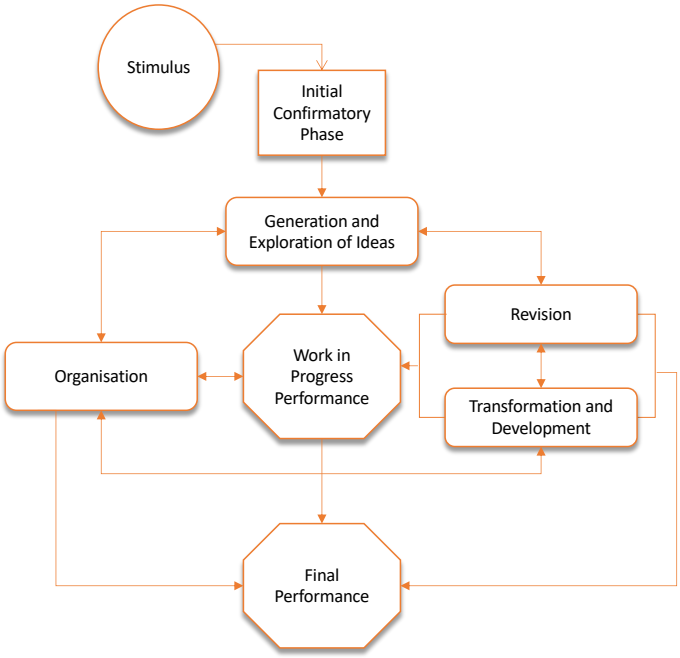


Figure 4. Composing process illustrating that ideas are revisited, refined and transformed (Fautley, 2010, p. 139).

Ethnomusicologists such as McNeil (2017) contend that the distinction between composition and improvisation needs to be understood in relation to the musical tradition under investigation. Improvisation differs across musical traditions, ranging from unstructured free improvisation without rules in some jazz traditions through to ornamentation in Western art music performance practices (Green, 2008). Burnard (2012) argues for the valuing of a plurality of musical creativities in schools, for example: composition in bands that create original music, communal composition in live improvised music, musical live coding as a form of creative practice, and communal improvisation in Irish fiddle music.

An alternative to the performing, improvising, composing, and listening typology is "music making" (Turino, 2008) which Turino, an ethnomusicologist, uses to broadly describe the process of playing music. Small (1998) goes further and uses "musicking" (p. 9) as a verb that encompasses all musical activity including audience-listening. Music making and musicking as catch-all terms are problematic from the perspective of creativity because they do not acknowledge the greater emphasis on creativity in certain music curricular activities that Green (2002) identifies.

Randles (2016) interprets musical creativity as products valued as "novel, appropriate and useful" (p. 383). "Novelty" refers here to originality, "appropriateness" relates to how well the feeling or message that the performer intends is communicated to the audience and the alignment between the musical product and its genre. Each genre of music has its own norms for how a novel a performance can be. "Usefulness" relates to the extent that the piece "does something" for the audience. Randles contends that cover versions of popular songs are creative products and avenues for creative expression which occurs in Stage 1 of Green's project. He argues cover songs are novel to the extent that the performer is successful in making the song their own and the success or failure of the cover song is determined by the appropriateness of the song to the specific genre.

Researchers stress the importance of promoting the creative act of composition and the need to counter hegemonic thinking that privileges performance, restricts creativity, and

the ongoing development of new music (Fautley, 2015; Georgii-Hemming & Westvall, 2010; Hill, 2009). Swanwick (1988) and Fautley (2015) refer to visual art education to argue for a greater emphasis on creativity in music. Fautley (2015) states:

> Although we know that performing is a creative act there are different levels of creativity employed. By thinking about what music is we start to wrestle power away from a hegemonic perspective that situates performance at the educational apex… The music produced by young people for themselves should be worthy of as much attention in the music room as, say, the painting and sculptures produced in the school art room warrant. We do not, in most high schools, see school artwork consisting solely of novice reproductions of Rembrandt and Rubens (p. 519).

But various forms of listening also exist within music making. As well, listening can be a stand-alone activity which Swanwick (2012) describes as "audience-listening" (p. 35) which involves responding as an audience member to recorded music or to others perform. He also refers to "composing-listening" and "performing-listening" during music making and adjusting in response to what is heard. Listening and adjusting connects with Schon's (1983) theory of reflection-in-action.

Learning by listening to and copying recordings is one of Green's (2008) foundational principles of how popular musicians learn. She labels this activity "purposive listening", which she defines as, "listening with conscious purpose of adopting and adapting what is heard into one's own practices" (p. 7). In her project, listening in this way resulted in the significant development of aural skills, which was the most prominent student learning outcome. Distracted listening occurs at the opposite end of a continuum to purposive listening; at its extreme it is unconscious. Unlike listening and copying recordings, Harwood and Marsh (2012) highlight the aural and oral informal learning process that occurs on the school playground. In this context, learning is through close observation and imitation of more expert learners.

In contrast to the performing, composing, and listening paradigm, Turino's (2008) identifies fields (after Bourdieu, 1984) of music making to categorise musical activities.

One field is participatory music making, discussed previously. Presentational music making is another field which is where one group, the performers, provides music for another group, the audience, creating a separation between the artist and the audience. For example, everyone singing together at a football match is an example of participatory music making, whereas, an audience listening to an orchestra at a concert hall is an example of presentational music making. Turino details how different values and purposes shape the musical practices and features. The aim of participatory styles is to maximise participation which results in musical characteristics such as generally short, open and repeated forms. Beginnings and endings are "feathered" (not clearly delineated), rather than having everyone start and stop exactly together. The music has few contrasts, a dense texture, and a constant rhythm, meter, and groove. In contrast, presentational music making generally consists of closed, pre-determined forms to hold the interest of an audience, and repetition and contrast are balanced. The beginning and ending of the music is organised and there is a greater focus on sound quality and individual skill. Due to its organised nature, a variety of rhythms and meters are possible and textures are clearer and more transparent.

Participatory and presentational music making are not mutually exclusive and it is possible to move between one and the other in real-world music practices although the character and features of the music making will shift (Turino, 2008). Harwood and Marsh (2012) demonstrate that both are valuable in classroom music and school music programs. Because presentational music making is the dominant field in broader popular culture; everyone is enculturated into the values and characteristics of presentational music making through recorded music played by professionals and attending live performances by professionals as audience members. As a result of this enculturation, the quality of sound in participatory music making is still important as it encourages more people to participate.

3.3.3 Interaction

Interactions involve verbal and non-verbal communication, as well as musical communication. Alexander (2000) proposes that the purpose of teacher-student interactions is significant. One purpose is instructional and to support learning. Alternative purposes are monitoring, that is checking rather than instructing; or

disciplinary and concerned with managing behaviour. He notes that interactions are framed by the power difference between the teacher and students, and the imbalance of one teacher and many students. In addition, qualitative differences exist between teacher-student interactions in whole-class teaching and small-group working. Whole-class teaching tends to involve explanations, instructions, and questions, but during the lesson, the pattern of interactions may change as lessons progress. A common lesson beginning being instructional, speaking briefly to the class to explain the task, then a quick circuit of the room once students have begun work (monitoring), before spending longer with individuals or groups supporting learning. Alexander (2000) maintains that interactions are crucial to sustaining engagement. For example, if a student does not understand the task instructions, they may be distracted, compliant, or unmotivated indicating non-engagement. Group learning can be enabled by the teacher but to sustain engagement requires effective student-student interactions that maintain relationships and enable collaboration to undertake an activity.

Teacher-student, student-student, and intrapersonal interactions can be identified along with teacher roles on a student-directed and teacher-directed continuum. Multiple teacher roles are helpful for conceptualising Folkestad's (2006) notion of flipping between formal and informal approaches. Similarly, Narita (2017) proposes nine roles to interpret teaching which she calls pedagogic modes that are grouped into three domains. She found a collage of approaches to be the most common in a student-directed approach. The three domains are how teachers make practice use of their musical background in the classroom, how teachers use their authority and theoretical knowledge, and how teachers incorporate learners' musical cultures. While, Cremata (2017) found both low-control and high-control facilitation in popular music education with points in between. This connects with Swanwick's (1988) classification and framing discussed above.

Researchers have identified typical teacher-student interactions or teaching strategies across the student-directed and teacher-directed continuum. In free improvisation, or jamming, there is no teacher role, no deliberate practising or offering of advice even in a non-verbal, musical, or embodied way (Finney, 2010). Interactions are musical and in the moment, possibly without a clear purpose. Similarly, the hidden teacher role in

enculturation processes (Johansen, 2014) is characterised by unintentional, accidental learning, and interactions that are not necessarily conscious. An incremental shift from unintentional learning is deliberate practising, self-teaching, non-verbal and embodied leadership. Further along the continuum with a teacher present, a laissez-faire, non-interventionist teaching style is characterised by leaving the students to do what they want (Narita, 2017). In a student-directed, group learning situation, giving advice, or suggesting ways of solving a musical problem, either verbally or musically are interactions undertaken by the teacher or a student taking on that role. Musical solutions are decided on and enacted, with someone, however briefly, taking on the teacher role which is a non-hierarchical music situation such as how groups interact in out-of-school contexts or in a student-directed approach within school (Green, 2008; Johansen, 2014). In a teacher-directed approach, the teacher pre-plans learning intentions and success criteria, leads, implements, and evaluates the quality of student learning. At the other end of the continuum, teacher-student interactions are focussed on the transmission of skills and knowledge (Lebler, 2007).

Representing a fundamental reassessment of the student and teacher roles in classroom music with greater autonomy given to the students, Green articulates in general terms the role of the teacher across the various stages. For instance, in *Stage 1 Dropping pupils into the deep end*, students work in friendship groups to aurally copy a song of their choice. The role of the teacher is to initially stand back and observe, then offer support or act as a musical model in response to student-set goals. In *Stage 2, Modelling aural learning*, students copy riffs from a recording. The role of the teacher is more interventionist in this stage because the students copy a particular recording that the teacher has pre-selected and prepared. Learning is sequenced and scaffolded with the different riffs played separately and then in combination. In later writing, Green (2014a) further explains the teacher role in Stage 1 and articulates the initial actions and interactions the teacher should avoid:

> By standing back in the first couple of lessons, I mean that the teacher should not intervene in basic things such as the students' choice of song, the make-up of the friendship group, the instruments selected, and how the group organises itself (p. 13).

She goes on to appeal for teacher judgement and sensitivity in relation to the extent that standing back is appropriate. If the students are not able to choose a song, or organise a group then the teacher will need to intervene. However, this intervention can be tentative, which resonates with Van Manen's (2015) concept of pedagogical tact which involves attentive caring, being thoughtful, and approaching situations with respect and sensitivity. Green (2014a) implies pedagogical tact when she says:

> Exactly *when* to step in is and will always remain up to the teacher's professional judgement, sensitivity and experience: no 'method' or 'approach' can ever, or should ever, attempt to replace that (p. 13, emphasis in original).

The role of the teacher in a student-directed approach is complex and a source of debate in the literature (Wright, 2014; Green, 2014a). Some researchers including Allsup (2008) and Clements (2008) have suggested that the teacher becomes redundant but Green (2008a) has vigorously refuted this opinion. The question of when to step in and when to stand back is complex and a great deal of teacher skill in making these judgements is necessary (Vakeva, 2009; Wright, 2014).

The Ear Playing Project applied student-directed principles to instrumental music (Green, 2014b). Varvarigou (2014) identifies several music-specific and generic teacher-student interactions or strategies which emerged: giving positive and general feedback, asking questions that are music related and/or procedural, starting, stopping, and rewinding the recording, singing or humming along with (and without) the recording and encouraging the students to do the same, singing a long note, explaining, asking probing questions to encourage the students to listen, modelling by playing the correct note on their instrument, and advising the student to find the correct first note. The use of singing and playing strategies that are suggested in the Ear Playing Project has parallels with Narita's (2017) research in which she considered how teachers use their musical backgrounds to support students. Narita identified a range of both helpful and less desirable strategies. Less desirable strategies include teachers demonstrating their musical skills without considering or involving the students, being musicians in control and commanding the music making of the students, perhaps alongside excessive

musical demonstrations. Ideally, teachers employ their musical background in a practical way that allows learners' musical cultures to emerge.

3.3.4 Judgement

3.3.4.1 Differentiation

As stated previously, judgement in music classrooms relates to assessment and differentiation; both are concerned with identifying differences between students and guiding how teachers respond (Alexander, 2000). Regardless of students' individual characteristics or challenges, differentiation holds that teachers need to intervene to support inclusion, necessary for the engagement of all students, and provide equal access to the curriculum for all students (Tomlinson, 2001). Wright (2010) drawing on Bernstein (2000) highlights the importance of inclusion for social justice and democratic schooling. From general education, Tomlinson's (1999) well-known model of differentiation consists of content (what is taught), process (readiness, interests, and learning profile), and product (how a student demonstrates what they know). Drawing on Tomlinson's work, Philpott and Wright with Evans and Zimmerman (2016) propose a model of differentiation for music education that consists of content, resource, task, and outcome. Differentiation by content sees students working on different tasks (conceptual material). For example, one group might be composing in response to a painting while another group is listening to and analysing a piece of film music. Differentiation by resource includes students using different instruments to access the learning. For instance, Orff xylophones are accessible with their large bars with note names written on. Likewise, the ukulele can function as a stepping stone to guitar if students are having trouble making chord shapes across six strings. Differentiation by task refers to a range of roles within the same activity. For example, entry-level instrument roles in a rock band are the drummer keeping the beat and the bass player playing root notes of the chords. More challenging roles might be the rhythm and lead guitar parts and the vocalist carrying the melody.

Differentiation by outcome involves all students completing the same activity but at a level appropriate to them. This is common in music education and occurs through open-ended tasks. For instance, when creating a short sound track for a film clip, one group might have a range of acoustic and electronic instruments to convey the mood of the on-

screen action. Another group might create background music using pre-recorded loops. Differentiation by teacher response and support is a strategy many music teachers enact intuitively, having developed strategies over time through experience which eventually become instinctive. Decisions about which students to help and how to help them are made constantly. For example, giving verbal or musical feedback, and playing alongside students. These choices are not necessarily neutral and may be influenced by gender, perceived ability, or cultural background (Alexander, 2000).

Turino's (2008) theory of participatory music making emphasises the need for a variety of roles within an activity for it to be successful, reflecting differentiation by outcome differentiation by resource, and differentiation by task. Multiple access points are necessary so everyone is inspired to be involved regardless of previous experience and skill level. The activities need to be designed and facilitated in a way that there are continually expanding and achievable challenges to sustain the interest of everyone because it is through participation that skill levels increase. The role of the more expert musicians is to support and inspire the less experienced to join in. Multiple and shifting roles inclusive of a range of prior experience resonates with Lave and Wenger's (1991) theory of situated learning. In this theory, legitimate peripheral participation describes the process through which inexperienced learners become part of a community of practice and all levels of participation are acknowledged.

3.3.4.2 Assessment

Assessment is a difficult and contested area in music education. Fautley (2010) describes a range of views range from the extreme, that music making is impossible to assess should not be attempted, through to establishing an encyclopaedic series of competencies to be measured. Swanwick (1988) contends that "to teach is to assess" (p. 151) and that music should be taught and assessed musically which means that assessment is a natural part of music learning when it involves formative self-assessment and peer feedback. This feedback occurs most frequently through critical listening during music making in both reflection-in- and reflection-on-action (Schon, 1983). Freeman and Lewis (1998) propose a definition of assessment, "to judge the extent of students' learning" (p. 9) which views assessment as teacher judgement intricately woven into the teaching process rather than something that is added on. Not

only advocating for assessment as a natural part of music making, Swanwick (1988) is clear that school music education also benefits from valid and reliable summative assessment.

> Understanding something of how we develop our capacity to make and respond to art can only illuminate teaching, infuse quality into curriculum practice, and play a part in making assessment valid and reliable (p. 151).

Formative and summative are two broad categories for understanding assessment. Also known as assessment *for* learning, formative assessment happens when the purpose is to elicit information that will be of use in deciding what ought to be done next to develop learning (Black et al., 2003). Strategies for formative assessment include questioning, feedback, self- and peer-assessment, and the formative use of summative tests (Black et al., 2003).

Fautley (2010) explains that feedback is formative when there is a focus on the future and improving learning. The teacher might observe, diagnose, and problem solve followed by proactive interventions. Feedback may be aimed at product, process, self and self-regulation guided by key questions: Where am I? Where am I going? How am I going to get there? Where to next? (Black et al., 2003). Vygotsky's (1978) Zone of Proximal Development (ZPD), refers to what students can achieve with assistance, described by the term scaffolding. Feedback is crucial in moving students from what they can do currently, to what they might do with the help of a more knowledgeable other. In music education, feedback includes musical modelling. In some classrooms, playing alongside the teacher or a more expert learner may be embedded throughout music lessons and may be the primary method of learning (Fautley, 2010).

Researchers have identified several peer- and self-assessment strategies to support formative assessment which include students responding to the same guiding questions (e.g. Where am I? Where am I going? How am I going to get there? Where to next?) as the teacher to make judgements about their own, and others, music making. Swanwick (1988) identifies that critical listening as self- and peer-assessment is a natural part of music making. However, Alexander (2000) highlights more structured peer- and self-

assessment using criteria shared with students and the questioning skills of the teacher to prompt reflection. Black et al. (2003) found that comments only are more effective rather than assigning grades or marks in peer- and self-assessment. The formative use of summative assessment is when the teacher uses a summative assessment, such as a composition, performance, or listening response, to identify areas for further development. Peer- and self-assessment in a student-directed approach is discussed further below.

Black et al. (2003) explain that summative assessment is also known as assessment *of* learning, it is concerned with the measurement of student achievement, and it is usually something carried out by teachers to products of student learning. Fautley (2010) identifies that summative assessment is problematic when it involves tests that are isolated from the usual classroom activities or is only carried out on special occasions. A focus on musical understanding rather than performance on a particular task implies assessment judgements should be undertaken over time as a portfolio assessment (Fautley, 2010). From a social justice perspective, Fautley (2015) highlights the importance of assessment criteria being negotiated between the teacher and students. He suggests assessment decisions resting entirely with the teacher are problematic and notes this requires a shift in power and "this does not require the teacher to be the sole expert arbiter of quality, but instead democratises the process of valuing" (p. 518).

Fautley (1988) and Swanwick (1988) show that devising criteria to make judgements about students' music making is the most troubled area of music education assessment. Spruce (2013) also identifies the origin of the criteria in relation to the musical tradition as an issue. He articulates that assessment criteria are always value-laden and the criteria by which music is judged reveals what is valued. There is frequently a bias towards complexity, variety, and technical difficulty which derives from Western art music values and is frequently seen in curriculum documents. Valuing complexity, variety and technical difficulty has implications for popular music and intercultural music which have different ideals such as sound (tone colour) and feel (Swanwick, 2012). Another issue is with holistic and atomistic assessment and whether a judgement about the whole can be made by dissecting music making into its individual components (Fautley, 2010; Swanwick, 1988). Fautley (2010) argues that the most useful summative

assessment criteria are bespoke and created for the actual work being undertaken rather than generic or imported from elsewhere. In music, video-recording is a useful medium through which to collect student work samples for assessment, evidence progress, and to use as a prompt for self- and peer-reflection.

Fautley and Colwell (2012) show that validity and reliability are important assessment concepts. Validity refers to how assessment data is used to arrive at the truth. The assessment should evaluate that which it purports to assess by being relevant to the subject matter. Reliability is concerned with consistency and the use of assessment methods that have the least margin of error, for example, between multiple assessors. A balance is needed between validity and reliability as Harlen (2005) explains:

> Attempts to increase reliability generally means closer and closer specification, and use of methods that have the least error. It results in gathering and using a restricted range of evidence, leading to a reduction in validity. On the other hand, if validity is increased by extending the range of the assessment to include outcomes such as higher level thinking skills, then reliability is likely to fall, since many of these aspects of attainment are not easily assessed (p. 247).

The current performativity climate in schools impacts assessment with a common focus on collecting data and evidence of learning. Alexander (2000) articulates that data alone is not sufficient to improve learning. “Measuring learning provides indicators or baselines upon which amelioration or remediation strategies can be based but does not of itself ameliorate or remedy” (p. 372).

There is little research concerning assessment and a student-directed approach. In her project, Green (2008) found that teachers made use of their existing assessment methods and suggested further research should investigate exactly how they did this. Philpott (2012) outlines some issues that teachers ought to consider when assessing student-directed learning. He explains that assessment *for* learning and assessment *of* learning as conceived by Black et al. (2003) to be interventionist, with ownership remaining with the teacher. When teachers apply assessment *for* learning strategies such as questioning and feedback, they make the assessment judgements. For example, teachers may draw

attention to anomalies, make suggestions, identify the students' current level of understanding, and suggest improvements. In self- and peer-assessment when the criteria are decided by the teacher, ownership also rests with them. Philpott (2012) argues that for students to have autonomy over the direction of learning that is fundamental to Green's (2008) approach, students need control over assessment. Thus, self- and peer-assessment should be the primary strategy with criteria derived from student-set objectives. Teacher interventions to support student learning should be in response to the students' objectives. Philpott (2012) contends that teachers risk compromising student autonomy, thereby alienating students, if they are not sensitive about how they enact assessment in student-directed learning. Whilst it is not inherently tied to an interventionist teaching approach, summative assessment is frequently done "to" students rather than "with and for" students (Fautley, 2010). Philpott (2012) contends that not intervening is also a valid choice, sometimes no assessment interventions are necessary, and teachers can trust that learning will occur.

3.3.5 Space

Space refers to how the room is arranged including where furniture and resources are placed and how they are deployed (Alexander, 2000). The classroom layout signals the relationship between the teacher and students, individuals and groups, and the relationship between the learner and what is learned. A flexible space may promote engagement (Jeanneret & Brown, 2013).

Space is significant in the student-directed literature because the setting or situation is sometimes used to define informal learning. For example, informal learning takes place in out-of-school settings such as a rock band rehearsal in a garage without a teacher, adult, or more expert learner present (Campbell, 1995; Jaffurs, 2004). Folkestad (2006) challenges this connection and asserts that student-directed learning (and teacher-directed) can take place in any setting and is not determined by its location. For example, in a rock band rehearsal without any adults, one of the players may adopt the teacher role and direct the rehearsal. Finney (2010) contradicts this position and explains that music in school, even in its most progressive form, such as a student-led rehearsal without a teacher present, is still regulated. The school timetable, the

availability of spaces, and expectations of how the space and equipment are to be used will influence what occurs.

3.3.5.1 Resources

Playing instruments is significant to engagement and teacher practice in classroom music (Cutietta, 2004); playing instruments was the aspect most favourably commented on by the students in Green's (2008) research. Swanwick (2012) articulates the importance for engagement of instruments that are congruent with the music students encounter in their everyday out-of-school lives, such as popular music, rather than instruments associated with school music. The available instruments convey messages about which musical genres are prioritised and also signal musical roles within groups. The importance of which instruments are available also connects with arts engagement research that identifies transformative materials as a condition of engaging practice (Jeanneret & Brown, 2013).

In music classrooms, commonly available instruments associated with popular music include guitars (acoustic, electric and bass), drum kit, keyboard or electric piano, and a PA system including microphones and amplifiers. General classroom instruments include melodic and non-melodic percussion, ukuleles, and keyboards, and a piano. Other instruments may be available such as orchestral and concert band instruments. Different instruments are usually available in secondary and primary schools and the instruments commonly used with Musical Futures are not the same for younger students (Wright, 2014; Linton, 2014a). Rock band instruments are commonly used in secondary schools while primary music rooms may primarily make greater use of ukuleles, the voice, and deconstruct the drum kit.

Hallam, Rogers and Creech (2008) recognise that instrument is gendered. How the teacher handles this may influence relative engagement for male and female students. Almqvist's (2016) research highlights the importance of the teacher role to promote gender equality and the vulnerability that unequal gender roles are present in student-directed popular music ensembles. Instrument availability and selection will in turn influence musical genre, and repertoire choice.

Available digital technology and music technology is significant to engagement and includes computers, devices such as mobile phones and iPads, software and audio-recording equipment. Researchers show that technology plays an important and natural role in a student-directed approach (Harwood & Marsh, 2012; Lebler, 2007) and it can also build connections between in- and out-of-school music making (Stowell & Dixon, 2014). From a sociological perspective, Wright and Finney (2010) show that technology is connected with greater student autonomy and transcending instrumental and technical constraints over the process of music creation and recreation and it is ubiquitous to students' habitus, musical consumption and production outside school. Conversely, technology and music technology can be alien and a source of anxiety for some teachers and that when they avoid technology, it can compromise student autonomy (Wright & Finney, 2010).

In the classroom, mobile phones, audio-recording and playback devices can be used for a variety of purposes. For example, devices can aid teacher-assessment and self- and peer-assessment, for both formative and summative purposes (Fautley, 2010). Student music making can be refined through a cycle of recording, listening back, feedback, modification and re-recording (Lebler, 2007). Similar resources support listening and aural learning such as CDs, MP3s, and online streaming. Hardware is needed to play recordings and may include CD players, laptops, PA systems, and personal devices such as iPads and mobile phones. More recently, the internet and YouTube have provided additional opportunities for student-directed learning in class or at home using online tutorials. Other options are online communities of peers, or a combination of face-to-face and online learning (blended learning).

3.3.6 Organisation

Organisation refers to student grouping which can be individual, small group, large group, or whole class. Alexander (2000) states that students can work individually, collaboratively within groups, or collectively as a whole class. He also shows that grouping can be ambiguous. Group work and collaboration are not necessarily synonymous and it is possible for students to be seated for collaborative work but for little peer interaction to occur. This ambiguity is relevant to the widespread use of

break-out spaces in music where small-group work occurs with minimal teacher supervision. For collaboration to occur, teacher intervention may be required.

Green's (2008) student-directed approach is connected to working in small friendship groups, whereas, Classroom Workshopping occurs as a whole class. Working in friendship groups gives autonomy to the students that replicates how popular musicians learn in out-of-school contexts. In Green's (2008) study, group co-operation in friendship groups was positive and better than when teachers organised the groups. Interestingly, as the students became more comfortable working in friendship groups, they started to choose whom to work with based on who they worked well with musically rather than only working with their friends.

Popular musicians tend to work in peer groups of a similar level of expertise in contrast to other musical traditions. For example, in jazz and folk music, groups are under the direction of an adult, mentor, or more expert learner. The novice learner is inducted into a community of practice. Lave and Wenger's (1991) theory of legitimate peripheral participation describes the process through which novices become experienced members of a group. Similarly, whole-class music making resonates with participatory music making where the focus is on maximising involvement in large groups inclusive of a range of musical experience.

In a student-directed approach learning primarily takes place in student-chosen friendship groups through self-directed, peer-directed, and group learning. Green (2008) distinguishes between peer-directed learning and group learning, with peer-directed learning occurring further along a continuum of intentionality:

> [Group] learning occurs more or less unconsciously or even accidentally, simply through taking part in the collective actions of the group. This includes unconscious or semi-conscious learning during music making, through watching, listening to and imitating each other. It also involve learning before, during and after music making through organising, talking and exchanging views and knowledge about music… [In peer-directed learning] knowledge and skills are learnt through being explicitly and intentionally imparted from one or more

> group members to one or more others… The difference is that the learning is explicitly and intentionally guided and directed by a peer (p. 120).

3.3.7 Time

Contained within whole-school curriculum structures, the amount of time designated for music as a specialist subject is determined at school level. Two structures are commonly used, a regular weekly music lesson, or as a carousel where music is taught for one term or one semester and students rotate through other arts and technology subjects during Year 7 and 8.

Time also relates to pace, which Alexander (2000) identifies as the most striking feature of lessons. Teachers' pace and control of time influences engagement. For instance, some teachers have an instinctive grasp of time and pacing and they may be able to plan activities to fill the available time without adding undue pressure to meet deadlines. In their study examining engaging artist practice, Jeanneret and Brown (2013) found "the effective use of time and timing is essential to maintain momentum, encourage child-led and in-depth inquiry and cater for individual concentration and energy levels" (p. 26). A key indicator of engagement is time-on-task, the proportion of the lesson that students spend actively contributing and participating.

3.3.8 Curriculum

Alexander (2000) discusses multiple ways of understanding curriculum. A narrow view is of curriculum as what is to be taught: the content, subject matter, and learning outcomes. A broad understanding of curriculum is everything that occurs to achieve the goals of the school, both the formal curriculum and the "hidden" curriculum. Similarly, pedagogy can also be conceived of narrowly as teaching method, or broadly, which is in line with Alexander's definition presented earlier in Section 3.2. I adopted Alexander's definition of pedagogy for this study and I understood curriculum as what is taught.

Formal curriculum documents in Australia are prescribed although they are deliberately broad to be appropriate across a wide range of contexts including well-resourced, independent schools, small rural schools, and suburban government high schools.

Specific music curricular content in music is understood through the model of performing, composing, and listening, which is well established. This model has underpinned official curriculum documents in Australia for at least 30 years, including the current Victorian music curriculum (VCAA, 2016a). In addition, the Victorian curriculum requires a range of repertoire, including music from diverse cultures.

The relationship between musical content and teaching approach is important. However, this relationship is mostly independent of the official curriculum which does not specify any particular approach. Folkestad (2006) argues that a student-directed and teacher-directed approach is not inherently tied to any particular musical tradition. This position disregards the sociohistorical and sociocultural link between repertoire and its method of transmission. As discussed previously, Green's (2002, 2008) work is premised on bringing the real-world learning approach of popular musicians into the classroom to improve student skills, knowledge, understanding, and motivation. She clearly articulates that her approach is primarily concerned with pedagogy rather than curriculum:

> Each of the project's seven stages placed at its centre two or more of the five characteristics of informal learning that were identified… The stages were not conceived so much as 'modules' or 'units' within a 'scheme of work' or curriculum, but rather, as *an approach to teaching and learning* centred on these characteristics (Green, 2008, p. 23, emphasis in original).

From an ethnomusicological perspective, Dunbar-Hall (2009) uses the term "ethnopedagogy" to articulate the connection between the real-world method of transmission and the musical tradition. He explains that adopting approaches from outside the real-world learning practices is problematic because the cultural context is implicit in the mode of transmission. In relation to teaching popular music, teacher-directed approaches derived from Western art music create barriers between everyday musical practices and school music (Dunbar-Hall, 2005; Green, 2008; Jaffurs, 2004).

In Green's (2008) research, the students could choose any genre of music and they invariably chose to play Anglo-American popular music. When students choose the

musical content, it was usually familiar and enjoyable and this in turn supported their self-proclaimed musical identities (Abril, 2013; Laurence, 2010). In Scandinavia, using popular music and its real-world practices have been in practice in schools since the 1970s as the usual method of learning. Researchers have found that the range of popular music that students encounter tends to be more limited and change more slowly than in popular culture (Georgii-Hemming & Westvall, 2010). In addition, lessons only minimally include composition, intercultural music, and Western art music which limits opportunities to recognise and celebrate music from diverse cultures and students' multiple musical identities (Hargreaves & Lamont, 2017; Westerlund & Karlsen, 2015). Bond (2014) argues that student perspectives and cultural heritages are validated when both their repertoire and the musical practices are included in the curriculum, which can be achieved through the inclusion of diverse musical traditions.

In relation to student-chosen music, Green (2008) asserts that an important role of the teacher is to develop critical musicality in students; encouraging them interrogate cultural products including the music of mass popular culture. Green (2008) aligns her approach with Freire's (1972) critical pedagogy by drawing on the work of Buckingham (2005) to argue that critical literacy needs to be applied to music and the popular music industry. She suggests students examine music for underlying messages and power relations in order to challenge commonsense or hegemonic views. For example, identifying the gender and racial stereotypes perpetuated by popular music and the commercial music industry creates a more critical view. Green (2008) suggests students learn to do this through listening and copying recordings and acquiring a deep familiarity with the inter-sonic (qualities of the sound itself) meanings leading to greater understanding of the delineated (extra-musical) meanings. In her research, incidences of greater student understanding of how the music industry operates occurred through the process of close listening and copying. The role of the teacher supported the development of critical musicality but Green (2008) does not provide detail of how this occurred. Other researchers suggest a critical perspective can be fostered through teacher-led reflective discussion at the conclusion of a lesson (Abramo, 2015; Cooke, 2015), or telling the story, the background and cultural context of the music (Dunbar-Hall, 2005).

The musical content of Classroom Workshopping is co-constructed between the teacher and students and it is not inherently tied with any particular musical tradition. This contrasts with the close association between Green's (2008) student-directed approach and popular music. However, the musical content of Classroom Workshopping usually reflects the interests of both leaders and participants, and for young people this is likely to be broadly popular music.

3.3.9 Routine, rule, and ritual

Alexander (2000) explains that routines are guidelines, procedures, or habits, whereas rules have an added expectation that they will be followed. He classifies both routines and rules as temporal, procedural, behavioural, and interactive. Temporal is related to time, timetables, and structure of the day, week, or year. Procedural refers to conduct within the classroom space and use of equipment and resources. Behavioural is connected with how students should behave towards each other and the teacher. Interactive refers to turn-taking and who should talk and when.

In a classroom that values democratic principles, by definition rules and routines are negotiated rather than imposed, possibly resulting in rules and routines that are fluid and subject to pressure (Alexander, 2000). The balance between routines and rules and how they are sustained is relevant to classroom management in a student-directed approach. In this approach, the teacher gives control to students which suggests that ownership and establishment of routines and rules ought to be shared too.

3.3.10 Lesson

In Alexander's framework, the building blocks of lessons (tasks, activities, interactions, and judgements) are framed by time, and the unit of analysis is the lesson or teaching session. Usually but not invariably, lessons are a consistent length governed by whole-school timetables. Particularly in a primary generalist classroom there is more flexibility with regard to lesson length. For secondary teachers and primary specialists, a fixed timetable is usual, although small numbers of teachers may make special arrangements, such as combining classes or extending lesson time for events. The lesson can be divided into stages, such as the beginning, middle, and end. Lesson endings may be brief and focussed on routines such as packing up. Or the end of a lesson can be a

crucial part of embedding learning, for example, Cooke (2015) suggests moving from experiencing music making to making explicit conceptual understanding through a collective, spoken reflection.

In the Musical Futures teacher materials (D'Amore, 2008) and the stages of Green's (2008) project is a single project over multiple lessons which can be described as project-based learning. Blumenfeld et al. (1991) view project-based learning as relatively long-term, problem focussed, and connected with authentic tasks or problems. Similarly, Leat (2017) views project-based learning as involving informal, collaborative and participatory processes. He states the purpose of project-based learning is to enhance motivation and engagement through allowing time to explore an issue, topic, or skill in-depth.

3.4 Autonomy and agency

Greater student autonomy is a foundational principle of Green's (2008) research that is not easily connected to Alexander's (2000) framework, although interactions are pertinent. Autonomy refers to freedom from control by others over actions in the music classroom; it particularly indicates freedom and responsibility to make choices regarding content and approaches to learning (Juntunen, 2017). Agency is a related concept, which Karlsen (2011) views as the same as Green's (2008) "personal autonomy" (p. 103). It is evident when students make decisions over their music learning. Similarly, Laurence (2010) contends Musical Futures as an example of a school music approach that locates students as agents. Agency occurs when students choose their own starting points, learn on a need to know basis, and work in friendship groups, when as Laurence (2010) states, there are "degrees of space opening for children and young people to make their own decisions" (p. 249). Because in the music education literature, the distinction between autonomy and agency is often not clear and sometimes authors use one concept to define the other, the term autonomy has been adopted in this research as understood by Green (2008) and Wright (2014).

The extent to which student autonomy in classroom music is possible or desirable is a contested area. In school, "what children are to do and to learn is set in a framework where the power to act which constitutes agency is robustly restricted" (Laurence, 2010,

p. 24). The norms and expectations of the peer group, as well as the teacher, school, community, and popular culture more broadly can also restrict individual student autonomy. Autonomy in classroom situations can be conceived of as occurring on a continuum and other terms which are relevant include student voice and student choice (Spruce, 2015). From a social justice and critical pedagogy perspective, Spruce (2015) appeals for opportunities not only for participation but also for student voices to be heard concerning decisions about curriculum and pedagogy. He is critical of limited opportunities for student voice and connects choice with the personalisation agenda and neo-liberal values which "typically provides a range of preordained options which are limited" (p. 291).

When Green's (2008) principles are used with younger children than those they were originally trialled with, Wright (2014) contends the integrity of the principles, including the fundamental nature of autonomy in a student-directed approach, can be maintained.

> Teachers in Canada have however used the approaches with students from as young as Grade 1 to 18 years of age with great success. What is essential to the success of the approaches with varying age ranges is that the underlying principles of a practical music focus, student choice of music wherever possible, autonomy in learning pace and sequence and who one learns with, engagement and fun and a decentralised teacher approach are maintained (p. 15).

Similarly, investigating young children's music making in the playground and how this might be used in the primary school classroom, Harwood and Marsh (2012) suggest that teachers foster agency by: providing students with a wide range of repertoire, some control over repertoire selection including that requested by students, providing opportunities to work in small friendship groups and individually, and providing opportunities for peer-directed and group learning.

3.5 Teacher beliefs and values

In Chapter 1, prevailing beliefs, the prescribed curriculum and systems, and practice emerged as significant in relation to movements to adopt more engaging teaching approaches over the last 50 years. In his definition of pedagogy, Alexander (2008)

acknowledges beliefs and values as determinants of classroom practice and influential over teachers' classroom choices. Drawing on teacher beliefs and values, Alexander (2008) identifies six versions of teaching, what he calls "constellations of pedagogical values" (p. 78). These versions of teaching represent "a complex amalgam of sedimented experience, personal values and beliefs, reinterpretations of published research and policy more or less dutifully enacted" (Alexander, 2009, p. 5). He describes different versions of teaching as a "continuum of tendencies" (Alexander, 2008, p. 81) which are:

1. Teaching as transmission: focussed on instructing students to receive knowledge, imitate and use basic information and skills.

2. Teacher as initiation: passing on high status knowledge of disciplines, for instance knowledge of Western art music.

3. Teaching as negotiation: reflects Deweyan principles of democratic pedagogy. Knowledge is co-constructed between teacher and students who are partners in a non-hierarchical situation rather than with the teacher as the authority and the students the passive recipients of knowledge.

4. Teaching as facilitation: reflects Piaget's ideas of developmental readiness. The teacher fosters individual differences and does not move on until students are ready.

5. Teaching as acceleration: reflects Vygotskian ideas that effective teaching outpaces development in an interventionist approach.

6. Teaching as technique: is focussed on efficiency. This occurs through structured lessons, careful use of time and space, tasks sequenced from simple to complex, clear and regular feedback. In this version, efficiency is more important than the disciplines, democratic principles, promoting autonomy, or student development.

Having six versions of teaching rather than two is helpful for dispelling dichotomies such as student-directed versus teacher-directed. Alexander (2008) explains that versions commonly co-exist and teachers shift between them.

3.6 Summary

The overview of literature related to teaching in classroom music revealed complexities when categorising teaching found in student-directed and teacher-directed approaches. Alexander's (2000) generic framework of teaching served to balance a holistic and atomistic analysis of the music education literature and the elements that he identifies were used to present a comprehensive picture of music teaching. Taken together, the literature presented in Chapters 1, 2, and 3 provides a lens through which to undertake the data collection and analysis of music teaching and student engagement. The following chapter presents and justifies the methodological choices of the research.

Chapter 4: Methodology

The aim of this research is to contribute to a better understanding of classroom music teaching and its connection with engagement through exploring the specific teacher practices that promote engagement in classroom music when teachers are drawing on a Musical Futures approach. To address this aim, I undertook an ethnographic case study at a secondary school and a primary school to obtain a deep insight into the day-to-day practice of two teachers working with four classes of students. I selected the research methods described in this chapter, primarily participant-observation, as the best means to accomplish a rigorously constructed first-hand investigation of the phenomena. The question that guided the investigation was:

- What characterises teaching for engagement in classroom music?

My experiences over 15 years of school-based music education were pertinent to the research and its design including my familiarity with government schools and the model of classroom and co-curricular music that comprises music programs in the state of Victoria. Throughout my career, I have developed a deep interest in practices that engage students.

4.1 Methodology

My musical and teaching background explained in Chapter 1 informed how I conducted this research. I was interested in developing an in-depth and holistic understanding of the complex lived classroom experiences of teachers and students within the culture of the classroom. In this context, meaning making and knowing is socially constructed, dynamic and context-dependent (Hammersley, 2011; Merriam, 2009; O'Toole & Beckett, 2013). I sought to generate a multi-vocal, descriptive and contextualised representation of music education in a particular setting.

A constructivist position gives emphasis in qualitative research to "what people say and do, and why" (O'Toole & Beckett, 2010, p. 28). Understanding such lived experiences requires a complex and emergent research process that seeks understanding through dialogic and iterative cycles of thinking and interpretation (Hammersley, 2011). This dialogue is socioculturally situated and occurs between the researcher and participants

to interpret and communicate meaning. Methodologies that align with this positioning are ethnography and case study.

There is little published student-directed or informal music learning literature that explains in detail the researcher's methodology within qualitative research. Green (2008) reports on an extensive qualitative research project in her book. Doctoral researchers such as Feichas (2006), Lill (2015), Linton (2014b), and Narita (2014) have examined aspects of informal music learning in their theses where the scope for methodological detail is much greater than that available in published research papers. Some of these studies resonated with my constructivist viewpoint, three researchers explicitly stating they align with constructivism (Feichas, 2006; Lill, 2015; Linton, 2014b). Other researchers that investigated informal music learning using ethnography include Lill (2015) whose research had significantly more participants and research sites than mine.

4.1.1 Ethnography

Ethnography is both a process and product aimed at describing culture (Wolcott, 1999). The goal of the ethnographer is to "share in the meanings that the cultural participants take for granted and then to depict new understandings for the reader and for outsiders" (Bogdan & Biklen, 2007, p. 31). In my research, the music classroom is a cultural space and the students and teacher are a culture-sharing group. In-depth fieldwork over an extended time period is a defining characteristic of ethnography (Hammersley & Atkinson, 2007). My deep immersion in the context facilitated the building of collaborative dialogical relationships with the teacher- and student participants.

My research was also informed by ethnomusicology, a particular interpretation of ethnography that gives attention to the sonic characteristics of the music created within the cultural context in which it is situated (Bresler & Stake, 2006; Stock, 2003). In common with ethnography, ethnomusicology gives emphasis to fieldwork, immersion in the site and participant observation. In addition, it involves learning the music itself and adopting the role of participant-observer in learning to perform in the musical tradition under investigation in order to gain an insider understanding.

Ethnomusicology takes a holistic and relativistic view of music making in its cultural context which Campbell (2001) recommends for music education research. The transmission of music from one context to another is recognised as a cross-cultural phenomenon, which is relevant to considering pedagogy across cultural boundaries (Campbell, 2001). Popular music can be considered the musical culture of students' out-of-school lives which is then brought into the culture of the classroom to support engagement (Green, 2008). Campbell (2001) also supports investigating music education using ethnomusicological methods including immersion and reflection because this may contribute to the further development of effective teaching practices.

4.1.1.2 Insider-outsider perspective

Much discussion in ethnography and ethnomusicology has focussed on the distinction between the researcher and the researched and whether researchers bring an insider or outsider perspective, also referred to as an emic or etic perspective (Dwyer & Buckle, 2009; Nettl, 2005). Inherent assumptions result from whether the culture or musical tradition is close to or distant from the researcher's own as Nettl (2005) discusses. In ethnomusicology, an issue has been outsider researchers implicitly positioning themselves as experts because they feel they can understand the musical culture under investigation in a relatively short period of time. Similarly, Deshler and Selener (1991) comment that "what we decide to research and the way we conduct our research is a political statement about who and what is important to us" (p. 9). More recently, however, music researchers have been examining their own cultures where they are better positioned to understand the music (Rice, 2013). In turn, a criticism of insider research is the potential for a lack of objectivity. Further complicating the insider/outsider position is that even within what appears to be a homogenous setting, there are still insiders and outsiders. For example, a researcher from the metropolitan area studying rural music in the same general region can still be an outsider. A spectrum more accurately describes insider and outsider perspectives (Dwyer & Buckle, 2009).

I brought both an insider and outsider perspective, which made navigating my role complex and challenging. As a classroom music teacher, I was an insider. I drew on accumulated knowledge as an experienced teacher in schools in Australia and the UK including being Head of Department. This experience was fundamental in being able to

"read the classroom" and to interpret teaching and engagement in the complex environment. My prior experience was invaluable in building rapport and being accepted as an insider by the teachers; both Eddie and Chris largely viewed me as a peer. Music teachers frequently work in one- or two-person departments which can result in isolation. Both Chris and Eddie spoke about how valuable they found the experience of having another music teacher to speak with. As a researcher rather than a colleague, I had time for in-depth discussions about their teaching.

I was an outsider in the particular school context and as a Western art musician investigating teachers who are popular musicians. I share a similar cultural and linguistic background with the teachers as white middle-class Australians. In contrast, the students were from diverse cultural and linguistic backgrounds. Although my teaching was in government secondary schools in Australia and the UK, my students had higher socioeconomic advantage than the students in my study. It was, therefore, imperative for me to be sensitive in my approach to the fieldwork. I introduced myself to the students by my first name to avoid being perceived as a teacher. However, soon the students were addressing me by "Miss" as they did other female teachers. This reflects Bogdan and Biklen's (2009) contention that an adult researcher in a school setting is viewed as a teacher by default. Even as a student-researcher, I was viewed as "being from the university", and thus, an outsider, despite my experience as a classroom teacher. Despite feeling that I had a peer relationship with the teachers in the research, I was bestowed with the mantle of expert. Eddie would introduce me to other colleagues as "this is Emily from Melbourne University". I did not seek this status and it made me feel uncomfortable. It was important for me to consider these perspectives when conducting the research and interpreting my data.

4.1.2 Case study

Ethnographic as an adjective has been used by O'Toole and Beckett (2013) to add focus or "methodical substance" (p. 52) to a case study which they explain can be either a methodology or a method. Case study necessitates careful articulation of what is to be studied. Simons (2009) defines case study as the study of the "singular, the particular, the unique" (p. 3) of the individual case, a bounded system (Smith, 1978). A case could be a person, a group of people, a classroom, a program, or a teaching context within

which a phenomenon is examined (O'Toole & Beckett, 2010; Simons, 2009; Yin, 2009). Creswell's (2007) perspective differs: He emphasises the phenomenon under investigation rather than the context and defines case study as "the study of an issue explored through one or more cases within a bounded system" (p. 73). Similarly, Yin (2003) holds that case studies are helpful for discovering more about a little known or understood situation, where the phenomenon under investigation is not easy to extricate from its context. My research being primarily concerned with exploring classroom music teaching which promotes engagement, which is inseparable from the context, aligns with Creswell's (2007) viewpoint. I designed the research as a multiple case study (Stake, 2006), which refers to a network of case studies on several sites.

Creswell (2007) views ethnography and case study as complementary. He explains that ethnography focusses on understanding how the culture works, whereas case study investigates a particular issue illustrated uniquely through the case. Hammersley (2011) recognises a "heterogeneity of research activities" (p. 131), suggesting researchers may shift and combine methodological perspectives. I use the term ethnographic case study to describe my methodology because I primarily sought to gain insight into engaging teaching in the classroom contexts of two teachers.

4.2 Introducing the cases

In my study, each of the two music teachers and their respective classroom music programs are cases. In addition, the cases are bound by geography, school context and age group of the students. Eddie and Chris teach at a secondary and primary school respectively that serve a low socioeconomic and culturally and linguistically diverse community in the outer south-eastern suburbs of Melbourne. From the classroom music programs of both schools, four classes of students aged 10 to 16 years participated in the research: two senior (combined Years 5 and 6) primary classes, a compulsory Year 7 class, and an elective Year 10 music class.

4.2.1 The music teachers

I sought to understand more about the specific teacher practices that support engagement and so I invited the teachers to participate because there were indicators that their music programs were appealing to their students. At Hanworth Secondary

College (SC), there was a Victorian Certificate of Education (VCE)[2] music class for the first time in 2014 and participation in co-curricular music had increased significantly. Students electing music indicates that they may have previously had positive experiences in classroom music. The numbers of students involved in curricular and co-curricular music is unusual for a school that serves a community that is considered to be in disadvantaged circumstances. I specifically invited teachers in schools that serve communities in disadvantaged circumstances to participate in the research because securing engagement for students with low socio-educational advantage is recognised as more challenging (Deakin Crick & Goldspink, 2014). I took an assets-based approach to participant selection, assuming that effective practice occurs in these settings. For these reasons, Eddie, a music teacher at Hanworth SC was purposively selected (Patton, 2002). Although I did not know him personally, he had participated in previous research into the Musical Futures professional learning model (Jeanneret et al., 2014) and was orientated to the type of practice that I was interested in.

Eddie is a Leading Teacher, in Victoria these teachers are exemplary classroom practitioners who undertake a leadership and management role with responsibility for the improvement of student learning outcomes of other teachers. He was also Curriculum Leader of the Arts Domain which is a mid-level leadership role. In addition, Eddie was the secondary school music mentor for the Victorian Curriculum and Assessment Authority (VCAA) from 2016 to 2017. VCAA is the government body responsible for the design and implementation of the Foundation-10 Victorian Curriculum and the senior secondary curriculum design and assessment. Being appointed to this role signifies that Eddie is recognised as an expert teacher not only in his own school but at state level.

Eddie suggested Chris, the specialist music teacher at the adjoining primary school as potentially a good example of engaging teaching. Chris had also attended the same Musical Futures professional learning workshop in Traralgon in 2012 (see Jeanneret et al, 2014). This recruitment strategy is an example of snowball sampling, where key

[2] The VCE is the high stakes exit exam that Year 12 students in Victoria take in their final year of secondary school.

informants nominate other participants (Patton, 2002). My experience in recruiting participants and gaining access to the research site reflects the need for negotiation and flexibility that Hammersley and Atkinson (2007) describe.

Chris is a specialist music teacher and the Team Leader for the specialist teachers at Stringy Bark Primary School (PS). The specialist learning areas include: music, performing arts, kitchen garden, culture and language, and physical education. These specialist areas are not universal in every primary school. There were similar indicators that the music program was engaging for the students at Stringy Bark PS. For example, the co-curricular music program was well subscribed.

Chris and Eddie differ in their length of teaching experience. At the time of the research, Chris had been teaching for four years as a qualified teacher and prior to that he was employed as a paraprofessional instrumental music teacher from 2011. Eddie had been teaching for 11 years. Eddie began his teaching career at String Bark Primary School (SBPS) in 2005 and moved to Hanworth Secondary College (HSC) to commence the role of Arts Learning Area Curriculum Leader and the Instrumental Music Co-ordinator in 2013. They are well known to each other as colleagues, band members, and brothers-in-law. Encounters with popular music are reflected in Eddie and Chris' experiences as learners and teachers. Eddie and Chris are both guitarists who undertook undergraduate degrees which focussed on contemporary popular music. They are active musicians playing gigs and recording original music.

My original intention was to focus on junior secondary school teaching in Year 7 and 8 because this age group are widely recognised as being the most challenging to engage in classroom music (Green, 2008; Lamont & Maton, 2008). As the music co-ordinator and arts curriculum leader, Eddie was the main contact for my research. He vetoed the participation of his colleague David in extended participant-observation of his classroom practice because this would not be professionally beneficial for him. However, David participated in part of the research, we undertook an interview and I observed two of his classes. Following Chris' agreement to participate, I chose to examine upper primary school classroom music for two reasons: the later years of primary school feed directly into compulsory secondary school music and engagement challenges first emerge in the primary years (Linton, 2016). Successfully engaging this

age group may contribute to students electing music later in school or becoming lifelong participants in music making.

The age groups were chosen in negotiation with the teachers with the main criterion for selection being what can be learnt about the phenomenon under investigation (Stake, 1995). When I began the data collection Eddie was only teaching a Year 10 elective music class in Semester 1 and this became the first class I investigated. Year 7 is the last year in which music was compulsory at HSC and I investigated the Year 7 class that Eddie taught in Semester 2. Chris taught the whole school every week for the year and we negotiated that I would examine two senior primary classes that were usually taught consecutively.

4.2.1 The schools

> *A quiet street in the outer suburbs of Melbourne gives the impression of a sleepy commuter suburb, largely deserted in the middle of the day. Behind a neat, tidy carpark with clearly demarcated parking spaces, an inviting landscaped entrance leads to a large multi-cultural high school, Hanworth SC. Adjacent and connected to the main entrance is a long single-storey building of 1980s brick classrooms. The last of these is the music room and adjoining it is the impressive and recently built two-storey Stringy Bark Performing Arts Centre (SBAC). Constructed with contemporary multi-coloured building materials such as textured concrete panels, corrugated aluminium and vinyl cladding, its aesthetic contrasts with the utilitarian 1980s school architecture of the main building. From the street, all appears quiet and contained. Once I move inside, it becomes clear that these inviting spaces, shared between two schools, are the location for much music making.*
>
> My impressions arriving at the research site, Observation notes, February, 2016

Hanworth SC (*Figure 5*) and Stringy Bark PS (*Figure 6*) are located across the road from each other. The local area is changing in population size and cultural diversity with Hanworth SC growing by 7% between 2011 and 2016 (ABS, 2017; ABS, 2013). In 2016, Hanworth SC enrolled 1134 students and Stringy Bark PS 522 students (ACARA, 2017), which represents a typical size for primary and secondary schools in the

Melbourne metropolitan area. Stringy Bark PS has experienced recent increases in both enrolments and the proportion of students from diverse language backgrounds (DET, 2017b), reflecting greater cultural diversity in the suburb.

Figure 5. Main entrance of Hanworth Secondary College (Source: school website).

Figure 6. Main entrance of Stringy Bark PS (Source: school website).

The schools serve a multicultural community with a high proportion of students from culturally and linguistically diverse backgrounds. In relation to linguistic backgrounds, according to the MySchool website (www.myschool.edu.au), 57% of students at Hanworth SC and 73% of students at Stringy Bark PS speak a language other than

English at home. At Hanworth SC, students come from countries such as Afghanistan (14%), New Zealand and the Pacific Islands (9%), India and Sri Lanka (5%), and Vietnam and Cambodia (6%). This includes a large number of new arrival and refugee students. Similarly, at Stringy Bark PS the languages most commonly spoken by students at home are Dari, Hindi and Khmer. The students also live in low socioeconomic circumstances. According to the MySchool website, 63% of the students at Hanworth SC and 55% of the students at Stringy Bark PS are in the bottom quartile of socio-educational advantage. Only 2% and 3% of students at HSC and SBPS respectively are in the top quartile (DET, 2017a; DET, 2017b).

4.2.2 The music programs

Music is offered in a variety of programs across the two schools. Curricular music is based on the model of performing, composing, and listening. Co-curricular music consists of small-group and one-to-one instrumental lessons. At SBPS, classroom music was delivered by Chris, a specialist music teacher. Every student received one 45-minute music lesson per week for the entire year. However, a weekly music lesson delivered by a specialist music teacher is at the discretion of the principal and is not the norm for primary schools. The 2005 *National Review* found that only 23% of Australian primary students receive a sequential music education (Pascoe et al., 2005). The organisation and resourcing of the music program at SBPS signifies a supportive principal who has invested in this area. Primary grades range from Foundation (age 5) to Year 6 (age 11) and they were organised into four composite classes: Foundation, Juniors (Year 1 and 2), Middles (Year 3 and 4), and Seniors (Year 5 and 6).

At HSC, classroom music was compulsory only for Year 7 students for one semester. Across Year 7 and Year 8, music was part of a carousel of arts and technology subjects. The students had four 70-minute music lessons per three-week cycle, approximately 26 music lessons in total. Music was offered as an elective in Year 9 for one semester, and again for one semester in Year 10. In Year 10, students had seven music lessons per three-week cycle, or 46 music lessons in total for the semester. The Year 10 students in the research had elected music, most had undertaken music in Year 9, signifying a certain level of engagement.

Co-curricular music was offered to students at HSC for a nominal cost of $120 per year, with the staffing costs largely funded by the Victorian Department of Education through the South-Eastern Region. Since Eddie commenced teaching in 2012, student numbers had grown from 20 to 120 by 2016. Co-curricular music at SBPS was offered in a more ad-hoc manner compared to HSC. Regional funding for instrumental music is not available to Victorian primary schools. Prior to 2016, Chris had offered lessons in his spare periods. In 2011 and 2012, Chris had been employed as a guitar teacher with parents paying the full cost of lessons. During the period of the research a second music teacher was employed. From Term 2, he taught instrumental music to small groups with lessons entirely funded by the school. When they were available, co-curricular music lessons were well subscribed.

4.2.4 The environment

The classroom music spaces were open and flexible at both schools. At Hanworth SC, there is a well-equipped music classroom with two break-out spaces at the rear. The room is open, with benches along the wall in two places and chairs are stacked at the conclusion of each lesson. There are many popular music instruments available such as: four electric guitars, six acoustic guitars, two bass guitars, electric piano, eight keyboards, one drum kit, two electric drum kits, two cajons, eight ukuleles, and a PA system with an eight-track mixing desk. In addition, there is equipment such as an upright piano, hand-held non-melodic percussion (tambourines, cowbell, and small djembes) and two Orff xylophones. At the front of the classroom is an interactive whiteboard connected to speakers. Eddie connects his laptop to this system. Recently, Eddie received a grant to purchase 13 Apple laptops that have GarageBand software installed. These are kept on a purpose-built locked trolley in the music storeroom. Figure 7, Figure 8, Figure 9, and Figure 10 show the music classroom spaces with some of the available instruments at HSC.

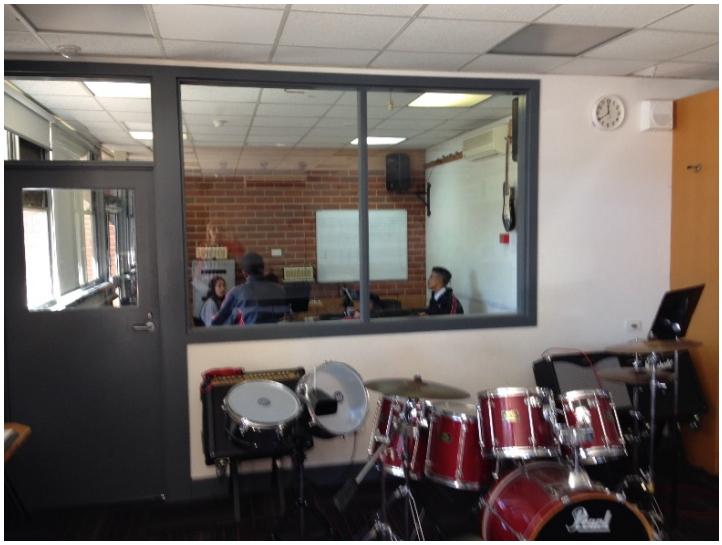


Figure 7. Break-out space 1. This space is equipped with an electric drum kit and PA system. It is comfortably large enough for a six-piece band to rehearse.

Figure 8. Break-out space 2. This space is smaller with an electric drum kit, keyboard, and small PA system. It is big enough for a four-piece band to rehearse in.

Figure 9. Main music classroom at Hanworth SC. Students on the right are working at keyboards. The space is large and open allowing for a variety of tasks and groupings to be utilised simultaneously.

Figure 10. Main music classroom. Arrangement for classroom performances. Students are sat at one end of the room as an audience.

The large music room at Stringy Bark PS is in the SBAC (Figure 11), located across the road from the main school classrooms on the Hanworth SC site. It is an open space without tables and chairs except for the teacher's table and chair (Figure 12 and Figure 13). It is equipped with a range of popular music instruments such as 10 acoustic guitars, 4 electric guitars, 2 bass guitars, a drum kit, an electric drumkit and a keyboard (Figure 13). There are a number of amps and speakers that are sometimes set up as a PA system. There are also ukuleles (Figure 14), Orff xylophones and metallophones, a marimba, djembes and a range of non-melodic percussion such as tambourines and wood blocks.

Figure 11. Stringy Bark PS Performing Arts Centre (SBAC). The building is recent and in addition to the music classroom contains three practise rooms for instrumental lessons and a 150-seat theatre (Source: school website).

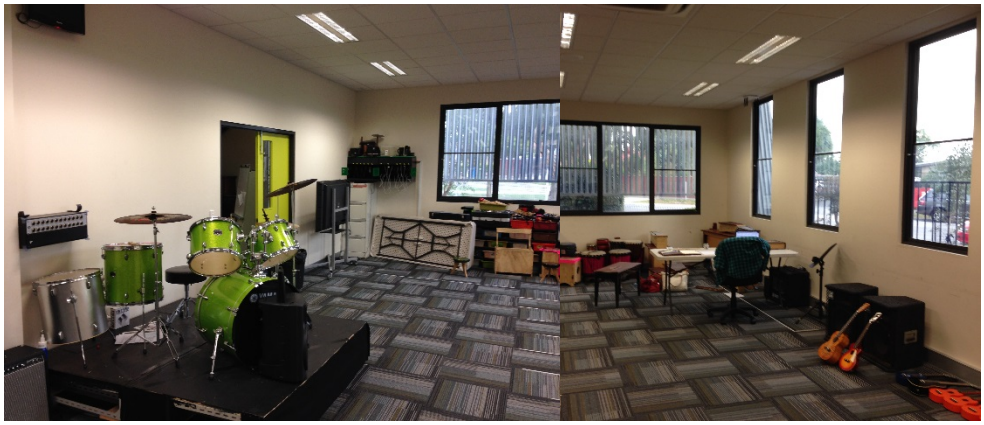


Figure 12. String Bark PS music room in the SBAC building. The space is open and flexible without chairs. Instruments are arranged around the outside of the room.

Figure 13. Back corner of the Stringy Bark PS music room. A photocopier is available for teacher use. Acoustic guitars and electric guitars are kept in racks at the edge of the room.

Figure 14. Ukuleles. A class set of ukuleles is arranged at the edge of the room. Coloured dots have added to assist students to play simple chords.

4.3 The research

I chose methods of data collection to explore characteristics of engaging classroom music teaching, and the complex interplay between the actions of the teacher and the experience of the students. A constructivist perspective sees data being collected to document and explain engaging teaching, I sought to present a holistic picture (Kervin, Vialle, Herrington & Okely, 2006). In order to construct a portrait of the culture-sharing group, considerable time in the field was necessary. For this reason, and because all choices have limitations, data was collected from multiple sources for a variety of purposes (Table 4).

Table 4

Summary of data collection, analysis, and purpose

Methods	Analysis	Purpose
Observations		
Observation of 48 music lessons. Unstructured and open observations and further focussed observations.	Inductive and thematic analysis guided by key foci.	First-hand experience of engaging teaching over time, provided a reference point for semi-structured interviews with teachers
Interviews		

Initial semi-structured interviews were conducted with the two teachers in Term 1. Final interviews were conducted at the conclusion of Term 1 and 4 with Eddie and Term 2 with Chris. The questions that formed the basis of these follow-up interviews emerged from the observations. Informal research conversations before and after music lessons.	Inductive and thematic analysis guided key foci.	Examine the themes emerging from participant-observation of music lessons. Capture data that cannot be observed directly, such as the teachers' motivations, beliefs and goals that inform their teaching.
Student focus groups		
Audio-recorded focus-groups (4-6 students in each group) from each of the four classes involved in the research. Conducted during lessons focussed on writing with Year 7 and Year 10 students, intertwined with group reflections at the conclusion of the unit with the primary children.	Inductive and thematic analysis guided key foci identified through the literature used in the observation tools.	To gain a student perspective on engagement and teaching, and to verify researcher observations of engagement
Documents		
Year 7 and Year 10 music curriculum documents, student work samples, and class handouts	Data were cross-referenced with interview and observation data	Add detail and contextualise the other sources of data

4.3.1. Participant-observation stance

In line with ethnography, I chose participant-observation as the primary method to allow me to directly experience teaching and student engagement over time. The extended time frame allowed me to gain significant rather than superficial insight, build

trust and share common experiences including musical skills with both the teacher and student participants (Stock, 2003). Participant-observation occurs on a continuum from an unobtrusive fly-on-the wall stance (complete observation) to being involved in what is occurring (complete participation) (Hammersley and Atkinson, 2007). Ethnomusicology has a tradition of the researcher being involved (complete participation) in music making as well as learning to play in the tradition being researched. Stock (2003) articulates the benefits and importance of being an involved participant-observer:

> As part of this process of trying to become an insider, at least temporarily, in the community under examination, ethnomusicologists normally learn to perform together with the subjects of their study. This provides close access to the heart of the performance event and direct personal musical experience, and those studied often share their thoughts and actions much more deeply with a co-performer than with an external observer (p. 136).

In a classroom music context, I interpreted this participant-observation stance to mean working alongside the teacher and co-playing with the students, at least initially. A benefit was the relationships I built with the participants. Playing music was quite a different experience to watching. I experienced positive feelings from being unobtrusively involved in the music making. A disadvantage of complete participation is that it restricts the nature and the range of the data that is able to be collected (Baker, 2006; Hammersley & Atkinson, 2007). It was difficult to document the classroom environment and undertake a formative analysis while being involved. I found it necessary to periodically step back to take a photo or write notes in a journal.

A tension in relation to participant-observation is the extent of my influence on the findings (Baker, 2006). As a musically knowledgeable adult in the room, I was aware that my presence could influence student experiences. To minimise this influence and inclined by my prior teaching experience, I gravitated towards being a teacher assistant. I would help students with tuning instruments, or if they were stuck on how to play a particular chord I would show them the chord shape. The teacher's practice may have been influenced by follow-up research conversations when I was testing out ideas about

their teaching that I had observed, and thereby providing feedback. Similarly, as the interviewer I will have influenced participant responses in interviews.

I varied my participant-observation stances to build on the strengths and minimise the weaknesses of different stances. I spent an initial familiarisation period so that everyone would feel comfortable with me in the room. I avoided the impression of a "researcher" by delaying my observations until as soon as possible after the lessons. I often wrote observations in the car before I drove home. Afterwards, I typed the notes, adding more detail to the account. After this initial period, I was still generally involved in what was occurring. I made audio-recordings using a small hand-held Zoom H1 recorder. Once everyone was relaxed with the audio-recording I made video-recordings using a small camera on a tripod. Towards the end of the data collection I adopted a more fly-on-the-wall stance. At this point, I only responded to direct student requests for help rather than joining in as I had done previously. These requests still occurred frequently, particularly from the primary students. Standing back increased my confidence that I was having minimal influence over what was occurring and allowed me to write detailed notes in-situ.

4.3.2 Observation

Observations facilitated building relationships, observing the teacher closely and exploring their practice in-depth. During 2016, I undertook participant-observation of 48 music classes over a school year (Table 5). The sequence of observations (Table 5) was negotiated with Eddie and Chris and generally involved observing one teacher and group of students at a time. Eddie was on long service leave in Term 2 and he was not timetabled to teach Year 7 until Term 3, so I observed the Year 10 students at the beginning of 2016. The two primary 5/6 classes were often scheduled consecutively and so in Term 2 I usually observed both classes together.

Table 6 highlights that the different lesson lengths between the high school and the primary school resulted in more time spent observing Eddie and the older students.

Table 5

Sequence of observations undertaken

Students	Teacher	Term 1 2016	Term 2 2016	Term 3 2016	Term 4 2016
Year 10 music	Eddie	17 x 70minute lessons			
Year 5/6 music	Chris	4 x 45minute lessons	17 x 45minute lessons		
Year 7 music	Eddie			4 x 70minute lessons	6 x 70 minute lessons

Table 6

Observations undertaken of music classes

Class	No of lessons	Teacher	Duration	No of students
Year 10 Music	17	Eddie	70 minutes	18
Year 7 Music	10	Eddie	70 minutes	19
Year 5/6 Music Shane's class	11	Chris	45 minutes	20
Year 5/6 Music Alicia's class	10	Chris	45 minutes	20

Music classrooms are multi-faceted, complex aural and visual environments. The students and teachers were primarily engaged in active music making, presenting challenges for observation. In-situ, direct observations were holistic and the most effective method of capturing what was occurring. I took photographs, audio-recordings, and video-recordings to support written observations. This allowed me to focus on what was occurring and repeatedly revisit the data away from the real-time pressures of the classroom. In order to augment written observations at the earliest possible opportunity, I transcribed data captured in audio- and video-recordings, and

photographs. I found the flexible and open environment of the classrooms advantageous for observation because it allowed for multiple vantage points and easy movement around the space.

I undertook both unstructured and focussed observations to construct a detailed descriptive account of teacher practice and student engagement. Beginning with unstructured observations produced data that was holistic and unfocussed (McKechnie, 2008). This observation strategy assisted me with gaining experience observing in the setting, allowed points of interest to emerge, provided a basis for the formative analysis, and supported my emergent research design. I then undertook focussed observations informed by the themes emerging from the data and those that were previously identified in the literature. I gave specific attention to characteristics of, and conditions considered significant to, engaging teaching.

I developed two tools to guide the focussed observations. The first tool, a checklist adapted from the indicators of student engagement checklist developed by Jeanneret and Brown (2013) provided a starting point to gauge the student response. Their checklist emerged primarily from stand-alone workshops with children in a community-arts setting (inclusive of drama, visual art and music experiences). As an arts-specific checklist, it acknowledges that students are immersed in experiences, and therefore, observation is the least intrusive approach to interpreting engagement. I modified the checklist both before and during fieldwork drawing on music education literature (O'Neill, 2012), engagement literature from general education (Deakin Crick, 2012), and psychology (Csikszentmihalyi, 1990).

I used the checklist flexibly. I found the tool useful for focussing when I was observing a new group of students and for a characterisation of engagement in a single lesson. Once I began to look more deeply at how the students were responding over time, the tool was less useful. I was able to record more faithfully what I noticed by writing detailed descriptions that were inductively analysed. My experience aligns with McKechnie's (2008) contention that structured observation is not as effective in capturing behaviours that are unexpected and difficult to implement in complex settings. My research being with the same teachers and students for an extended timeframe was different to the research context in which the checklist was developed.

Therefore, the extended timeframe of my research rather than the single artform or the school setting made using the checklist less effective. Over time, distinct levels of engagement emerged, particularly noticeable from the beginning to the end of each term.

To assist with interpreting teacher practice, I developed a second observation tool from music education literature that identified domains and dimensions of music teaching with indicative characteristics. I used the tool to guide the classroom-based observations and interviews, after a period of open and unstructured observation. During fieldwork, I uncovered new elements and adapted existing ones so that the tool evolved with the research through an iterative process. Once I had identified general characteristics of the teachers' practice, I examined more holistically what was occurring. Again, I was able to capture more effectively what I was observing through descriptive notes. Both tools informed the inductive and thematic data analysis.

Obtaining a student perspective to verify my observations of teaching and the student response was challenging. Over time I noticed that dimensions of student engagement that are considered internal states were difficult to interpret from observation alone (Finn & Zimmer, 2012; Fredericks & McCloskey, 2012). Aspects of cognitive and affective engagement, such as a sense of belonging or whether an activity is challenging, I had to infer from behaviour. These aspects of engagement are usually measured through one-to-one interviews and surveys (Fredericks et al., 2011). In a different classroom situation, more extended informal research conversations with students may have been helpful. However, during music lessons only brief conversations at the end of lessons were possible without significantly influencing the music making that was taking place. I gained a student perspective through the focus groups and the few conversations that were possible.

4.3.3 Interviews

I conducted semi-structured interviews with the two teachers over the course of the year. Gordon, Holland and Labelma (2001) explain that ethnographic interviews combine extended observation with individual interviews which are important for giving voice to the participants. I sought to understand the teachers' motivations,

experiences, beliefs and goals that informed their teaching, which I more fully explored through discussion rather than observation. In addition, the interviews enabled me to follow up observations (Kervin et al., 2006). Informal research conversations (Simons, 2009) that occurred before and after music lessons were also helpful to obtain Eddie and Chris' perspectives. Interviews and conversations together contributed to a formative picture of the characteristics of engaging music teaching. Semi-structured interviews were held with the teachers at various points during the year. I conducted an initial interview with Eddie at the beginning, and Chris in the middle, of Term 1 guided by the following questions:

> I'm interested in how you are implementing a Musical Futures approach. Can you tell me about what an MF approach means to you and how you are implenting it?
>
> How do you feel Musical Futures integrates with your existing or previous approach?
>
> What have you noticed in terms of student engagement since implementing a Musical Futures approach?
>
> I'm interested in how a Musical Futures approach integrates with a more formal/teacher-led/structured approach, can you tell me a bit about how you do that?
>
> Can you tell me a bit about how you use different approaches to support student engagement?
>
> What are some challenges that you have had/still face with implementing a Musical Futures approach?
>
> Can you tell me about your musical background and how you bring that into the classroom?

I chose semi-structured interviews because this format ensured that common questions were asked whilst allowing me to probe more deeply on interesting points (Simons, 2009). In addition, the flexible nature allowed the interviewees to discuss what is of

interest to them. Informed by relevant music education literature, I developed guiding questions for the initial interviews. I also conducted interviews at the conclusion of Term 1 and Term 4 with Eddie, and at the end of Term 2 with Chris. The guiding questions for the later interviews emerged from the lesson observations. During these interviews, I tentatively presented emerging findings and invited the participants to comment on them, thereby contributing to their further development.

My relationship with the participants may have restricted the information they provided if they did not feel comfortable sharing insights into their teaching. To mitigate these concerns and encourage open discussion, I created a supportive and comfortable environment (Simons, 2009). The interviews were conducted at a time and place that was convenient and familiar to the participants. The interviews were audio-recorded as this allowed me to concentrate on what the teachers were saying, respond to non-verbal cues, and prompt where necessary (Simons, 2009).

4.3.4 Student focus groups

Focus groups helped to obtain a student perspective and verify my interpretations of teaching and engagement from the observations and the teacher interviews. Rather than individual interviews, I chose focus groups for three reasons: The group situation contributed to a more relaxed atmosphere in which the students felt comfortable to share their ideas (Kervin et al., 2006); the group members interacted with one other, as well as me, thus enabling them to build on the ideas of others. Finally, focus groups allowed for a greater number of student viewpoints to be included. I found challenges with the group situation. For instance, the views of those who were the loudest or most articulate tended to shape the discussion. To manage this, I guided the discussion by sometimes asking every individual student for their response, as well as asking general group questions. I conducted student focus groups with a sample of students from each of the four classes using the following questions as a guide:

> Can you tell me about the sorts of activities you do in music lessons?
>
> Are there activities that you have enjoyed doing?
>
> Activities that you have not enjoyed doing?

Activities that you would like to change or do differently?

Activities that have been helpful to students in music lessons?

How does your teacher deliver music lessons and can you tell me about the different approaches they use?

What are your future plans or aspirations in music?

As mentioned previously, the music lessons consisted primarily of learning through immersion in music making, the ethical approval for my research required me to conduct focus groups during music lesson time. Therefore, the discussions tended to be brief, around ten minutes. Informed by literature, I developed guiding questions for the focus groups. With the Year 7 and Year 10 students I conducted focus-groups during lessons where the students were primarily involved in written analysis and reflection tasks. The primary students undertook video-recorded their answers to reflective questions at the conclusion of their Four-Chord Songs project. This was part of their planned lesson. In negotiation with Chris, I combined the focus-group questions for the research with the end-of-unit reflective questions. I asked all the questions and audio-recorded the student responses, the students also recorded their responses on the iPads.

All focus groups were audio-recorded, this assisted me to pay attention to non-verbal as well as verbal communications, to ask follow-up questions, and to invite students who were more tentative to share their ideas. The students were articulate about what they enjoyed and did not enjoy about music lessons. Some of the students were forthcoming in the focus groups in a way they were not in their music class with the teacher present. The Year 10 students were communicative and informative, whereas, the primary students were less expansive, providing shorter responses.

4.3.5 Documents

I collected additional documentary data, including music curriculum documents, student work samples, and handouts given to the students to add depth to the other sources of data. Year 7 music curriculum documents provided a clear record of the teacher's intention in the unit of work. Year 7 music was taught frequently, at least six times per year. The music teachers tended to follow the documented learning sequence fairly

closely. I also collected student work samples, both written and video-recordings of performances for summative assessment. These work samples gave some indication of the participation and musical progress dimensions of engagement.

4.4 Data analysis and representation

Hammersley and Atkinson (2007) describe ethnographic data analysis as occurring throughout the process: "It is not merely enough to manage and manipulate the data, data are materials to think with" (p. 158). During the research design phase, preliminary analysis occurred related to formulating the research focus, methodology, and methods selection. During fieldwork, my choices about what to audio-record or video-record, and what observation notes to write, resulted from both implicit and explicit analysis. A more formal data analysis stage was then undertaken. Analysis continued with writing up the findings. The analysis process was not linear; rather, data collection, analysis, and representation were iterative and occurred simultaneously (Creswell, 2007). In ethnographic research, the research focus can change significantly from what was initially envisaged. This occurred at multiple points in my research journey. For example, I originally examined how a student-directed and teacher-directed approach were integrated and it was only later that I broadened and shifted my focus to engaging teaching. There was another shift during the data collection when it emerged that the teachers were making quite different choices and what was driving their choices became significant. Stake (1995) refers to moving from description of data towards developing explanations and theorising as progressive focussing.

Although analysis occurs throughout ethnographic research, there is usually a formal analysis stage (Hammersley & Atkinson, 2007). I prepared, organised, and transcribed the data both during and once the data collection was completed. I created and organised separate electronic files for the data from all sources. These were indexed according to the date. I transcribed the audio-recordings of the interviews and focus groups. I typed, reviewed, and expanded handwritten observation notes as soon as possible following each observation. I took photographs of handwritten student work samples. All data, including audio-recordings, video-recordings, and photographs were uploaded to the qualitative data analysis software program NVivo. I reviewed the videos and once I had a sense of the video data as a whole, I selected pertinent lessons and

parts of lessons to transcribe, creating a transcript in NVivo. I selected video-recorded lessons to transcribe that were representative of the teachers' practice across all the lessons observed.

I undertook an inductive analysis with themes emerging from the data (Braun & Clarke, 2006; Creswell, 2012). This method involved distilling and reducing the large amount of data and looking for patterns across the data. To do this, I identified essential features or themes through an inductive process. I began by reading and re-reading the data several times, thereby becoming familiar with the content, forming initial codes, and generating a formative analysis. Coding refers to assigning names to small segments of data which I performed using NVivo. A segment was a single idea, varying in length from a phrase to a sentence. Following coding, I combined the codes into broader categories along with the data attached to them, thus reducing the data. From these categories, I constructed a hierarchy within which categories were grouped. I used NVivo to create diagrams with the categories to see the connections and overlaps, thereby reducing the categories further. I then collapsed and re-grouped the many categories to build themes. The NVivo software was invaluable during this stage of the analysis as a tool to work with the large amount of qualitative data I collected from diverse media, including audio- and video-recording, photographs, student work samples, and observation notes.

The analysis and representation processes were intertwined with ongoing movement back and forth between the data and the ideas related to interpreting the data (Hammersley & Atkinson, 2007). Writing itself was a process of analysis, with new meanings emerging from the data in a recursive, hermeneutic process of writing and analysing. Through writing, I re-worked and re-interpreted the themes that emerged from the thematic analysis. The themes presented in the following analysis chapters developed during the writing process. I present each age group of students in a separate chapter with five themes common across them. The cross-case analysis builds cumulatively across Chapters 5, 6, and 7, the focus being on how the teacher practices that influence engagement differ between the age group of the students.

4.4.1 Thick description

I employed thick description (Geertz, 1973) to represent the data and illustrate the themes. Thick description refers to providing a detailed, as opposed to superficial, account of the phenomena under investigation. The description of the context is included with so that readers can decide for themselves if the findings are transferable to their own situation. Describing the phenomena under investigation using thick description is usual in ethnography (Creswell, 2007). This allows the writer to represent the patterns of behaviour of the culture-sharing group and for it to have resonance with readers outside the setting.

Related to thick description, ethnography can also employ narratives from analysis of experience and understandings (Polkinghorne, 1995; Stauffer, 2014). Through storytelling, narratives are used to construct, select and interpret data. The stories present the participants' worlds with depth, detail, imagination, nuance and emotion. Stauffer (2014) holds that narratives need to include the voices of both the participants and researcher and aim to promote critical reflection by the reader. She argues narratives ought not to be positioned as a singular or essentialised story but to provide the reader with the opportunity to test their own ideas and position themselves within the writing. I constructed a series of narratives or snapshots to illustrate the classrooms, teachers, students, my positioning, instances of engaging classroom music teaching, and the emergent themes.

4.5 Validity

Mantzoukas (2010) explains the connection between validity, epistemology, aims, methods and representation in the following manner. Firstly, the validity of an ethnography should be judged by whether the stated epistemology is congruent with the aims, methods, and representational styles. The core aim of an ethnography based on a constructivist position is to provide interesting and interpretations of the participants' experiences in a specific time and place. Thus, validity is judged by how evocative, and explanatory the text is. Detailed description to fully reveal the data is commonly understood as necessary for valid and believable research findings.

I addressed the requirements for validity in ethnography that Mantzoukas (2010) identifies in several ways. Firstly, I spent a significant period of time in the setting. I collected the data using multiple methods and I ensured that the research procedures were coherent and transparent. The recursive and systematic data analysis process supported the validity of my interpretations and findings. Finally, I sought to represent the data in a coherent narrative account that included my reflexivity and led to logical conclusions. Resonance refers to extending the meaning of the research beyond the specific context to a wider audience (Piantinida, 2008). This connects with Stake and Trumbull's (1982) notion of naturalistic generalisation where the representation resonates with the reader who gains insight by reflecting on the findings. In my representation, I aimed to provide a rich and nuanced telling of the meanings inherent within the data and tell the story of engaging teaching in this context fully.

Reflexivity or self-awareness is crucial when the researcher is the primary instrument of data collection, analysis, interpretation, and representation (Creswell, 2007; Willig, 2013). One aim of reflexivity is to mitigate researcher bias which is influenced by age, musical background, gender, and class, all of which were relevant to interpreting engaging classroom music teaching in this context. Because my interpretations and choices of what to include and omit formed the analysis, I maintained an awareness of my previous experiences and habits of mind. I challenged my previous assumptions about and ways of looking at classroom music environments. I balanced this with drawing on my prior knowledge and experiences where appropriate. I was mindful of my own biases and sought to confirm my interpretations by involving the teacher-participants in the process.

A key consideration of ethnography is the balance of power between the researcher and participants. Research that is done "to" rather than "with" the participants is problematic because it removes agency from the participants (Hammersley & Atkinson, 2007). To mitigate this problem and to strengthen my interpretation of the data, I involved the teacher-participants in the research process wherever possible through extensive member checking or participant feedback, particularly of interview transcripts. Also, by means of the researcher conversations following lesson observations were used to verify my observations of what the teachers were doing, why, and how the students responded.

Thus, the participant perspectives co-constructed the observation data. I also involved Eddie as a co-presenter and co-author when he and I presented a peer reviewed paper at a national conference (Wilson & Trzeciak, 2016).

I involved the teacher-participants in member checking and invited them to contribute to the emerging interpretations. Hammersley and Atkinson (2007) refer to this as respondent validation and note that participants may have access to additional contextual knowledge of events that are not available to researchers. Participants' experience of events is important and may "alter the plausibility of different possible interpretations of the data" (p. 182). At the same time, there are limitations to respondent validation. Participants generally interpret data with different criteria from that of the researcher and this was an ongoing dilemma for me. Rather than providing a definitive endorsement of my interpretations, following Hammersley and Atkinson (2007), I viewed the participants as "well-placed informants on their own actions. They are no more than that; and their accounts must be analysed in the same way as any other data, with close consideration being given to possible threats to validity" (p. 182).

Signalling reflexivity and the centrality of the researcher in producing ethnographic texts, I included my own reflective account of my practice in Chapter 1. I wrote reflexively throughout the findings, accounting for my presence and participation in the research and writing in the first person where appropriate. I acknowledge that my background influenced my perceptions which shaped all stages of the research process. Constructing data from multiple perspectives and procedures was one strategy to promote reflexivity. Other strategies already discussed included: an initial focus on building relationships; an extended period of time in the setting; follow-up research conversations; and involving the participants in member checking during the data collection, and subsequent analysis and writing up. These strategies encouraged the participants to generate and verify observations and interpretations.

4.6 Ethics

I followed the ethical principles and procedures required by the University of Melbourne: I obtained permission to conduct the research (Appendix 1); the participants gave informed consent via Plain Language Statements and Consent Forms

from the principals, teachers, students, and parents on behalf of the students; and I maintained confidentiality and anonymity in publications arising from the research. Ethical research behaviour is not simply following initial processes and procedures; ethical dilemmas can surface throughout the research to which the researcher needs to be attuned (Brinkman & Kvale, 2008).

When the teachers allowed me into their classrooms and told me their stories, I was aware of how much trust was placed in me as an unknown researcher. The lengthy nature time period, the relationships developed, and the sharing of sensitive professional information in semi-structured interviews between researcher and participant created a unique situation for all of us. The ongoing importance of conducting myself ethically and sensitively in navigating my relationship with the participants was foremost in my mind.

Willig (2013) contends that researchers should aim to preserve the psychological well-being and dignity of the participants at all times. While my research was focussed primarily on describing the teacher's practice, there were implications for the effectiveness or otherwise of their practice. While my research focussed on explaining teacher practice, I was conscious my interpretation may imply criticism that could challenge the teachers.

Willig (2013) and O'Toole and Beckett (2013) encourage researchers to go beyond doing no harm to providing benefits to the participants. In my study, the teachers may have derived benefit from the opportunity to extensively discuss and debrief about their teaching. In addition, in making myself available to help where possible as a critical friend, I was led by the participants. I worked alongside Eddie and Chris designing rubrics for assessment and reporting. I moderated some of Eddie's assessments with him. Any benefits to the student participants were indirect: having a second musically knowledgeable adult present may have contributed to educational benefits. The process of discussing their experiences of music lessons may have promoted deeper reflection on their learning and made it more explicit.

4.7 Reflection

The research design is laid out as a sequential narrative in this chapter. However, the research process was not linear and there was much back and forth between the various aspects in a dialogical process. Reflecting and making decisions was not linear, but rather hermeneutic, which entailed dialogic and iterative cycles of thinking and interpretation informed by my experiences and background. For example, thinking about methods required me to revisit the research focus: What exactly was I looking for and were the chosen methods appropriate? Making decisions on methodologies involved evaluating the impact of each decision against other related aspects. For instance, the methodologies that I drew on suggest different participant-observation stances which may influence the findings.

Through the process of conducting the fieldwork, I learnt much about the importance of relationships. During the time I spent in the classrooms, I gradually became aware of the complexities of the environment, the established routines, the connections between the teacher and students and the students with each other. I became immersed in the environment and shifted from seeing myself as an outsider to feeling more an insider. Establishing relationships with the participants was crucial to my being accepted into the classroom environment and making the research possible. Positive connections with participants also facilitated interviews and the insights the teachers and students shared. Being immersed in the context was a strength of the research. I came to understand in a holistic sense what the teachers were doing to engage the students.

In this chapter, I have identified the decisions about the research design involved a complex and iterative process. I have shown how my methodological and methods choices addressed the aim of contributing to a better understanding of classroom music teaching approaches that promote engagement. With an understanding of the research focus (what, why), context (who, where), researcher positioning, and the methodology (how, when), the following chapters present the analysis beginning with findings from the Year 10 music class.

Chapter 5: Year 10 music making with an emphasis on improvisation

This chapter presents findings for the Year 10 elective music class. I present themes and subthemes relating to engaging teaching. I begin with a snapshot of Eddie teaching the Reggae Jam. Illustrating an instance of deep engagement and Classroom Workshopping principles, the snapshot highlights the themes that arise. I then provide a curriculum overview of the lessons I observed followed by a discussion of the student response. Subsequently, the analysis is based on the music lessons from across Term 1.

The Year 10 students have a range of previous musical experience, creating a challenge for Eddie concerning inclusion. There were several students from a Pacific Island background who were skilful musicians, predominantly learning through enculturation processes at home and at church. People from a Pacific Island background may come from many countries across the Pacific region, each of which has its own unique culture. The term Pacific Island background is used to refer broadly to students with Pacific Island heritage. These students had been playing a variety of contemporary instruments for many years, learning aurally, orally, and visually (observing others play). They were able to take on much of the musical leadership in the Reggae Jam snapshot in Section 5.1. In contrast, there were students whose experience was entirely through classroom music at school. They chose music because they enjoyed it in previous years, they did not necessarily have an instrument at home to play, nor did they participate in instrumental music lessons inside or outside of school.

5.1 Reggae Jam

> *Standing relaxed, Eddie waits patiently. Individually and in pairs, the students languidly enter the music room for the last lesson of the term. Detroit immediately sits at the drum kit while Roger chooses a guitar from a cupboard. These two students begin jamming, improvising over a repeated chord progression, in a reggae style. Soon, all 14 students arrive from recess and are seated on plastic school chairs in a semicircle. Sitting at the side of the classroom, I observe their wide-eyed faces and alert postures which contribute to an atmosphere of positive anticipation for the session ahead.*

Figure 15. At the beginning of the lesson, Eddie presents a choice of starting points for the music making.

> *Getting the group moving quickly, Eddie states the purpose of the session. "Okay, what I'd like you to do is to choose an instrument and set it up in this room so we can make some music together". Enthusiastically, the students select instruments: electric and acoustic guitars, bass guitar, electric piano, drums, keyboards, and ukuleles. Later, Detroit emphatically states the appeal of music making, saying "It's music and we came to play instruments". The students form a circle around the main classroom and begin noodling and improvising haphazardly. Eddie gains the students' attention. As a starting point for the whole-class music making (Figure 15), he states, "I want to challenge you. Within 25 minutes can we make up our own piece of music? We could start with the beautiful sort of reggae music coming from Detroit and Roger". Nodding in general agreement, the students choose reggae jamming.*
>
> *Roger begins playing staccato offbeat chords on the guitar, skanking.*[3] *Watching carefully and listening, one by one, four other students tentatively join in, establishing a loose and slow-tempo reggae groove, learning through visual and aural copying. They play four chords chosen by Roger, each lasting one bar, and repeat the cycle. Generating an atmosphere of deepening concentration, after one*

[3] Skanking is the distinctive reggae rhythm usually played by the guitarist playing chords as down strums on the offbeat. They play the 'and' in between beats 1, 2, 3 and 4 in simple quadruple time.

minute the music ceases as the students lose their place. In the brief pause, Eddie responsively moves to the whiteboard and writes the chord symbols (G Bm Am and D) for the music created (Figure 16). Eddie provides a point of access for the students who could not join in by using their aural skills. He explains the root notes and encourages the students playing keyboards to play the notes G B A and D.

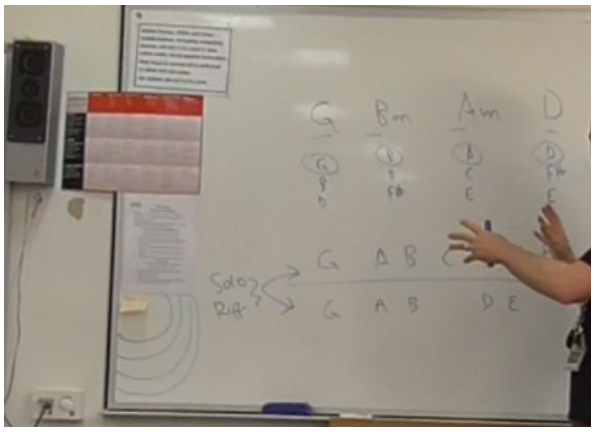


Figure 16. Chord and scale letters support all students to access the music making

Gradually, guiding the group to his intention of maximising participation and creativity, Eddie says, "I'll count you in, try again". On a steel-string acoustic guitar, Roger casually begins playing offbeat chords and Detroit adds a drum beat emphasising beats 2 and 4. Between them, they create the distinctive reggae call and response texture, which invites the remaining students to join in. The laid-back and loose groove metamorphosises as everyone contributes to the group jam (Figure 17). This inclusive and productive classroom culture contributes to an environment where without words, a moment of peer teaching occurs. Terry, playing the bass guitar, and Rene, playing electric piano, make eye contact. Terry shares a thick and heavy bass line. They swap instruments and continue watching each other for accurate copying.

Figure 17. Students playing the Reggae Jam as part of the whole class on instruments of their choice.

After 10 minutes, Eddie pauses the music. Interacting comfortably, he briefly states a creative option of improvising using G pentatonic or G major scale. Eddie writes the scale and chords as letters on the whiteboard rather than using conventional staff notation. He counts the students in, and they are playing again. The underlying reggae groove is becoming more secure. The students begin to listen more carefully to each other and synchronise their timing.

The texture is dense; everyone plays continually and contributes something slightly different, prompted by Eddie's request to "start putting in your creativity and different rhythms. Layering sounds together". I wonder if the students who are less confident can hear themselves and are enjoying the experience. The music becomes more complex as Eddie points to individuals to play a short, improvised solo. Ensuring all students are included and audible, Eddie signals individuals to take a solo while indicating to others to significantly reduce their volume. Eddie varies the amount of time he allows for each solo, accounting for prior experience and student confidence. He moves over to Mel playing the keyboard and shows her a short and simple phrase; she copies, he repeats the musical idea, and again she replicates it. Explicit in his direction, Eddie says, "When I point to you, play this one". Terry, Detroit, and Roger are leading the whole-class, multilayered composition, which allows Eddie to support others.

These musically confident students continually embellish and develop their ideas through improvisation without teacher support. The open and loose structure of the music making affords expansive possibilities for students to develop their ideas and thus sustain their interest.

Eddie is comfortable and unhurried, repeating the simple four-bar groove almost continuously with minimal teacher talk during the second half of a 70-minute lesson. The process of repetition allows for the subtle refinement of the co-created music. Everyone plays together from beginning to end, and the quality of their involvement is intense, creating a sense of belonging, connection, and community with each other, Eddie, and me. Later, Detroit comments, "I enjoyed working together with everyone in the small groups, and everyone together, and talking to teachers". Eddie gradually brings the music making to a close by signalling groups of students to stop until Detroit and Roger play the four-bar cycle one final time. The students say goodbye to Eddie and me, and with smiles on their faces, they leisurely leave for lunch.

Occurring in the final lesson of Term 1, the Reggae Jam snapshot is an example of deep engagement in whole-class creative music making, co-constructed through improvisation. The underlying Classroom Workshopping process was adeptly and flexibly employed by Eddie to structure the creative music making (

Figure *18*). The following Classroom Workshopping principles were observed: aural and oral learning as a starting point; a whole-class, large-group activity with everyone involved in a performance role; immersion in integrated performing, composing, and listening (PCL) activities; and incorporating any instrument chosen by the students. The Reggae Jam was the culmination of much skilful facilitation by Eddie throughout the term to arrive at a point where all students were confident contributors. Some students provided the starting point and took on aspects of the musical leadership. For others, joining in by playing the root notes of the chords and improvising a short solo signified growth in student confidence. The process of participation and repetition of the simple chord progression resulted in noticeable musical progress in playing, as evidence of learning, as an ensemble and playing in time within the short duration that the music making occurred. Signalled in the snapshot are the themes discussed below. For

example, the teacher-student interactions comprise the teacher roles of teacher-as-facilitator and teacher-as-popular-musician. Further, many of the interactions were the result of formative assessment by Eddie; he elicited information through listening and then decided how to guide the music making.

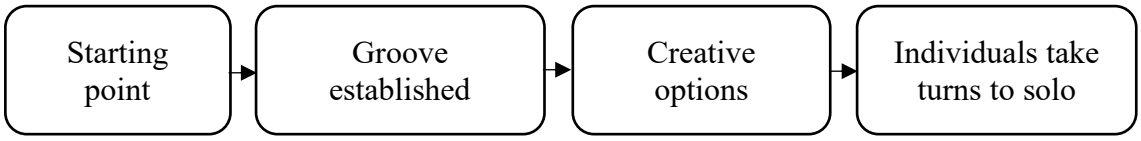


Figure 18. Reggae Jam process.

5.2 Curriculum overview

This section presents an overview of the Term 1 curriculum for the Year 10 students. The curriculum was analysed according to the key music curricular activities of performing, improvising, composing, listening, responding, and integrated PCL. A brief description and example of each activity is provided for reference in Table 7. The activities are also examined in the next section: involvement in music making through a variety of music curricular activities.

Table 7

Characteristics of musical activities observed that comprise the curriculum

Musical activity	Characteristics	Year 10 example(s)
Performance-focussed PCL	Making something their own	Creating cover songs
Improvisation-focussed PCL	Music creation through repetition, embellishment, and improvisation	Classroom Workshopping Project 1
Improvisation	Spontaneous musical expression, realised in real time	Free improvisation or noodling when there was wait time
Composing	Revisiting ideas in order to realise them	Composing for a moving image using GarageBand loops and in-built software instruments
Listening	Performing-listening and composing-listening during music making	Listening during music making and adjusting in response to what is heard

	Audience-listening: Distinction between artists and audience, who watch the music making, also responding in audience to live or recorded music	Written activity that required responses to own and others' music making at the conclusion of the 10 Songs that Changed the World project
Responding	Written evaluation and analysis	Written activity, reflecting on own and others' music making processes

Across the term, the curriculum was organised in a project-based learning approach. The term began with a mini-project, two introductory lessons that focussed on integrated PCL, following the Classroom Workshopping Project 1 from the Musical Futures resources. The rest of the term was organised into a project with three concurrent strands (Table 8), with each strand emphasising a different musical activity or activities (colour-coded in Table 8 and Table 9). The book, *10 songs that changed the world* (Sawyer, 2009) was the overarching theme for the strands. This book explores the social and cultural context of 10 songs that Sawyer contends have changed the way people think and act, thereby changing the world.

Table 8

Year 10 music project strands

Project	Project strand	Main focus	No of lessons
Introductory mini-project	Classroom Workshopping Project 1	Integrated performing, composing and listening	2 lessons
10 Songs that Changed the World	"Amazing Grace", "Hound Dog" and "Respect"	Performing; integrated P, C & L	9 lessons
	Creating music for a moving image using GarageBand	Composing	4 lessons
	Responding (Evaluation and Analysis)	Listening and responding (written)	3 lessons

The performing and integrated PCL strand of the 10 Songs that Changed the World project explored three songs from the book; "Amazing Grace", "Hound Dog", and

"Respect". The composing strand involved students creating music for a moving image using digital technology: GarageBand software on Apple Mac laptops. The students worked individually or in pairs. Rather than songs that changed the world, Eddie described it as music that changed the students' lives or music that was connected to their lives. Responding was connected to both other strands and it focussed on students undertaking written evaluations and analyses. The introductory mini-project involved integrated PCL that emphasised improvisation and built instrumental skills. Using the same process as the Reggae Jam (Figure 18), over three lessons Eddie guided the generation of a co-created groove, then a head (main tune) and finally added a section for improvised solos.

I observed 19 of 20 lessons during Term 1, which gave me a representative picture of the projects and activities. Table 9 presents the lessons I observed, when they occurred, and the strand in which they were categorised.

Table 9

Distribution of project strands across the term

Monday	Tuesday	Wednesday	Thursday	Friday
1 Feb	2	3	4	5
8	9	10	11	12
15	16	17	18	19
22	23	24	25	26
29	1 March	2	3	4
7	8	9	10	11
14	15	16	17	18
21	22	23	24	25

Note. Colour-coding represents projects outlined in Table 8 above.

There was a balance of musical activities across the term with integrated PCL the most commonly undertaken activity (Table 10). Activities that focussed solely on composition to create a fixed work occurred least. Typically, each 70-minute lesson involved multiple activities, beginning with a 15-minute listening and responding task

followed by a longer performing or composing activity. Appendix 2 provides detail on the content of the lessons.

Table 10

Frequency of activities observed

	Lessons observed	Integrated PCL	Performing	Composing	Listening and responding
Year 10	19 lessons	545 minutes	195 minutes	240 minutes	350 minutes
	1330 minutes	41%	15%	18%	26%

Eddie's pacing was a significant factor as to how the curriculum unfolded across the term, which in turn influenced engagement. Lessons at Hanworth were 70 minutes long. This expansive timeframe facilitated a flexible lesson structure and provided time for the students to become deeply involved in the projects and music making. The 10 Songs that Changed the World project represents learning and teaching at an unhurried pace, lasting almost the entire 10-week term. This dedicated period of time is considerably longer than the six one-hour lessons that are usual for a unit of work. Eddie's choices about how the strands progressed were made on a lesson-by-lesson basis. Decisions were in response to student learning, guided by a tentative assessment task as an end point for the project.

5.3 Student response

Electing music signals a level of participation and engagement. The students were drawn to elective music for a range of reasons, including: "Because I love it", "Because everyone else was doing it", and "Because it was fun last year". The majority of the students had undertaken elective music in Year 9 and then again chose the subject, suggesting engagement over the long term and a positive experience of Eddie's teaching. Electing music may also signify a certain level of existing musical experience and skill. In turn, existing musical experience may enable engagement. Attendance was connected with a base level of participation. There were no attendance issues, and generally, all students were present at music lessons.

Although they did not participate in the research, the VCE music class was significant to the broader picture of participation in classroom music at Hanworth SC. In 2015, 11 students were enrolled in VCE Music Performance Units 3 and 4 (these are usually taken in the final year of the two-year VCE), which was 4.36% of the Hanworth SC cohort. This is higher than the state average; 3.84% of the cohort enrolled in VCE music subjects (Music Performance, Music Investigations, and Music Style and Composition) in 2015 (VCAA, 2016b, 2016c, 2016d). Eddie began teaching at Hanworth in 2012. In 2013, he promoted VCE music, and in 2014, the first cohort commenced Year 11, completing Year 12 in 2015. Given that students who enrol in elective curricular and co-curricular school music are often from middle and high socioeconomic backgrounds, the VCE music class at Hanworth is noteworthy. To have a class of this size in this timeframe is remarkable, particularly in a community that is not economically well resourced and limited in their ability to pay for private music lessons.

The achievements of the final year music class in the previous year's exit exams are also useful to highlight at this point. Hanworth SC ranks in the bottom 10% of the state for overall VCE results. In VCE Music Performance, the students achieved just under the state average. This VCE study requires performance and a traditional aural examination that involves melodic and rhythmic transcription using conventional staff notation. Their relatively high achievement in this external examination points to the success of Eddie's approach in building musical knowledge and skills through the Musical Futures model.

The Year 10 students were generally engaged, and indicators of engagement, such as enjoyment, participation, concentration, musical progress, confidence, and re-engaging a disaffected student, were connected with involvement in music making and playing instruments. Thus, engagement was both a student response and an outcome of involvement in music making. These indicators were signalled in the Reggae Jam. Enjoyment refers to a positive affective state and was evidenced by behavioural indicators (smiling, energy, enthusiasm) and student focus-group comments. Focus-group responses indicated playing instruments and playing with friends was most enjoyable:

> Pippa: I like it when it's just a bunch of friends and we're just playing for fun.
>
> Terry: Music, like show emotion, like when you're depressed, it's the only thing you can do is music. Like play the drums, then you go back to class, Miss! I was playing the drums! See, that kind of feeling.
>
> Alexis: I enjoyed playing the instruments because we got to play in a group and it really felt like we were a band.
>
> Emily: what was your favourite thing about being involved in music?
>
> Alexis: Playing an instrument and performing.
>
> Callum: Learning new things on the instrument.

An example of enjoyment and involvement signalled through facial expressions was when Mayo and Detroit were playing congas.

> Mayo has worked out a rhythm on the congas and is playing enthusiastically, moving his whole body. Detroit has joined him and then Eddie cues them to do a conga solo. There are big smiles as they try out an idea that does not quite go as intended. They are willing to take risks and laugh at themselves. (Year 10 music observation)

Enjoyment was linked to involvement in music making and playing instruments. More specifically, the Year 10 students generally preferred participatory forms of music making with everyone involved in a performance role, such as jamming, which are reflected in the following comments:

> Emily: Are there things that you've enjoyed in music lessons this term?
>
> Roger: Jamming.
>
> Detroit: Jamming and we played the "Respect" song.
>
> Emily: Did you prefer the jamming or the performance part best?
>
> Detroit: The jamming part.

> Roger: Cos we stuffed up when we actually performed.

Also connected with participation or involvement, concentration occurred during individual, small-group, and large-group music making activities. Referring to an outwards expression of purpose or direction, students frequently concentrated for extended periods of time. During a small-group rehearsal, I noted:

> Again, once the students get going, they are listening intently and watching each other while they play their part. Alexis, Tuua and Rene are all concentrating hard and looking closely at each other.

Not only having fun and enjoying lessons, musical progress (as evidence of learning) was an outcome of participation. The Reggae Jam snapshot illustrates how this occurred through the process of involvement and repetition. Improvements in musical skills were evident such as playing in time, playing as an ensemble, and contributing creative ideas musically. Progress occurred in both the short term (a single lesson) and longer term (across the term). Thus, engagement was also a process with learning as an outcome.

Confidence to contribute verbally and musically was another indicator of engagement, and for some students, this developed over time. At the beginning of the year, I was struck by how reticent some students were. Pat was both one of the quietest and least musically experienced in the class. When I first met him, he was only comfortable playing djembe unobtrusively as part of the whole group. By the end of the term, a shift had occurred - he was the drummer for his small-group performance of "Respect", and he played a short, improvised solo. There was a general shift in confidence, and Eddie's role in promoting this was significant. Eddie was aware of the challenges. He actively built a classroom environment conducive to building student confidence to contribute verbally. In an interview, Eddie reflected that many of the students were shy and preferred to play instruments rather than speak:

> The challenge I have is that they've got instruments in hand which they will gravitate towards before they talk… The advantage for musicians is they can hide behind the instruments. From a confidence point of view, you might get quiet, shy kids, which a lot of them are, as you

> have seen. When the instrument goes in their hands, that's what does the talking for them.

Another positive student response was an instance of re-engaging a disaffected student. Terry, a Year 8 student, attended Year 10 music on Fridays as a reward for positive behaviour elsewhere in the school. His level of confidence and musicality was high. Chris had been working with him since primary school, and since Terry had moved to high school, Eddie had taken over mentoring. Chris explained in an interview, the positive difference that school music had made:

> The awesome thing is in Year 6 he had many issues. There were issues at home, issues at school, he had a full-time aide. His reward was to come to my classes and teach some stuff to the younger students… Once he got that leadership in his head, he just thrived. He was on a behaviour management plan and he'd come over here for [extra] music lessons. So if he was good, he would be able to spend days with me and teach preps.

There was variation in the student response to different musical activities. In the focus-group responses to GarageBand composing some students expressed a preference for playing real rather than virtual instruments and working in groups rather than alone.

> Detroit: GarageBand was pretty boring Miss because it's music and we came to play instruments.
>
> Roger: Because the computer, it's something that really plays the instruments.
>
> Emily [to Detroit]: And is there anything you haven't enjoyed doing this term?
>
> Detroit: Like working by myself.
>
> Emily: So when you were using GarageBand, you'd rather work with other people?
>
> Detroit: Yeah.

To summarise, enjoyment, participation, concentration, musical progress, confidence and re-engaging a disaffected student were commonly observed responses, primarily connected with involvement in music making. There were some differences in engagement between activities. Generally, the students preferred playing in groups, either small or whole class, to working individually or in pairs. For some students, jamming was their favourite part of music lessons, and for others, it was playing with their friends in a band. A variety of musical activities supported student outcomes of engagement and learning and is therefore a condition of engaging classroom music teaching. The complexity of the construct was signalled through engagement being both an outcome and a process. Engagement was a response of the students as an outcome of involvement in music making, and a process, with musical progress an outcome.

5.4 Involvement in music making

The curriculum for the term was structured using a project-based learning approach. Previously, the projects were analysed according to the key music curricular activities of performing, improvising, composing, listening, and integrated PCL. This section examines these activities in detail to show the relationship between teacher choices about curriculum, musical activities, and engaging teaching with this group of students.

Integrated PCL was the most common activity (Table 10) which occurred on a continuum with performing. Complicating the continuum were two distinct PCL approaches, one emphasising performance and the other improvisation. Performance-focussed PCL occurred when the students created cover versions of songs. For instance, “Respect” by Aretha Franklin was performed in small groups for their classmates. The cover versions were created through embellishment, improvisation, and arrangement of the melody, chords and rhythmic ideas. Some groups changed the style of the song. If the focus had been only on playing the chords or performing from a notated or another form of pre-determined arrangement, I would have described it as performing. Performance-focussed PCL is illustrated in the following snapshot by a group who performed a simplified version of “Respect” on instruments of their choice. The focus was on playing the chords and fitting these to the melody.

Eddie announces, "When you're ready guys". On one side of the room, David, another music teacher standing in for the absent drummer, plays a one-bar drum fill to count in. Alexis, Kristian, Pippa and Callum begin playing the chords for the verse of their version of "Respect" using electric guitar, ukulele, and keyboard. The other students sit silently in a semicircle watching from the other side of the room. Alexis plays bar chords on the guitar with Kristian playing the same chords and rhythm on ukulele. Pippa on keyboard plays broken chords and Callum outlines the vocal melody.

Improvisation was a feature of the music lessons, and this was most apparent during improvisation-focussed PCL activities. Involving music creation through repetition and embellishment, I interpreted the music making in the Reggae Jam snapshot as an engaging example of integrated PCL, with an emphasis on improvisation. Both forms of PCL had a similar positive student engagement response. A difference was the extent to which each promoted creativity.

Free improvisation, or noodling as Eddie referred to it, was encouraged when there was some wait time. For instance, when students were setting up instruments or when they first entered the classroom, they would select an instrument and start playing. This routine for immediate exploration and experimentation had been explicitly taught by Eddie. Creative music making in the form of free improvisation was an effective strategy for immediately involving students in music making. Student noodling sometimes became the basis for whole-class music making such as in the Reggae Jam. Free improvisation reflects accidental and haphazard learning.

Composing using the GarageBand built-in loops to create soundtracks for short video-clips was enjoyed by the students. The resources associated with GarageBand were significant to this engagement. For example, the laptops were new and were solely used by the Year 10 students. The high-quality and authentic-sounding loops were accessible - dragging and dropping loops was a starting point to enable the students to create easily. Other features of GarageBand, such as automatically shifting all the loops to the same key, enabled diatonic and consonant outputs. Students were shown an additional creative option, generating material using the in-built instruments. For the final task, Eddie filmed three moving images of one of the Year 10 students, Kristian, strolling,

walking briskly, and running through the playground. Eddie explained that locating the footage in the school playground linked the activity to students' lives. An element of choice was introduced with the students being able to select one of the three clips for their composition.

Singing was usually a solo performing activity. When students were working in small groups or as a whole class, Eddie asked who wanted to be "the singer". No one volunteered to undertake this role although the students encouraged each other to sing. There was no whole-class singing in the lessons I observed; however, spontaneous singing occasionally occurred. During a small-group activity, six students began playing a different song to the one they were rehearsing. Two students played a piano accompaniment, and the group sang a song they had learnt in church. Their self-consciousness about singing disappeared when they were singing something familiar with their friends. This response suggests that for these students, when they sing without an audience, as a group rather than alone, and sing music of their choice, they will sing willingly.

Listening within PCL, performing, and composing were integrated naturally into music making, with the students making adjustments as they played. The students did not listen to and copy recordings (purposive listening). This was unexpected because learning from recordings is a defining principle of how popular musicians learn. Instead, the students worked mostly from memory combined with some modelling by Eddie. Eddie preferred this approach because the students could learn the song quickly. In addition, working from memory facilitated a novel response because the lack of a recording to copy necessitated the students using their imagination. Over time, the students grew in confidence and skill to create something quickly in a range of musical contexts, for example when playing the 12-bar blues chords and adding improvisation to "Hound Dog". Working in this way meant that the enhanced listening skills that were the most prominent learning outcome for the students in Green's research were not observed with this group. Listening to live music as an audience member rarely occurred (Figure 19). Only once did the students listen and watch each other perform during their small-group performances of "Respect".

Figure 19. Students listening to each other perform in small groups.

The student response to the different music curricular activities was generally positive as all the activities were connected with playing instruments and music making. The activities promoted creativity to varying degrees. For instance, composing using GarageBand resulted in a higher degree of originality than a performance-focussed PCL activity where the students created a cover version of a song.

When listening to recorded music was undertaken as a stand-alone activity (audience-listening), it was usually as a whole class in a teacher-directed approach. The whole-class grouping was a conscious decision by Eddie. Audience-listening was usually connected to knowledge about, and analysis of, the elements of music. Analysis using the elements of music was unfamiliar to the students and could thus be most easily scaffolded with the whole class. The development of musical knowledge is now discussed further.

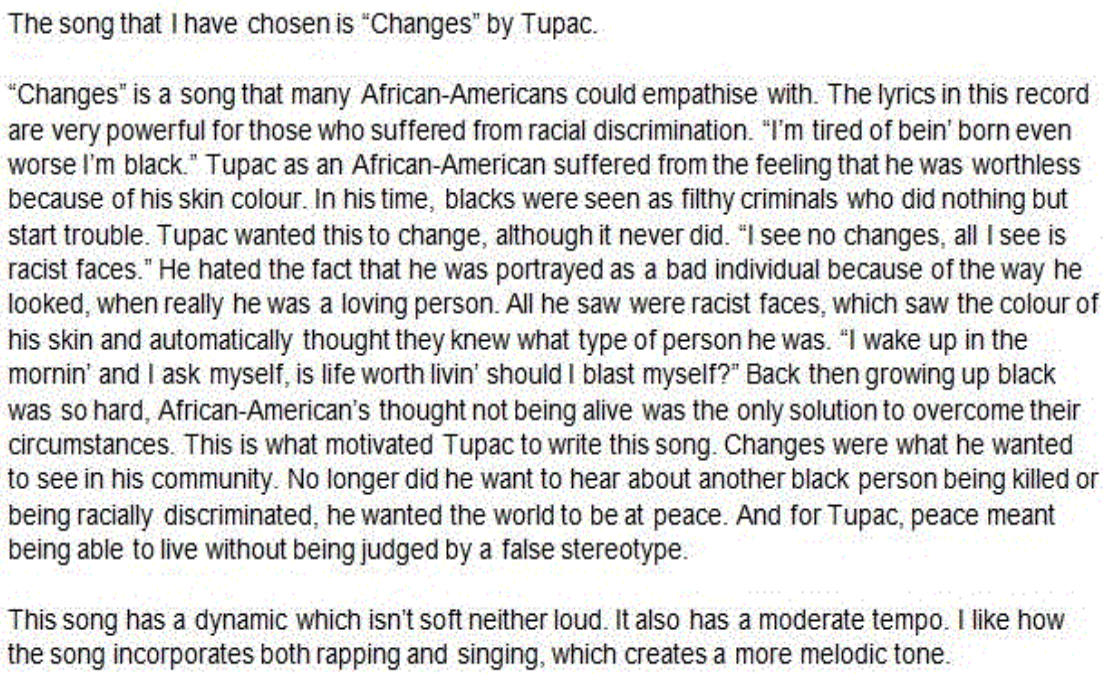
5.4.1 Developing musical knowledge through written activities

Developing musical knowledge about the elements of music, conventional staff notation, and music theory (scales and chords) was frequently encountered through written, language-based activities. Developing knowledge about music was essential for the Year 10 students, many of whom would comprise the VCE music cohort in the following year. The VCE Music Performance Aural and Written examination tests musical knowledge and language including conventional staff notation. The student response discussed earlier highlighted that the most enjoyable aspect of music was

playing instruments. Written activities starkly contrasted with this activity and presented some engagement challenges. Due to the significance to engagement, this subsection focusses on written activities and the particular musical knowledge developed through them.

A focus on music making was prevalent with the majority of lesson time spent on composing, improvising, and performing activities, while language-focussed tasks that developed knowledge *about* music had a secondary role compared. There were multiple opportunities to develop language. One approach was intentional and Eddie used teacher-led strategies to scaffold and gradually develop students' music language skills. Another was through specialist language incidentally and naturally integrated into lessons. Incidental language development also occurred between peers while making music in friendship groups.

The language connected with knowledge of the elements of music included both specialist language and everyday, non-specialist, literary language. An example of a written activity requiring both everyday language and specialist terminology was connected to the 10 Songs that Changed the World project. Eddie asked the students to "pick one of their favourite songs and then write a letter to me arguing why they think it's one of the world's most important songs and use [specialist or technical] music language". A student response is shown in Figure 20, illustrating a detailed description using literary language. Terms such as dynamics, tempo, and the effect of the vocal style are evident in the short section at the end using specialist terminology. This activity is an example of a teacher-directed approach with a learning *to* orientation focussed on writing and talking about music.



The song that I have chosen is "Changes" by Tupac.

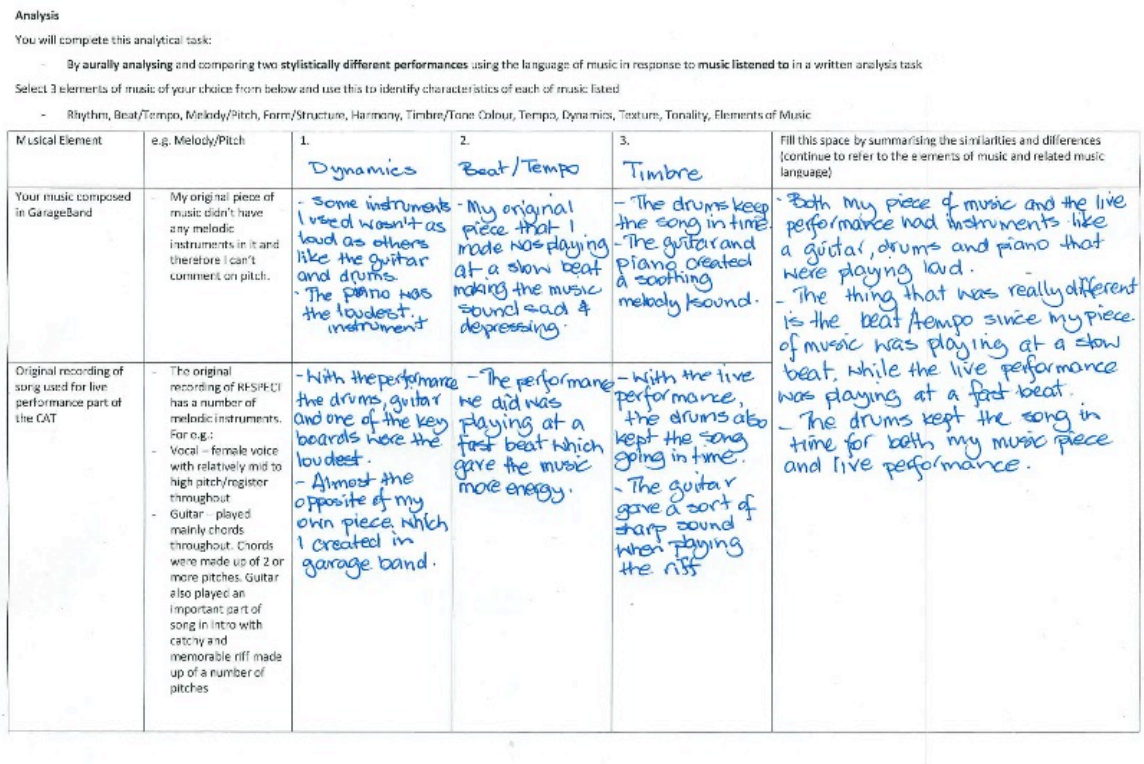
"Changes" is a song that many African-Americans could empathise with. The lyrics in this record are very powerful for those who suffered from racial discrimination. "I'm tired of bein' born even worse I'm black." Tupac as an African-American suffered from the feeling that he was worthless because of his skin colour. In his time, blacks were seen as filthy criminals who did nothing but start trouble. Tupac wanted this to change, although it never did. "I see no changes, all I see is racist faces." He hated the fact that he was portrayed as a bad individual because of the way he looked, when really he was a loving person. All he saw were racist faces, which saw the colour of his skin and automatically thought they knew what type of person he was. "I wake up in the mornin' and I ask myself, is life worth livin' should I blast myself?" Back then growing up black was so hard, African-American's thought not being alive was the only solution to overcome their circumstances. This is what motivated Tupac to write this song. Changes were what he wanted to see in his community. No longer did he want to hear about another black person being killed or being racially discriminated, he wanted the world to be at peace. And for Tupac, peace meant being able to live without being judged by a false stereotype.

This song has a dynamic which isn't soft neither loud. It also has a moderate tempo. I like how the song incorporates both rapping and singing, which creates a more melodic tone.

Figure 20. Sample student response about their favourite song and why it is one of the world's most important songs, incorporating specialist music language and literary language.

Visual teaching aids were employed to support and scaffold written responses about the elements of music. Eddie began lessons by using resources such as Post-it notes and mini-whiteboards. He preferred individual written responses in lieu of classroom discussion because all students contributed. Peer learning occurred as students readily saw and built on what others had written. The visual teaching aids limited the response length, allowing specialist language to be repeatedly revisited over time in a learning spiral. Often, these tasks simultaneously developed specialist language and aural discrimination skills. For example, Eddie asked the students to choose an element of music and write something about their selected element on a mini-whiteboard when listening to "Hound Dog". The students then turned their whiteboards around to consider others' responses and read their own description aloud. Then, in small groups, the students played the 12-bar blues chord progression for "Hound Dog" for the remainder of the lesson.

Eddie devised a grid-based worksheet for a longer, end-of-unit written analysis task. The students completed the extended writing task in response to activities they had encountered in the 10 Songs that Changed the World project. There was student choice about the elements of music they selected which differentiated the task because the students self-selected more or less obvious musical elements. Exemplar answers provided by the teacher scaffolded student responses. A worksheet and sample student response is provided, illustrating student use of specialist terminology to describe music making (Figure 21).



Analysis

You will complete this analytical task:

- **By aurally analysing** and comparing two **stylistically different performances** using the language of music in response to **music listened to** in a written analysis task

Select 3 elements of music of your choice from below and use this to identify characteristics of each of music listed

- Rhythm, Beat/Tempo, Melody/Pitch, Form/Structure, Harmony, Timbre/Tone Colour, Tempo, Dynamics, Texture, Tonality, Elements of Music

Musical Element	e.g. Melody/Pitch	1. Dynamics	2. Beat/Tempo	3. Timbre	Fill this space by summarising the similarities and differences (continue to refer to the elements of music and related music language)
Your music composed in GarageBand	My original piece of music didn't have any melodic instruments in it and therefore I can't comment on pitch.	- some instruments I used wasn't as loud as others like the guitar and drums. - The piano was the loudest instrument	- My original piece that I made was playing at a slow beat making the music sound sad & depressing.	- The drums keep the song in time. - The guitar and piano created a soothing melody sound.	- Both my piece of music and the live performance had instruments like a guitar, drums and piano that were playing loud. - The thing that was really different is the beat /tempo since my piece of music was playing at a slow beat, while the live performance was playing at a fast beat. - The drums kept the song in time for both my music piece and live performance.
Original recording of song used for live performance part of the CAT	The original recording of RESPECT has a number of melodic instruments. For e.g.: - Vocal – female voice with relatively mid to high pitch/register throughout - Guitar – played mainly chords throughout. Chords were made up of 2 or more pitches. Guitar also played an important part of song in intro with catchy and memorable riff made up of a number of pitches	- With the performance the drums, guitar and one of the key boards were the loudest. - Almost the opposite of my own piece which I created in garage band.	- The performance we did was playing at a fast beat which gave the music more energy.	- With the live performance, the drums also kept the song going in time. - The guitar gave a sort of sharp sound when playing the riff	

Figure 21. Student response to the analysis section of the Common Assessment Task (CAT). Students have chosen which elements of music to respond to. The template scaffolds their responses with sample answers.

Including language-based tasks requires teacher flexibility and sensitivity to sustain student engagement, particularly during longer, teacher-directed, written tasks. In comparison to playing instruments, language-based tasks were not as engaging for some students. In response to my question asking if there was anything they had not enjoyed in music, one student commented, “Theory, writing work, even though we know it’s important, it’s not as fun”. But perspective was not universal. In contrast, another

student remarked, “Oh this one? [points to written assessment task] Oh it’s good, it’s easy”. Eddie consciously made in-the-moment teacher judgements concerning when, how, and for how long to include language-based tasks to sustain student engagement. Eddie articulated the benefits and real-world applications of developing specialist and everyday language to talk about music, commenting:

> I really see the value. You’re giving them the opportunity to engage in conversation and analytical thinking whereas if they are always playing instruments, they don’t stop and do that… It’s a lifelong skill, to problem solve, to speak using the language you’re addressing and be able to analyse and think deeply about something.

An integrated approach best supported engagement when aiming to develop students’ language and knowledge of music. A short 5- or 10-minute activity, which was connected to the music making that followed, sustained concentration and participation. In anticipation of the music making, the students were able to maintain concentration, whereas lessons that solely consisted of written tasks were less engaging for some students. This is reflected in the following exchange.

> Emily: Are there bits that you haven’t enjoyed doing?
>
> Roger: Yes, this [points to written work]
>
> Rene: The CAT
>
> Emily: What don’t you like about it?
>
> Roger: You have to write
>
> Rene: Too much writing, boring

The following quotation from Eddie illustrates his awareness of student compliance and the challenges of including language-based tasks in music.

> The literacy-based stuff is a valuable thing for them to do and I’ve made this mistake a few times with them. I go quick, quick, quick, the faster we do this, the quicker we get on an instrument. I’m saying to the

> kids, I recognise this is not as fun or it's boring. I really see the value because you're giving them the opportunity to engage in conversation and analytical thinking whereas if they are always playing instruments, they don't stop and do that.

I occasionally observed instances of compliant engagement and non-engagement when there was an entire 70-minute lesson of writing. Compliance was manifested through students completing written tasks but without being invested or committed. Isolated examples of non-disruptive, non-engagement involved not completing the written work. During a written summative listening and analysing assessment task at the end of the term, one student did not complete the task while another wrote little.

5.4.2 Inclusion: An outcome of involvement in whole-class music making

Taking into account the students' wide range of prior musical experience, Eddie's facilitation supported inclusion and maximised participation for all. The Reggae Jam was an example of inclusive teaching occurring through improvisation-focussed PCL and the Classroom Workshopping process. Also making use of Classroom Workshopping to promote inclusion were performance-focussed PCL activities that involved playing "Amazing Grace", "Hound Dog", and "Respect" in a large group. Whole-group music making enabled a sense of peer connection. Some students elected music for this reason, evidenced through researcher observations and student focus-group responses. Student comments included:

> Alexis: I enjoyed playing the instruments because we got to play in a group and it really felt like we were a band.
>
> Emily: Why did you choose to do Year 10 music?
>
> Detroit: Because everyone else was doing it.

The use of open-ended activities with multiple access points and a loose structure was significant to inclusion. In the Reggae Jam, an open starting point, and a process of repetition and metamorphosis provided an expanding ceiling of musical opportunities. The more musically confident students were able to continually develop what they were playing through improvisation and sustain engagement. The less musically confident

were able to access the music making at a level appropriate to them. For the least experienced students, this meant playing root notes of chords.

Learning that was almost entirely aural (listening), oral (talking), and visual (watching) enabled immediate access to the music making and avoided barriers created by conventional staff notation. In the Reggae Jam, after identifying the initial starting point of four chords, many students were able to find the chords aurally (by listening and copying) or visually (by watching where Roger put his fingers on the guitar fretboard). Eddie told the other students which chords Roger was playing and wrote the letters for the root notes on the whiteboard as a visual prompt (Figure 16).

During performing and improvising activities, the students always had free choice of instruments. A variety of popular instruments were available in the classroom, including acoustic guitars, electric guitars, bass guitar, keyboards, electric piano, drum kit, and non-melodic percussion. The instruments were significant for both inclusion and engagement. Instruments such as the keyboard and non-melodic classroom percussion (such as djembes and cajons) were most accessible. Guitar was most challenging, with the ukulele and bass guitar in between. Following the earlier discussion of Mac laptops and GarageBand, the available resources (instruments) influenced student engagement.

When the students were working as a whole class, there were balance (volume) issues between different instruments. Eddie actively intervened to ensure that the less musically confident students were heard. Students had different experiences of whether they could be heard, suggesting further intervention was necessary. While I observed deep engagement indicators, some students could not hear themselves and were lost. These different experiences were brought to my attention in a focus group, with one student using specialist music language (dynamics) in their comments.

> Emily: What about when we did that whole class performance of "Amazing Grace", can you remember that?
>
> Pippa: I remember that it was like half the room was playing really well, really into it and the other half was lost in the background.
>
> Kristian: That was me.

Jerrie: Yeah, that was me.

Emily: I thought that was the idea, so that everyone could play at whatever level they were at and they were all playing together.

Pippa: But it wasn't like that, it was because some instruments were plugged in as well and it was overpowering.

Emily: And you can't hear yourself?

Kristian: That's when you work on dynamics.

Strategies for differentiation involve the teacher deliberately planning for and acting to support inclusion. Eddie clearly understood differentiation which was visible in his varying responses to students and teacher-student interactions. In the class, there was a gender imbalance, with four girls and 11 boys. Eddie was aware of this and intervened to ensure the girls were heard. The confident boys selected loud electric instruments, whereas the girls chose quieter, less obtrusive instruments. When the girls were playing instruments such as electric guitar, they would turn down the volume. A teacher strategy to support all students to be heard was scaffolding and cuing solos for everyone in the class. In the Reggae Jam, Eddie gave Pippa much more instruction than Alexis by modelling a solo, which she echoed. For Alexis, Eddie pointed to notes that she could improvise with and then let her decide the order and rhythm.

To summarise this section, students experienced a variety of music curricular activities. Integrated PCL was the most common activity with two distinct approaches, one emphasising improvisation and the other performance. The improvisation that was a feature of Year 10 music lessons was most apparent through this activity. In contrast to music making activities, musical knowledge about the elements of music, conventional staff notation, and music theory was developed through written activities. While written activities presented engagement challenges, an integrated approach sustained engagement. There was a connection between inclusion, involvement in music making, and Classroom Workshopping. However, promoting inclusion was more complex than this - aspects such as accessibility and variety of available instruments, aural and oral starting points, and a loose structure were also significant. Crucially, it was Eddie's role

as an effective teacher in realising inclusion as an outcome for the students. Eddie guided the music making and intervened to ensure it was accessible for all students.

5.5 Autonomy and student choice

Within the classroom context, student autonomy over grouping, musical content, instrument choice and the direction of learning occurred to a greater or lesser extent depending on several factors. Incorporating the real-world learning processes of popular musicians in the classroom inevitably involves adaption to conform with school curriculum structures, timetables, room use, and expectations of behaviour.

In the Reggae Jam, students had autonomy over many aspects of the music making. Both the music and the ensemble were co-constructed by Eddie and the young people. Eddie presented a choice of starting points including the reggae groove that emerged from some spontaneous music making earlier. Reggae as musical content was chosen by the students and reflected the interests of some of the students. Instrument selection was related to musical content, and it was not completely open because the music was broadly within a popular style, so there was an implicit expectation that the usual instrument roles in a rock band applied, such as one drummer and one bass player. The students understood this and negotiated who would play the drums. Eddie gave considerable musical control, and thus the direction of learning, to Rene and Roger on drums and guitar, without explicitly saying so. He initially supported the less musically experienced students to access the music making and then he provided extension ideas for the more confident students. Later, he reclaimed the teacher role and became a conductor signalling individual improvised solos.

In small-group learning situations, students had greater autonomy in setting the direction of learning, both individually and with peers. This occurred when students worked in friendship groups to create a cover version of “Respect”. Autonomy over the choice of instruments, small-group constitution, and the learning process aligns with three of Green’s (2008) principles of how popular musicians learn.

Rather than emerging from student responses, the extent to which the students had autonomy over the direction of learning was primarily connected with teacher choices about grouping rather than being a student response. In the focus group, some students

stated that they preferred working in friendship groups rather than as a whole class, but generally they did not express a strong preference for either. The students moved fairly frequently between whole-class and small-group ways of working which was unique to the Year 10 class. Eddie had a dominant role over the learning process when he took on a facilitator or conductor role with the whole class. Working as a whole group enabled Eddie to ensure the students were involved and played instruments. The time spent working in small groups was carefully scaffolded by stipulating the length of time, clear objectives, and workshopping the musical skills required as a whole class. Interestingly, not all students had the same autonomy in whole-class music making. A core group of the most musically experienced students, playing the loudest instruments (drums, guitar, bass and electric piano) had the greatest control over the process of musical co-creation.

The students always chose which instrument to play and with whom they would work in small groups. Students were encouraged to choose an instrument for the whole lesson. This rule was more of a guideline than a rule and some students would change instruments during a lesson. Similarly, friendship groups were fluid. Students would unobtrusively change groups if they heard music making that sounded intriguing. This shift reflects the students moving beyond working exclusively with their friends. They were choosing people they felt they worked effectively with based on musical decisions and making choices in response to student-determined outcomes. Eddie used group performance at the end of the lesson as a strategy to avoid the need to interfere in student instrument and friendship choices. He acknowledged both his flexibility and strategically using a performance for accountability:

> And sometimes I'd say something, that general rule I use about if you're on an instrument just stick on that instrument for that lesson. I'm choosing to ignore sometimes. They've got to make their own decisions. And that's where I like to bring a bit of structure back, hold them all accountable, right there is a performance at the end. (Eddie)

Musical content or repertoire was another potential area for student choice. There were two approaches to selecting musical content – firstly, based on his knowledge of the students' interests, Eddie chose "Amazing Grace", "Hound Dog", and "Respect" from *10 songs that changed the world*, and secondly, the musical content was co-created by

the students with Eddie. In the GarageBand composition activity, the students created their music individually or with a partner using the built-in loops. Interestingly, the students did not have completely free repertoire choice at any point during the term. Eddie recognised this was unusual in a Musical Futures approach. He explained that his priority was maximising participation and so he chose to guide the repertoire choice:

> In the past, I have presented them with an array of choices. Sometimes I've made the mistake of going, what do you want to do? And the students choosing something too difficult. Musical Futures definitely talks about not telling them what they can and can't do and just guiding them. I've had more trouble connecting with that way of thinking because time is so crucial. I really want the kids to walk away with a positive music experience. At the end of the term, I want them to walk away having made music with someone else and they would have played in a band. (Eddie)

Student responses in the focus group were consistent with Eddie's perspective. Participation in music making was paramount and choosing repertoire was rarely mentioned. Only one comment suggested a preference for different repertoire:

> Kristian: I'd enjoy it more if we did more modern songs.

To summarise, student autonomy was possible to a greater or lesser extent depending on several factors. The students chose which instrument to play and whom they worked with in small groups. Eddie valued participation in music making and this manifested in working as a whole class to scaffold small-group work. When students worked in small groups, they were freer to direct their learning. Thus, student autonomy over the direction of learning was connected with teacher choices about grouping although in whole-class music making, the musically experienced students had considerable control. Eddie chose repertoire he thought broadly reflected the young people's interests, and there were opportunities for the students to create and co-create the musical content encountered.

5.6 Repertoire of teacher roles: A focus on the teacher-as-facilitator

The repertoire of roles that Eddie adopted was vital to his classroom practice and supporting engagement. This section unpacks and identifies four teacher roles: the teacher-as-popular musician; the teacher-as-facilitator; the teacher-as-conductor; and the teacher-as-instructor approach. Each role was enacted flexibly and was associated with specific strategies (Figure 22). Some of these roles were signalled in the Reggae Jam (Section 5.1) and Sections 5.4 and 5.5 in this chapter.

Eddie's propensity to shift between the varying teacher roles and approaches (student-directed and teacher-directed) was not as fluid and/or as frequent as the literature suggests. Instead, a gradual change in role was visible from lesson to lesson or between sections of lessons. Eddie often began with a 15-minute listening activity that he planned, sequenced, and led in his teacher-as-instructor role. The remainder of the lesson would often then involve Eddie facilitating small-group work. Across the term, Eddie moved gradually from teacher-as-instructor to the teacher-as-facilitator.

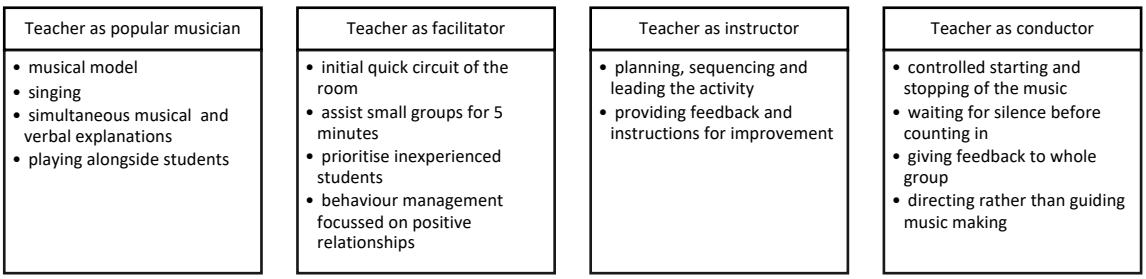


Figure 22. Four teacher roles with associated strategies.

5.6.1 Teacher-as-popular-musician

Eddie's background as a popular musician was crucial to his teaching. He drew on his experience as a guitarist and popular musician to co-play with the students, play for the students (model), and provide simultaneous musical and verbal explanations. During a lesson rehearsing the song "Respect" in small groups, many teaching strategies associated with the teacher-as-popular musician were evident. The following snapshot illustrates strategies of gaining the students attention by playing, using musical skills to

support verbal explanation, using musical and verbal skills to support inclusion, co-playing with the students, and singing to model the musical form.

> *To gain the students' attention at the beginning of the lesson, Eddie picks up a guitar. Detroit's eyes light up and he immediately asks, "Sir, can you play Stevie Wonder?" Eddie launches into the riff from "Superstition". The students are fixated when he plays. Later, when the students move enthusiastically into small groups to rehearse their cover versions of "Respect", Eddie uses his musical skills to support his verbal explanations. Encouragingly, he explains, "I want you to play up until at least the end of the chorus and there's a few little parts I want to show you. A lot of you guys were playing Cs and Fs for the chorus." Eddie strums a C chord then an F chord on an acoustic steel-string guitar. "And then in the verse, we had the G to the F". He strums a G, then an F chord. "On the keyboard and on the piano we had people playing that nice little riff". Eddie plays the distinctive riff from "Respect", he strums a C chord, then plays the melody notes GG Bb, strums an F chord, and plays the notes CC Eb [Figure 23]. With a reminder that improvisation is a next step, Eddie suggests, "Some of you who are getting a bit more used to this way of thinking were doing some improvisation with that C minor pentatonic scale". Eddie plays a descending C minor pentatonic scale in semiquavers.*

Figure 23. Notation for chords and riff from "Respect" introduction.

> *Later in the lesson, Eddie uses his musical skills and verbal interactions to include Tyler. This student has been absent for the previous two lessons and has had difficulty forming relationships with other students in the class. Tyler was reluctant to join a friendship group and he frequently worked alone. Eddie greets Tyler informally. "Hello, hello! So you've been away for a bit. Hey, are you all right? You haven't been sick or anything? You're feeling a bit better now? Good". Encouraging him to begin playing, Eddie says, "I'll give you a bit of time*

to learn this song. Have you heard this song? "Respect"? You know the one I'm talking about?" Eddie starts singing "R-E-S-P-E-C-T". He explains and plays the chords simultaneously. "So the chords we are using are a C chord, to an F chord". Eddie plays the two chords from the introduction in time with another group who are rehearsing at the back of the main classroom. Eddie suggests Tyler play along with the other group rehearsing in the same room but without joining them, gently scaffolding Tyler's involvement with other students. "What we want to do is work towards playing with more than one hand though. And there's the perfect band to play along with [the other group] because as they are playing, you can start learning these chords". Moving onto the next section, Eddie explains, "The verse though has a G in it". He plays a G chord on the keyboard. "To an F". Eddie plays an F chord, then he plays G to F. "Alright, so I am going to let you mess around with them and then I'll come back". Eddie's interactions were successful in building Tyler's confidence over time to join another group. In the next lesson and for the final performance, he played drums with four other students.

After assisting Tyler, Eddie moves to the group of boys at the back of the main classroom. He joins in with their music making and tentatively offers suggestions to create a reggae version of "Respect". "Do you want a strap for the bass? Can I grab a microphone and sing along with you guys for a bit? Is that cool? So do you guys want to try to do it with a different feel? Because I know you love, is reggae the main thing you'd like to get? You want a reggae feel to it?"

5.6.2 Teacher-as-facilitator

While not inherently connected, many of the verbal teacher-student interactions in the teacher-as-popular-musician role identified in Section 5.6.1 comprised the teacher-as-facilitator role. The teacher-as-facilitator role was characterised by first standing back and then offering support in a responsive rather than directive way. This is the teacher role in a student-directed approach. Eddie adopted this role very successfully to assist the students to develop their music making ideas in a short timeframe. Eddie often began with a quick circuit of the room to ensure that instruments were set up and guitars were in tune. Then he would assist each small group for a little longer, around five

minutes. Eddie usually worked with the students who needed the most support first. His supportive style was prominent when he was facilitating small-group work.

Positive relationships and relaxed verbal interactions underpinned the teacher-student interactions. Eddie had established relationships with this group over several years, having previously taught many of them in Year 7, Year 9, and in the co-curricular music program. Eddie's approach to behaviour management was consistent with a supportive facilitation style. I never heard him raise his voice or implement a corrective behaviour management strategy such as a detention. Eddie's expectations of behaviour were high and maintained through routines, but very occasionally I would see him unobtrusively intervene to overtly manage behaviour. For instance, when Detroit was sometimes distracted and not listening attentively. Eddie asked him to step outside the classroom so he could speak with him. Eddie was wearing a lapel microphone at the time and so this was recorded. Gently he said, "I hope my approach to your talking is correct now, I hope I don't have to send you out, you're missing so much information, heaps and heaps, last chance". His behaviour management approach was to treat the students with kindness. Eddie was conscious that his interactions were visible to the whole class and how he spoke to one student influenced relationships with all the students:

> I go extra nice and extra polite and I do it with kids and I do it with teachers here as well… It's just that old theory of treat people the way you want to be treated yourself. And in most cases, it works with kids too. Even if there's one kid that's having the problem, if you are gonna go hard on him and totally yell and scream and shout or just talk unkindly, 99% of the class are all good kids and they are hearing it all.

Rather than actively managing on-task behaviour, Eddie used a gradual release of responsibility approach to hold the students accountable. For example, moving from working as a whole class to working in friendship groups, and then moving back to the whole class to present their work. As discussed previously, another accountability strategy was a small-group performance which is reflected in the following comment from Eddie.

> Now, just before you go, because you are going to have over an hour to do this. I am going to expect every single small group to come back out here and play something. So performance is part of today's session, not just practice.

5.6.3 Teacher-as-instructor

Contrasting with the teacher-as-facilitator role, and observed infrequently with this group of students, were the teacher-as-instructor and the teacher-as-conductor roles. The teacher-as-instructor role was characterised by Eddie planning, sequencing and leading the activity; this is the teacher role in a teacher-directed approach. He adopted this approach during written activities at the beginning of a lesson where students worked individually or in pairs. For example, during a listening activity linked to "Amazing Grace", Eddie began by explaining that the students were to describe the use of timbre and dynamics. The students split into friendship groups to respond to a worksheet and were provided with a prompt sheet and sample answers. Students provided their answers via their laptops to a OneDrive document that was displayed on the projector. Eddie then discussed each response, offering verbal feedback that identified strengths and corrected misconceptions.

5.6.4 Teacher-as-conductor

The teacher-as-conductor role was the musical version of the teacher-as-instructor role with Eddie in control. Eddie more actively directed the stopping and starting of the music making, rather than just guiding. He would expect and wait for silence before he counted the students in again. He infrequently adopted a teacher-as-conductor role with the Year 10 students. This stance was briefly visible at the beginning of the year during the introductory mini-project, Classroom Workshopping Project 1. Then, he shifted to the teacher-as-facilitator role, reflecting a gradual release of responsibility across the term. The way in which Eddie enacted the teacher-as-conductor and teacher-as-instructor roles is illustrated with the Year 7 students in Chapter 6.

5.6.5 Students taking on the teacher role

Instances occurred of the students taking on the teacher role both briefly in whole-class music making and for longer periods in small friendship groups. For the most musically

experienced students, this occurred visually and aurally rather than verbally. Undertaking the teacher role musically was the most sophisticated version of students taking on the teacher role across all the classes observed. More frequently were verbal interactions such as one student counting in when working in small groups. For example, I observed Terry taking on the teacher role during a rehearsal by counting in, conducting (using gestures) for students to play, and singing along for support, imitating strategies he had seen Chris and Eddie use.

Connected with students taking on the teacher role and working in friendship groups, group learning skills were crucial. Student-student verbal and musical interactions were necessary for productive small-group work and there were both successes and challenges. Students made the connection between group learning and verbal communication skills as suggested by the following quotation.

> Emily: Can you tell a bit about how well your group was able to cooperate together?
>
> Detroit: Yeah, our group was good, they co-operated with each other, they communicated good.

One group felt that working in friendship groups assisted with communication because their existing relationships promoted confidence:

> Emily: How did your group work together?
>
> Kristian: Pretty well.
>
> Pippa: Fantastic.
>
> Emily: Any ideas why?
>
> Jerrie: Because whenever we had a new idea, we would share it, just to help the group
>
> Pippa: And we didn't have to go through that process of we're all shy
>
> Kristian: Because we're all mates

A final performance or work-in-progress performance supported productive group learning without direct teacher intervention. One student described how the upcoming performance and assessment spurred him to action and prompted task completion:

> Emily: Those rehearsal lessons that were open and you could do whatever you wanted?
>
> Kristian: I just did nothing.
>
> Emily: Really? You played the ukulele.
>
> Kristian: I know, I had to learn that within the last week of rehearsal because I didn't do anything before then.
>
> Emily: Is that because you had to perform that you suddenly made a big effort?
>
> Kristian: Yep
>
> Emily: What was scarier, the performance or the assessment?
>
> Kristian: I guess the performance

To summarise, Eddie adopted four overlapping teacher roles: the teacher-as-popular-musician, teacher-as-facilitator, teacher-as-conductor and teacher-as-instructor underpinned by teacher-student interactions and strong relationships. The roles were enacted flexibly and there was a general shift across the term from the teacher-as-conductor to the teacher-as-facilitator role. The students responded positively, particularly to the teacher-as-popular-musician role. Along with the teacher-as-facilitator, these two roles were emphasised in response to the musical experience of this group of students. There were instances of the students taking on the teacher role both briefly within whole-class music making and for longer periods in friendship groups. It will be interesting to see how these teacher roles vary with younger students in subsequent analysis chapters.

5.7 Assessment and the influence of whole-school policy

Many of the teacher-student interactions presented in the previous section are examples of formative assessment or assessment *for* learning. Examples of feedback, both verbal and musical, were focussed on the future, improving learning, and were therefore formative. Strategies observed in the teacher-as-popular-musician role, such as playing alongside the students and musical modelling also had a formative function.

Assessment in general and in particular summative assessment or assessment *of* learning, was a focus of Eddie's classroom preparation, reflection on his practice, and shaped student engagement. Eddie and I had many research conversations before and after lessons about summative assessment, curriculum mapping, and rubric construction. Eddie was focussed on developing a summative assessment task for the students that addressed the whole-school policy. Described in this section are the strategies Eddie employed for formative assessment, summative assessment, and self- and peer-assessment that were both conscious and tacit.

5.7.1 Formative assessment

Strategies for formative assessment included feedback, questioning, and self- and peer-assessment, and these were effective for supporting engagement. An example of verbal teacher feedback employed as a formative assessment strategy occurred during a composition activity. The students chose a video clip of birds flying or cars racing and created music to accompany it. Eddie played a number of the students' creations to the whole class and provided individual feedback:

> Oh, I love the way yours comes in, can I make one suggestion? That layering thing is beautiful, [but] something needs to happen here, it feels like a melody or something would come in.

Formative self-assessment undertaken by the students was an integral component of music making. This self-assessment occurred through listening, experimenting, and peer critique. Peer critique was sometimes enacted musically rather than verbally. Occasionally the students would complete a written self- or peer-assessment activity in a teacher-directed approach. The following quotation is from a lesson where Eddie was

playing the students' GarageBand compositions to the class. He asked them to reflect on and write on a mini-whiteboard to describe an element of music that they had employed:

> So I want you to listen to what other people have done and I will play their video. And I want you to write down using a whiteboard and a pen, the one element of music that you feel that you have focussed on. So tempo, was that something you focussed on? You thought the car race was fast so you've created music that had a fast tempo to it.

5.7.2 Summative assessment

Eddie was focussed on creating detailed rubrics that served the twin purposes of justifying results and instruction, by communicating to the students how they might improve their work. He described his previous approach to assessment as not being overly concerned with summative assessment for reporting.

> That's what I did when I first came here, I'll just do the fun stuff and learning and then I'll think about it [summative assessment] later. And my results that went into the reports were probably still as equally accurate… And I would just visualise the student, there's their picture, there's their name. Yes, I know what they are like as a student. And if I had a rubric, I would only put the same information into it. But I see the issue with that, is the kid never ever really has a true indication of where they are aiming for… But if you teach them as well as you can, as well as give them some sort of picture of what they need to do to get there.

There was a mandated whole-school assessment policy that was influential over Eddie's classroom practice. The policy specified a Common Assessment Task (CAT) at the completion of a unit of work. Designing and implementing a CAT was mandatory: it was intended as a single task to be completed under exam-like conditions. The CAT was supposed to be developed prior to any teaching commencing so that all teaching was focussed towards the one assessment task. The policy was problematic for music on many levels. Designing assessment tasks in advance with detailed rubrics restricted

student and teacher autonomy and the ability to teach responsively. A single assessment task shifts the focus to the final product rather than the process.

Eddie made the school assessment policy work for him and the students. The criteria he communicated to the students were about maximising creativity and participation. Having creativity and participation as the criteria shifted the focus towards the process away from the final product. Furthermore, he undertook the assessment over time, contravening the school policy. Eddie explained to the students the gradual nature of the assessment and the three assessment components:

> Your assessment is really going to take place after this session. I am going to work out how many music sessions we've got left between now and the end of the term. And I'm fairly certain that your assessment is going to be taking place gradually over that time. I went through what the assessment tasks are going to be and it's playing a version of "Respect", that's part of it. Creating a small piece of music on the laptop computer to a set image that I'll give you. And in addition to that there will be a small written component where you will use the elements of music.

Eddie planned the curriculum and designed the assessment task as the term progressed, an emergent approach to assessment, which allowed him to teach in response to student needs and learning. The CAT had three parts: a performance activity consisting of friendship groups performing "Respect", a composition component, composing for a short video clip, and a listening and evaluating task that required the students to describe the music they created for the performance and composition and compare their cover version with Aretha Franklin's original song. Eddie divided the CAT into the rehearsal part and the final performance.

Summative assessment influenced student engagement. When students were undertaking the CAT, the change in focus and concentration was dramatic. During the composition task, everyone was working quietly, almost silently. The change in attentiveness and reduction in enjoyment during summative assessment tasks was alluded to in a student focus-group discussion about choosing VCE music:

> Pippa: I know that a lot of people choose music as that chill subject that they have for VCE but then I think it would just stress me out even more because then I would have to learn something else, perform it and all that, and I hate it.
>
> Emily: You don't like the stress of performing?
>
> Pippa: I stress very easily, I like it when it's just a bunch of friends and we're just playing for fun

Eddie was in control of summative assessment, reflected in the following exchange when he was communicating his lesson plan.

> Alright, this is what we're doing today. Bit of creating, bit of practising, bit of rehearsing as part of the variety of songs that we're looking at. Today we are looking at a famous R and B slash soul song called "Respect" by Aretha Franklin. Has anyone heard this song? I actually think that this song might become the song that I use to assess you in your CAT.

To summarise, formative assessment was an integral part of Eddie's classroom practice, present in many teacher-student interactions and effective for promoting engagement and learning. However, formative assessment was largely tacit; the focus of many research conversations was around summative assessment. The whole-school curriculum and assessment policy were influential. Eddie spent much time devising a summative assessment task and managing the whole-school requirements to ensure it worked in this context.

5.8 Summary

The themes presented in this chapter represent some emerging characteristics of engaging teaching, and the discussion suggests that the themes overlap. For instance, the teacher-student interactions that comprise the four teacher roles of teacher-as-popular-musician, teacher-as-facilitator, teacher-as-instructor and teacher-as-conductor were discussed in all the other themes.

An indicator of engagement and participation was students electing music at both Year 10 and VCE level (Years 11 and 12). In accordance with this base level indicator of engagement, the student response to Year 10 music classes was generally positive. This was particularly connected to involvement in music making, playing in groups, and playing instruments through a variety of music curricular activities. There was an emphasis on collective improvisation in integrated PCL activities that was unique to this group of students. Used in conjunction with the Classroom Workshopping process, improvisation was significant to participation, inclusion, and creative outcomes. The only activity that occasionally stood out as less engaging was extended writing, although not for all students. An integrated approach to written activities, or "little and often", was the strategy that best sustained engagement. Inclusion was an ongoing challenge that Eddie handled skilfully.

There were variations in musical confidence and instrument choice related to gender in the Year 10 music class which was imbalanced with four girls and 14 boys. Electing music is itself an indicator of engagement: whether this gender make-up was an anomaly or repeated across the elective music classes was not clear. Some of the Year 10 boys were more confident musically, choosing electric instruments and playing loudly if given the opportunity. Eddie intervened to include the girls and ensure they were heard in the music making by signalling for the boys to play quietly, use hot rods on the drums rather than conventional drumsticks, and for the girls to take solos.

The students brought a range of prior musical experiences, and along with Eddie's musical background and teaching approach, these were key to shaping what occurred in Year 10 music and the subsequent positive student response. I wonder to what extent experiences from Year 9 music, from home, and from the community were influencing what was possible. For example, could the musical control that Eddie handed over and the fluid nature of the music making be repeated with younger year levels?

The supportive and responsive teacher-student interactions, including formative assessment strategies, reveal Eddie's expertise. Being able to implement immersive, inclusive and creative music activities was dependent on the teacher-student interactions and four teacher roles. These interactions were musical and interpersonal. The teacher being a musical model and resource was one dimension of engaging teaching, but the

teacher-student interactions that sustained positive relationships were vital. A picture of a highly skilled practitioner is emerging and this has implications for beginning teachers and music teachers from other musical backgrounds. The significance of a repertoire of teacher roles is also emerging, as different teacher support was useful at varying points. A balance between participation and autonomy was noted. I wonder if Eddie's facilitation approach with the Year 10 students will be replicated with the younger students. If not, how might it be different?

Some influences on classroom practice which in turn influence engagement, were presented. Musical Futures processes such as Classroom Workshopping provide part of the picture. The school assessment policy was a significant influence on classroom decisions. Eddie's musical background and values privileging participation were also significant. Chapters 6 and 7 present a discussion of engaging teaching with the other classes who participated in the research.

Chapter 6: Year 7 maximising participation in music making

This chapter presents findings for the Year 7 compulsory music class. I begin with another snapshot of Eddie's teaching, the 12-bar Blues and Popular Song performance. A curriculum overview of the lessons observed is provided, followed by the student response. I then reflect on and present analysis of Eddie's classroom practice with these students. Themes of engaging teaching that are signalled in the 12-bar Blues snapshot are explored. Although both classes were taught by Eddie, there were notable differences in his classroom practice with the younger students compared to the Year 10 students in Chapter 5.

The Year 7 students were a very different cohort from the Year 10 students. Year 7 students undertook music for one semester which was their only compulsory secondary school music class. The students had come from different feeder primary schools with a wide range of prior musical experiences. Students from Stringy Bark PS had experienced a weekly music lesson throughout primary school. Other students had experienced little primary school classroom music. These student characteristics presented specific challenges for Eddie. He had to build relationships quickly, promote inclusion, and support engagement both in the short term and to promote music as their future Year 9 elective choice.

6.1 12-bar Blues and Popular Song performance

> *The Year 7 students sit attentively with their instruments, watching Eddie closely for the next instruction. Eddie explains, "This is now your final performance, I want you to show me the best of your work over the next two goes. I will support Ravi [who is singing solo] a little bit in the background, but I want you guys to put your best in. Are we ready with our intro? Claire, can you count us in?" (Figure 24)*

Figure 24. Claire plays ukulele and counts in for the whole class.

Without a pause, Claire, who is playing the ukulele counts in and the students begin to play "Love Runs Out" for the final time this lesson. The students have chosen as a class to play this recent popular song that uses the 12-bar blues chord progression. This performance is for their summative assessment at the end of Term 4. A free choice of instruments has resulted in six drummers. The drummers begin playing continuous crotchets on the beat using chairs, bongos, congas and cajons. Gradually, other instruments join in. Leroy plays a bass line on the piano while Ahmad emphasises the beat on the drumkit. The two girls playing the bass guitar enter with a bass line of continuous quavers on the root note of an A chord. Everyone is concentrating, watching Eddie for the next signal (Figure 25). There are smiles from the boys playing chair drums as the texture builds and the volume increases. Later, three of the drummers tell me how much they enjoy playing the drums: "I just love drums, when I listen to music, one day I'm going to be that good", and "I have a passion for drums".

Figure 25. Eddie leads the music making from the surdo. Six students are playing the drums on the drum kit, congas, cajons, and chairs.

> *From my position at the side of the room, I sit operating the video camera and writing observation notes. Playing in time and playing tightly as an ensemble is variable. However, everyone can keep going and accurately follow the form of the song. Eddie cues Ravi to begin singing and points to the board, signalling for the students to play again from the beginning of the 12-bar blues progression (Figure 26). By this stage, there is much progress in musical skills in the areas of instrumental facility, teamwork and ensemble skills such as playing in time, playing together, and a good balance between groups of instruments. These features contribute towards the most polished rendition this hour. Playing through their version of "Love Runs Out" close to 20 times, the concentration was intense. The lesson sequence consisted of playing the song and Eddie giving general group verbal feedback. Then, a nominated student would count in and they would play the song again. I wonder how influential the summative assessment process was on the high level of focus I observed.*

Figure 26. Ravi sings solo and Eddie indicates which chords to play in the 12-bar blues chord progression.

> *On this final playing of "Love Runs Out", Ravi sings confidently with less support. He is more secure with the rhythm and following the form. Eddie is singing unobtrusively in the background. There is much progress evident in Ravi's playing and singing during the lesson. Encouragingly, Eddie concludes the lesson: "That's awesome, thank you ladies and gentleman. Put your instruments in the cupboard". The students pack up the musical equipment, stack the chairs, the bell goes, and they leave the classroom in a calm and relaxed manner. Once the students leave, Eddie and I reflect on the lesson. Noticing a high level of engagement and significant progress, I comment, "That was great, especially considering where they were at the beginning of the term". In contrast, Eddie commented on the students who infrequently displayed low engagement: "That's right, it did turn out really well. I was a bit disappointed that Daniel went back to his old self. And Bevan was not as switched on as he has been. And Leroy was cracking it a bit".*

The snapshot constructed at the conclusion of Term 4 reflects an instance of intense involvement or deep engagement in whole-class music making in a performance of "Love Runs Out", a recent popular song that uses the 12-bar blues chord progression. Once again, participation indicated engagement, and this was connected to playing

instruments which in turn enabled musical progress. Engagement and inclusion were supported for all the students. In contrast to the Reggae Jam, the music making was interpreted as performing, although structured using the same Classroom Workshopping process (Figure 27). The 12-bar Blues snapshot indicates that Eddie directed the music making. There were opportunities for student autonomy over the instruments selected, and as a class, they chose the song to perform from a selection of current popular songs that use the 12-bar blues chord progression identified by Eddie.

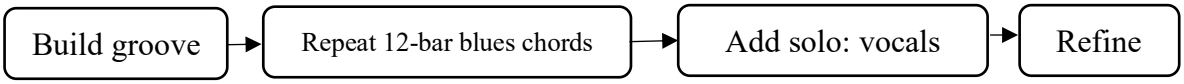


Figure 27. 12-bar Blues and Popular Song performance process

6.2 Curriculum overview

This section presents an overview of the Term 3 and 4 curriculum for the Year 7 students. As in Chapter 5, the curriculum is analysed using the key music curricular activities of performing, improvising, composing, listening, and integrated PCL. A brief description and example of each activity observed in the Year 7 lessons is provided in Table 11.

Table 11

Characteristics of musical activities observed that comprise the curriculum

Musical activity	Characteristics	Year 7 example(s)
Performance	Replicating and recreating the work of others	Recreating the popular song "Love Runs Out"
Improvisation-focussed PCL	Music creation through repetition, embellishment, and improvisation	Classroom Workshopping Project 1
Improvisation	Spontaneous musical expression, realised in real time	Free improvisation or noodling when there was wait time
Listening	Performing-listening and composing-listening during music making	Listening during music making and adjusting in response to what is heard

	Audience-listening: Distinction between performers and audience (who watch and listen to the music), responding in audience to live or recorded music	Listening and analysing through verbal and written responses to recorded music

Again, project-based learning provided a curriculum structure. The semester comprised two units, Classroom Workshopping Project 1, and 12-bar Blues and Popular Song performance. Each project emphasised a different musical activity, integrated PCL and performing respectively, which are colour-coded in Table 12, and these were interspersed with stand-alone listening activities. In addition, an introductory composition lesson using GarageBand occurred.

Table 12

Year 7 music projects

Project	Main focus	No of lessons observed
Classroom Workshopping Project 1	Integrated performing and composing	3 lessons
Listening and analysing	Listening	3 lessons
12-bar Blues and Popular Song performance	Performing	4 lessons
Introduction to GarageBand	Composing	1 lesson

The Term 3 curriculum followed the sequence of Musical Futures' Classroom Workshopping Project 1. The students co-created a whole-class composition. This activity was interpreted as integrated PCL with a focus on improvising. The co-creation process involved creating a groove, a head or main tune, solos and organising a structure for the culminating performance. There was no audience, and everyone was involved in the performance which was video-recorded. Classroom Workshopping Project 1 was creative, involving student-developed riffs and solos to constitute the class composition. 12-bar Blues and Popular Song performance was the second project,

occurring during Term 4. The snapshot at the beginning of this chapter was constructed from the final performance. This project was characterised as performing because the focus was on recreating the popular song "Love Runs Out".

Listening during music making occurred within both integrated PCL and performing. This was identical to what occurred in the Year 10 lessons. The music room was unavailable once every three-weeks and students undertook stand-alone listening activities in a non-music classroom for whole 70-minute lessons. I observed 10 lessons across Semester 2. The lessons I observed, when they occurred, and the main music curricular activity are shown in Table 13.

Table 13

Timing of observations and projects across Semester 2, 2016

Monday	Tuesday	Wednesday	Thursday	Friday
Aug 15	16	17	18	19
22	23	24	25	26
29	30	31	Sep 1	2
5	6	7	8	9
12	13	14	15	16
19	20	21	22	23
26	27	28	29	30
Oct 3	4	5	6	7
10	11	12	13	14
17	18	19	20	21
24	25	26	27	28
31	Nov 1	2	3	4
7	8	9	10	11
14	15	16	17	18
21	22	23	24	25
28	29	30	Dec 1	2
5	6	7	8	9

Note. Colour-coding represents projects outlined in Table 12 above.

The Year 7 students undertook a range of musical activities across the term. In contrast to the Year 10 lessons, performing was the most frequently observed activity (Table 14). The 70-minute lesson length allowed for multiple activities. Further detail of lesson content is provided in Appendix 2.

Table 14

Frequency of activities observed

		Integrated performing and composing	Performing	Composing	Listening and responding
Year 7	10 lessons	140	285	120	155
	700 minutes	20%	41%	17%	22%

6.3 Student response

Consistent with the Year 10 lessons, I observed indicators of engagement such as enjoyment, participation, confidence, and musical progress. The Year 7 students enjoyed playing instruments and making music. This was a very different cohort to the Year 10 students and sometimes there were participation and engagement challenges that did not occur with the older age group. If students were engaged, which they generally were, sometimes deep engagement was evident, for example, in the 12-bar Blues snapshot. A student focus-group comment also reflected a high level of engagement connected to playing the drums, as Sanjeev recalls:

> So I have been learning the drums, it's really fun… I'm really enjoying it and I thought we were going to do the drums [today] and I got all worked up and I was like, today is music!

Working as a whole class supported participation and allowed Eddie to maximise time spent playing. Participation was connected with teacher choices about grouping. Eddie noticed powerful responses through participation in music making:

> One of the students, I hadn't picked up that she was really quite apprehensive to do a performance… We did a work in progress

> checkpoint and she came up to me so proud of herself because she'd done it and she was buzzing, saying I've never done anything like this before.

Musical progress was an outcome of participation. In the snapshot, musical support from Eddie contributed to student progress. This was particularly noticeable for Ravi, the singer as I noted in my observation:

> Ravi is much more secure with rhythm and understanding the form of the song. Eddie is singing a bit in the background without a microphone. Ravi starts rushing and Eddie sings louder to get him back on track.

Musical progress and independence were connected and promoted over time by Eddie explicitly divesting responsibility and standing back. Eddie said:

> Now, this is what we're going to do. I've been singing, I'm going to stop singing. This is now your final performance.

The students were aware of Eddie's strategies to support their musical progress. Teacher roles, grouping, and providing differentiated instruction for groups were expressed in focus-group comments:

> Ravi: Because he understands what we're struggling on and what we need to work on and he understands what level we're on so he can help us achieve new heights. He understands us and teaches us new things beyond our level.

> Sanjeev: And if some of us were behind other people, he'll put them in groups and he'll make them at the same level as us. And then for the people who are advanced, they need to know more. So like last time, he put them in a group and he taught them more advanced stuff.

Confidence to contribute musically was evident in the snapshot and across the music lessons observed. In the snapshot, Ravi singing alone for the class performance was an example of confidence that had developed over time.

Time-out and non-engagement indicators were occasionally visible. Compliance, a low level of engagement, sometimes occurred and this manifested as a few students participating intermittently or in a half-hearted manner. Eddie noticed this too and commented on it at the end of the snapshot. Listening attentively was occasionally problematic, evident through interjecting and interrupting other students or Eddie. Eddie successfully employed corrective behaviour management strategies to reinforce expectations. Similarly, the class sometimes transferred slowly between activities. The following quotation is from an audio-recording in which Eddie is giving explicit instructions and a five-second timeframe to shift rapidly from playing to listening:

> Every time I do this [raises his hand], it requires as quickly as you can, hopefully in less than five seconds, your complete attention. I promise I won't talk too much and we'll do more playing.

Transferring between activities improved over time. These students were new to high school and Eddie had not met them previously, he had to establish classroom routines and processes rather than build on existing processes as he did with the Year 10 students. Halfway through the semester, there was a practical assessment and a distinct contrast. I observed the improvement in moving from one activity to another.

> Everyone moves quickly, much faster than earlier this term. Leon moves straight to the piano and immediately begins independent exploration. Everyone is silent; they have transitioned instantly.

Lessons were 70-minutes long and influenced the student engagement response. When the class was timetabled into a non-music classroom without instruments, isolated instances of compliance or non-engagement were evident. Listening activities that lasted the full 70-minute lesson restricted engagement. For a few students, a low level of engagement could deteriorate into low-level disruption. This disruption involved calling out and was remedied by teacher intervention and supportive behaviour management strategies. Interestingly, the challenge of the non-music room was alleviated when Eddie brought in the Mac laptops and the students began exploring loops using GarageBand. Thus, composing activities, and resources such as laptops with

GarageBand software, mitigated the non-music space, lack of instruments, and long lesson time.

6.4 Involvement in music making

Like the Year 10 students, the Year 7 students experienced music making through the music curricular activities of performing, improvising, listening, and integrated PCL. In contrast to the Year 10 curriculum, one project focussed on performing and generally there was a greater performance emphasis. Singing was a solo activity, identical to the Year 10 lessons, although there was a volunteer to undertake this role in the "Love Runs Out" performance.

The students played "Love Runs Out" as a class, this was interpreted as performing or recreating the work of others, and Eddie had created the arrangement. Year 7 music was more teacher-directed than the Year 10 lessons, whereby Eddie instructed the students how to play as an ensemble, play in time, and play their part in the correct place. He adopted the role of conductor and arranger throughout the project. The sequence of this whole-class music making was to play the 12-bar blues chord progression, choose a song as a group from a selection, and then create a whole-class performance including the vocal part.

It may be assumed that greater teacher control could limit student creativity, but this was not the case, with Eddie using creativity as an extension. The students were asked to make the part they were playing "their own", adding their personal imprint and developing their ideas further, as Eddie explained in the following quotation:

> The other thing I'd be looking for is that you are able to think quite creatively. Because yes there are chords to play, yes there's drum beat I've shown you but there are millions of things in this song that you can add to. Guitarists have played different rhythm patterns, keyboards have added little solo bits. Vocalists have sung verses and sung it in their own way.

The musical activities that provided the greatest opportunities for creativity were improvisation and composition. Classroom Workshopping Project 1 continued through

the whole of Term 3. In contrast to the Year 10 students, this improvisation-focussed PCL project was more structured and teacher-led to support the students' limited prior experience, more challenging behaviour, and ensure participation. The Year 7 students did not have the musical skills to adopt the musical control and fluid music making that the Year 10 students did. Activities that focussed solely on composition (creating a fixed work) were rare. In one lesson in a non-music classroom, Eddie brought in the Mac laptops and the students explored GarageBand. Free improvisation was encouraged at transition points in the lesson, for example when setting up instruments. This activity was an effective strategy to promote both engagement and creativity as indicated in the following comment by Eddie:

> And I'd said to them, I know we like to noodle. While I'm getting the class ready, enjoy the freedom to do what you want to do, take advantage of that. As soon as I come back to the front of the class and I'm in conductor mode.

Like the Year 10 student, the Year 7 students did not listen to, and copy, recordings. Instead, they worked from memory, visual diagrams, and with Eddie as the musical model and resource. Listening was also undertaken as a stand-alone activity (colour-coded pink in Table 12) which is discussed in next section.

6.4.1 Developing musical knowledge through written activities

Similar to the Year 10 students, knowledge of the elements of music was explicitly developed through listening and writing activities. The written activities were again significant to engagement. For this reason, this section reflects on the musical knowledge that the students encountered through writing.

Students undertook a variety of listening and writing activities for whole lessons when they were timetabled into a non-music classroom. For example, one lesson began with the students watching a YouTube clip of a graphic score and soundscape. Eddie led a question and answer sequence to draw out knowledge of three elements of music: pitch, mood, and structure. An aural discrimination task followed in which students were asked to draw the pitch shape of a melody on mini-whiteboards. "Celebrity heads" was

the final activity to develop familiarisation with high, medium and low pitches through a visual representation.

Whole lessons that did not involve playing instruments restricted engagement. This lesson structure reflects the common theory/practical divide in music education. Eddie reverted to the separation of theory and practical activities when lacking access to a music classroom. When he thought more creatively about how to rectify the engagement challenges by using the Mac laptops in a composition activity, the usual level of engagement was restored.

As for the Year 10 students in Chapter 5, an integrated approach to knowledge and music making supported both engagement and the acquisition of specialist terminology. Similarly, short activities lasting between 15- and 20-minutes at the beginning of a lesson were effective to sustain engagement. As with the Year 10 students, Eddie modelled specialist terminology consciously and unconsciously in his explanations during music making. Through exposure, the students gradually became familiar with terminology associated with the elements of music in a serendipitous and non-linear learning process. When knowledge was embedded in music making the usual positive engagement was evident. At the end of the year, Eddie spoke about his evolving understanding of the balance between reflection, written work, and playing. His comments indicated that he felt that the whole-school assessment policy was conflicting with the Victorian music curriculum, which focusses on involvement in music making.

> There's been too much weight and too much of a focus placed on the time that they've spent doing the analytical stuff in our school. When you read between the lines in the Victorian curriculum, it talks about flipping it the other way. So yeah there's prac and there's reflection and analysis, but the purpose of all that is so the practical becomes better. So we've made a bit of music, we've spoken about it, we've reflected and now I'm going back to play the instrument. And that playing of the instrument is where I think you should see the best indication of the understanding, because if it doesn't make it to the instrument, what's the point?

6.4.2 Inclusion: An outcome of whole-class music making

Similar to the Year 10 students, Eddie's facilitation of whole-class music activities using the Classroom Workshopping process promoted inclusion and participation for the students. Some of the students were experiencing classroom music for the first time. Others had come from Stringy Bark PS and a weekly music lesson. The aural/oral starting point promoted inclusion. The students were able to start playing straight away without any barriers presented through notation or other written instructions. The available instruments were self-selected by the students which supported inclusion. Guitar was the most challenging with keyboards the most accessible. In contrast to the Year 10 class, the even gender balance of the Year 7 class was associated with less gendered instrument selection. Although no girls played the drums, several elected to play guitar and bass guitar. The girls in Year 7 were confident verbally and contributed to classroom discussion.

6.5 Autonomy and student choice

The students had varying degrees of autonomy over musical content, instruments, grouping, and the direction of learning. Rather than having autonomy over the direction of learning that the Year 10 students experienced when they were working in small groups, the Year 7 students were provided with opportunities for student choice. To sustain participation, the students predominantly worked as a whole class.

The Year 7 students usually had free choice of instruments. In the snapshot, Eddie accommodated this choice by having one student play the drum kit and five other students playing a modified drum part on percussion instruments such as congas, bongos, and chairs. All of the "drummers" took a turn to play the drumkit. In contrast to the Year 10 lessons, sometimes there was a focus on developing skills on a particular instrument. A drumming lesson comprised a chair drumming play-along video followed by students taking turns to play on the five available drumkits (four electric and one acoustic). There were also whole lessons devoted to developing basic skills on the keyboard, ukulele, and guitar.

There were opportunities for student choice over the musical content in both projects. In Classroom Workshopping Project 1, the musical content was co-created. In the 12-bar

blues and popular song performance project, once the students could confidently play the chord progression as a class, they chose a recent popular song from a selection. This choice connected the familiar to the unfamiliar. The 12-bar blues chord progression was previously unknown while the students knew “Love Runs Out”. The musical content for both projects was broadly Anglo-American popular music.

Consistent with the Year 10 lessons, grouping was influential for autonomy over the direction of learning. To sustain participation, the Year 7 students mostly worked as a whole class; in contrast to the Year 10 students, they rarely worked in small groups. Teacher values underpinned choices about grouping and the teacher role - Eddie valued participation and maximising time spent making music. In response to the engagement challenges and less developed musical skills that this group presented, Eddie adopted a teacher-as-instructor role in whole-class music making which effectively supported participation. This contrasted with the teacher-as-facilitator role he adopted in whole-class music making with the Year 10 students which gave more control over the learning process to the students.

Even during whole-class music making with Eddie taking on an instructor role, there were instances of students taking on the teacher role and having autonomy over the direction of learning. In the following exchange, Eddie noticed that Vincent wanted to make a suggestion and provided him with this opportunity. Another student, Ravi, also contributed advice:

> Eddie: Vincent, you can hear something that’s not right so now I want you to very quietly try to help them.
>
> Vincent: [To the students next to him] You guys have to change.
>
> Ravi: Guys, change the piano.
>
> Vincent: You have to put a higher volume.

Mostly working in a large group sustained participation and contributed to a sense of community and belonging. Music lessons assisting with building relationships and confidence, are reflected in the following exchange:

Emily: Has music helped with confidence?

Ravi: Yeah, a little bit.

Claire: Yeah, if you're with friends it makes you confident.

Emily: That's good. Do you think because your music class is your homeroom, music has helped you get on better with each other?

Ahmad: Yes, yes, yes.

Sanjeev: Yes, because one lesson we were doing beatboxing and we were doing boots and cats and then after we kept talking about it and we were all laughing.

6.6 Repertoire of teacher roles: A greater emphasis on the teacher-as-instructor

Again, the repertoire of roles Eddie employed was significant for promoting engagement. The same roles identified with the Year 10 students were visible with this cohort. However, Eddie more frequently adopted the teacher-as-conductor and teacher-as-instructor roles with the less musically-experienced Year 7 students and there was less movement between roles. Not having met many of the students previously, Eddie had to establish relationships and classroom routines quickly and sometimes actively manage behaviour.

6.6.1 Teacher as-popular-musician

Eddie playing instruments enacted the teacher-as-popular-musician role like he worked with the Year 10 students. His playing was commented on favourably by the younger students:

Claire: I like how he plays instruments

Emily: He's a really good guitar player isn't he?

Ahmad: Inspiring

Ravi: He's not good, he's very good.

> Ahmad: Mr V really tried his best not to make the class boring, if we are getting bored of class, he'll try and spice things up, he might play a song using the guitar.

In addition to playing with and for the students, Eddie often gave concurrent musical and verbal feedback either by playing or more often by singing. With the Year 7 students, this tended to be directive, reflecting an overlap with the teacher-as-instructor role rather than the teacher-as-facilitator role. The following observation consists of Eddie explaining how to play on the first beat of the bar while clapping, providing a concurrent aural model.

> When you come back in, try to come back in on 1. So let me give you an example of that, I'm going 1 2 3 4 [claps on the beat while counting]. So I'm after a G, 5th fret on G. I'll do the clap, then you do it back for me [Eddie claps ta ta ti-ti ta, the students echo]. Can you just watch Leroy [on piano], he's coming in where I want him to. [Eddie claps ta ta ta ti-ti, Leroy echoes, Eddie repeats twice more.] See how he's coming in as a perfect echo, he's not late, and he's coming in on 1?

6.6.2 Teacher-as-facilitator

Eddie adopted the teacher-as-facilitator role less frequently with the Year 7 students than with the Year 10 students. Decisions about when to step in and when to stand back were complex and Eddie intervened more with this group. There was a focus on beginning lessons with playing as quickly as possible to promote engagement and then guiding the music making. Eddie commented that beginning with a long explanation was ineffective with this group:

> I've found particularly with the Year 7s that I would explain things a bit more but too much explaining and they are like, I just want to play. So I was like, well just play and then I'll fix the rest up later.

In a composition lesson, the quantity of verbal explanation influenced engagement. The following observation shows that the students responded well, both to less explanation and to using the Mac laptops with GarageBand software.

> As soon as Eddie keeps talking for longer than a minute, the students get restless. They respond best to short verbal explanations. This lesson had noticeably less teacher talk than the previous one and this promoted engagement. In addition, the Mac laptops have spiked the students' interest. Before the lesson, Eddie mentioned he had decided he was going to talk less, which he did.

During the composition activity, the students collaborated. They were focussed on the task and communicating effectively about their work.

> Ravi stops and says, "Let's make a beat". Another student says, "Listen to Ravi". They are starting to work together and talk together. The students are all communicating together, they are working in pairs, talking with each other, and pointing at what's on the screen.

The positive teacher-student relationships and the effort Eddie made to establish these relationships were recognised by the students. For example, Ravi commented that working independently in the break-out spaces was unusual and a privilege.

> Ravi: He trusts us.
>
> Emily: Can you give me an example?
>
> Ravi: Letting us play instruments by ourselves. Like he said there's two rooms. He said that he didn't let any other classes go into those rooms, except for our class, but he said he would let us because he trusts us and he knows that we would work well.

6.6.4 Teacher-as-instructor

Eddie frequently adopted the teacher-as-conductor and teacher-as-instructor roles which secured on-task behaviour and participation in music making. The students were generally attentive, observing and concentrating on Eddie's instructions. Comments

from the students in the focus group indicated they were aware of Eddie's efforts to scaffold musical progress:

> Ravi: He's an awesome music teacher
>
> Ahmad: He inspires us
>
> Ravi: Because he understands what we're struggling on and what we need to work on.

The teacher-as-instructor role influenced the sense of time, pace, and curriculum documentation. Eddie was explicit with his lesson timing and he would regularly communicate the precise timeframe to complete an activity. Providing deadlines was also a strategy to promote concentration. The following quotation reflects a deadline of 1.00pm for parts to be secure, to be followed by organising a structure for music making.

> And hold it there. I'm just going to check all the rhythms. Because I'm working towards my schedule of one o'clock. By ten to one, I need to be certain that you've all got a part that you're playing. Then I'll turn to the board and we'll map it [the structure] out, what we're doing when and where. Then we'll practise it.

6.6.3 Teacher-as-conductor

In the first project, Eddie undertook the same Classroom Workshopping process as he used with the Year 10 students, but in this case, he adopted the teacher-as-conductor role and used more structured, teacher-led strategies. He referred to himself as a conductor which accurately reflected the role he adopted. Instead of letting the structure of the co-created music evolve organically through repetition, as is reflected in the Reggae Jam snapshot, Eddie explicitly planned and directed the whole-class composition. The following teacher-student interactions occurred in the same lesson as the 12-bar Blues snapshot. Eddie is in control, directing the music making, and communicating clear expectations of behaviour.

Standing still, Eddie waits for all eyes to be on him. Giving unambiguous instructions for the next part of the rehearsal, Eddie says, "Let's count the drummers in, I want to hear just drums, I want to hear every instrument one at a time". The drummers begin playing their rhythm, they play precisely together and do not speed up. Eddie calls out, "4 3 2 1, stop". Providing encouragement, group feedback and reminders about classroom routines, Eddie says, "Good, show me how patiently you can wait while I check another group. It sounds good, doesn't it? It's really in time, that is beautiful." Insisting on silence before they start playing, Eddie waits. "Ready? I want complete quiet for this one. Remember, this is a rehearsal and you're being assessed. I'm the conductor, conductors are bossy, that's me right now."

To summarise, the same four broad teacher roles were observed in the Year 7 lessons in comparison to the Year 10 lessons. Eddie adopted the teacher-as-conductor and teacher-as-instructor roles more frequently to secure participation. This choice was in response to the characteristics of the group: they were less musically experienced and demonstrated more challenging behaviour. Thus, a repertoire or toolbox of teacher roles and associated strategies that characterise teaching for engagement were emerging. I wonder if the trajectory of greater teacher control with the younger age group will continue in Chapter 7 with the Year 5 and 6 students.

6.6 Assessment: The importance of formative assessment

Eddie employed many of the same formative and summative assessment strategies with the Year 7 student as he did with the Year 10 students. Many of the teacher-student interactions in the previous section functioned as formative assessment strategies or assessment *for* learning. Again, Eddie's assessment practices were connected to teacher roles and strategies, and integral to both his practice and student engagement. In contrast to the curriculum for the Year 10 students, the Year 7 curriculum was documented lesson by lesson which included the summative assessments.

6.6.1 Formative assessment

Rehearsing individual parts to scaffold musical progress was a frequently employed formative assessment strategy. Eddie adopted this strategy more frequently with the

Year 7 students than with the Year 10 students. During a research conversation at the end of the 12-bar Blues snapshot, Eddie articulated the ongoing judgements he was making about the extent to which he intervened in the whole-class music making to promote learning. Eddie describes choosing between rotating the students playing the drumkit, offering verbal feedback, or letting the process of music making resolve the difficulties with keeping in time as this quotation indicates:

> Eddie: And Ahmad, the second last drummer, he wasn't quite nailing the drums like the others. That's why I thought I need to have one more crack at this with Ali on the drums or Bryce. And to sit in Ravi's ear a little bit. He was nearly there with the timing… I guess that's where the formative assessment comes in. As a teacher sometimes it's overwhelming how much feedback you can give.
>
> Emily: And sometimes the process of just playing it again will fix things up without having to say anything.
>
> Eddie: Exactly, without having to say too much. And I thought it was useful how I did individual parts first.

Repetition was another formative assessment strategy that supported musical progress. My observation notes state, "Lots of evidence of progress through repetition". Repetition, teacher support, and a focus on improving timing are reflected in the following quotation from Eddie:

> We'll play this two more times. I want you to treat this as your performance. The final time you are going to show me the best of your work over the next two goes. I will support Ravi a bit so we've got the timing right.

When working as a whole class, Eddie used this grouping to provide feedback and encourage progress:

> I find myself giving a lot of group feedback.

Eddie was in control of formative assessment. The following quotation illustrates teacher control so that students are working in their ZPD and approaching cognitive overload:

> I can see what I'm asking you is really pushing you, I can see some people going, I have to get this. It's really hard. Because when you have to make something up and then there's a difference between making something up and playing it once and playing it as a repeated part in a song. It's really hard, so keep trying. Your groove [1 bar ostinato], remember that's what we're working on right now, your groove should be settling, becoming a part of the song.

Questioning was a formative assessment strategy to promote student learning. Seeking a verbal response was rarely observed. Eddie asked questions for the students to respond in writing using mini-whiteboards or Post-it notes. He explained that this ensured everyone contributed rather than only a single student in response to a whole-class question. The feedback in an initiation-response-feedback exchange was often general feedback to the whole class or groups of students.

In summary, Eddie adopted different formative assessment strategies with the less musically experienced Year 7 students and a more interventionist teacher role to promote participation. For example, rehearsing individual parts, repetition, whole-class music making and the teacher in control of formative assessment were strategies seen more frequently with this group.

6.6.2 Summative assessment

Summative assessment (assessment *of* learning) was teacher-controlled and carefully structured following the school policy of a single CAT. Assessment was undertaken at the conclusion of both projects for the semester. The following quotation is from the same lesson as the 12-bar Blues snapshot. Eddie judged student attainment with both the rehearsal process and the final performance as assessment criteria.

> I'm not going to talk much, today is all about you guys playing, we've got lots and lots to do. It's not as simple as me saying play the song and

> we'll just take a result and I'll know what you've done. I need to watch you closely over the next hour. We're going to do a lot of stopping and starting. So you're still going to be assessed on how well your rehearsal techniques are. That includes how patiently you can sit there waiting without interrupting in between things that I say.

Summative assessment was pre-determined in line with the school policy. In conjunction with a tightly documented curriculum, this resulted in a less emergent summative assessment approach than that adopted with the Year 10 students.

6.7 Summary

In comparison to the Year 10 students, a shift in the range of musical activities was evident. The two Year 7 projects were carefully structured and focussed on integrated PCL and performing. In contrast to the Year 10 students, the curriculum was tightly documented, including the timing and design of the summative assessments. Composition to create a fixed work was less frequently observed. The Classroom Workshopping process was again employed. Creativity was evident in the integrated PCL project where students co-constructed the musical content through teacher-guided improvisation.

Further contributing to a portrait of an expert and skilful teacher, the repertoire of teacher roles Eddie adopted shifted with this group of students. The roles were crucial for realising the positive student outcomes. Eddie's musical background and privileging of participation were again evident. His facilitation style changed significantly with the Year 7 students. He primarily chose the teacher-as-conductor and teacher-as-instructor roles which promoted participation and subsequent musical progress for all students. This choice of roles was not unexpected given that Year 10 music was an elective class and choosing music signals a certain level of skill and engagement. Several factors influenced Eddie's choice of roles: the Year 7 students were new to high school, from a range of primary schools and with less musical experience; securing positive behaviour was more challenging with this group and required active management and teacher intervention to sustain. Eddie employed many of the same formative and summative

assessment strategies as he did with the Year 10 students, but with this group, he was more interventionist with careful scaffolding of the music making.

Again, the student response was positive and connected to playing instruments and involvement in music making. In contrast to the Year 10 students, the younger students almost always worked as a whole class to sustain participation. Musical progress was an outcome of participation, disrupting some perceptions (Kim, Song, Lockee & Burton, 2018) that engagement is more about fun than learning. Progress was evident through improvements in playing in time, establishing a strong and steady pulse, playing as an ensemble, listening to and aligning with those playing nearby, and playing fluently. Musical progress was rapid in the Year 7 and Year 10 classes who often worked as a whole-class group facilitated or directed by Eddie. This finding appears to conflict with Green's (2008) research who found that music making in response to teachers' instructions was less enjoyable and resulted in less musical progress. What is not clear is the facilitation or direction style that the teacher adopted in Green's research when they were directing the music making and this may explain the apparent differences.

While the students were generally engaged, engagement challenges were sometimes observed. Indicators of time-out and non-engagement occurred more frequently with the Year 7 students than with any other group. This was attributed to the students being new to high school and coming from a variety of feeder primary schools with varying prior musical experiences. Student-teacher relationships were not established in the way that they were in the primary classes and Year 10 class. The long lesson length also had an impact on sustaining engagement when classroom routines were not as securely established. Non-engagement and time out with the Year 7 students was related to non-participation and taking time to focus and listen when asked.

Student autonomy over instrument choice was evident. The musical content was co-constructed in the Term 3 project and then the students choose to play "Love Runs Out" for their whole-class performance in Term 4. In comparison to the Year 10 students, there was less autonomy over the direction of learning. The discussion now shifts to the primary students and Chris. I wonder if the teacher roles and level of autonomy will be similar to the Year 7 students who are close in age and for whom music is also compulsory, or how they might they differ.

Chapter 7: Year 5/6 emphasising autonomy

This chapter presents findings for the second teacher in the research, Chris, with two composite senior primary classes consisting of Years 5 and 6 students. I begin with a snapshot of Chris' teaching, Into the Deep End with Four-Chord Songs. A curriculum overview of the lessons observed in Term 1 and Term 2 and the student response follows. I then discuss themes and subthemes of engaging teaching that were signalled in the snapshot.

The students were mostly from language backgrounds other than English and many were recent arrivals to Australia. There were contextual factors unique to the primary school that were significant to Chris' practice and the positive student response. In contrast to the Year 7 and Year 10 students, the students had a weekly music lesson. Many of the students had been taught by Chris every week for some years. Chris and the students knew each other well and they had established positive relationships and classroom routines. In the following snapshot, the students are working independently in friendship groups playing a four-chord song of their choice.

7.1 Into the deep end with four-chord songs

> *The primary students walk eagerly into the large music room and sit on the carpet facing Chris' desk. Sitting amongst the students, I hear, "I wish we had music all the time". It is the end of the term, and the last lesson of the Four-Chord Songs project. Chris sits casually and explains that the students are to rehearse their chosen songs, answer reflective questions in their small group, and video-record their answers and performances using an iPad (Figure 28). Although it is the conclusion of the project, there is no expectation of a finished performance. Chris explains:*
>
> *"So, what I want you to do today guys, is keep practising, film yourself, answering a few questions and then perform what you're learning. It doesn't have to be the whole song, it can go for about 30 seconds. It's so I can see where you're up to".*

Figure 28. At the beginning of the lesson, Chris explains that students are to play and record their songs and answer reflective questions.

The students transfer enthusiastically to playing their songs in their friendship groups without any further teacher intervention. They collect three-quarter acoustic guitars, xylophones, djembes, ukuleles, and chord charts. One student, Lara, sits on the floor with a guitar while Chris demonstrates how to play the 12-bar blues chords. He uses power chords[4] and sings "Love Runs Out", the song chosen by her group. Chris points to the fretboard so that Lara has a visual cue of where to put her fingers. Chris watches while Lara begins to play the power chords and rhythm, then she moves off to play with her group.

Soon, a group of three boys are working together, playing the drums, bass and guitar (Figure 29). Moving to the drummer, Chris asks, "Show me what you can do". Using brushes, Liam attempts a drumbeat. Chris expertly and intuitively diagnoses and problem solves. Standing next to the drumkit, he provides musical support by hitting the cymbal and singing. Chris gestures for Liam to move over and then begins playing the drums. He models a simplified drumbeat, the bass drum on beat 1 and 3, with the snare drum on beat 2 and 4. Chris sings the riff to

[4] Power chords are triads without a third commonly played on guitar in many styles of rock music

"Love Yourself" along with the drumbeat, demonstrating how the parts fit together. Chris explains, "I want you to play this on the bass drum".

Figure 29. Chris plays alongside two students to support their music making.

In the corner of the room a group of boys are holding ukuleles and sitting quietly in their group. They appear stuck, finding it difficult to discuss how they might begin playing their chosen song, "Riptide" by Vance Joy. One student practises the strumming pattern for the first A minor chord; he starts and stops several times without being able to move to the second chord.

Around the room, other groups are working industriously on different songs. In one corner a group of girls are also playing "Love Yourself" by Justin Bieber (Figure 30). They are sitting in a circle, oblivious to the other students in the class. They are concentrating hard. Two girls playing the ukulele are focussing intently on each other's fingers. They stop and briefly discuss what went wrong. One student, taking on the teacher role, says, "Again? Everyone OK? Ready? 1, 2, 1 2 3 4", and they begin playing again. Suddenly, Chris says, "Quick, pack up and line up, it is time to go". Both the students and Chris have been so engrossed in the music making, they have lost track of time.

Figure 30. Group of girls playing "Love Yourself" are concentrating hard on fitting the chords and riff together.

This lesson was the final music class for Term 2. The Into the Deep End snapshot illustrates an engaging classroom music experience for the students. One group in particular signified an indicator of deep engagement, losing track of time, and also that they have developed effective group learning skills. The role of the teacher that Chris adopted involved setting the general trajectory of the lesson, standing back, and then acting as a musical model and resource. This role allowed the students to experience most principles of the "into the deep end" (Green, 2008, p. 23) process (Figure 31). The students worked in friendship groups, chose the music within the parameters of four-chord songs, learning was aural/oral/visual, performing, composing and listening were integrated to create cover versions, and the learning process was student-directed, serendipitous and non-linear. Extensive student autonomy over the direction of learning contrasts with that of the Year 7 and Year 10 classes in Chapters 5 and 6. This approach successfully engaged many of the students, although it presented some challenges for group learning skills too. Unique to the primary students was recording themselves playing their chosen song on the iPad and answering reflective questions.

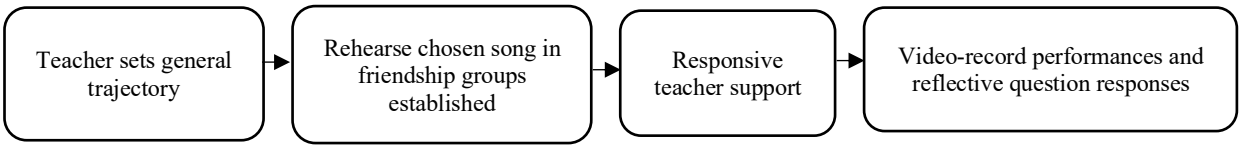


Figure 31. Into the deep end process observed.

7.2 Curriculum overview

An overview of the Terms 1 and 2 curriculum is presented and analysed using the key music curricular activities of performing, improvising, composing, listening, and integrated PCL. A brief description and example of each activity is provided for reference in Table 15. Later, the activities encountered are analysed in greater detail.

Table 15

Characteristics of musical activities observed that comprise the curriculum

Musical activity	Characteristics	Year 5/6 Example(s)
Performance	Replicating and recreating the work of others	Recreating a 12-bar blues shuffle pattern and applying this to lyrics from 50s rock and roll songs
Performance-focussed PCL	Making something their own	Creating cover versions of four-chord songs that use the I V vi IV progression
Improvisation	Spontaneous musical expression, realised in real time	Improvising using A minor pentatonic scale
Listening	Performing-listening during music making	Listening and adjusting in response to what was heard during music making
	Audience-listening	Responding in audience to live or recorded music: selecting songs to play for the projects
Responding	Verbal or written response to live or recorded music or the music making process	Responding through video-recorded verbal reflection

The curriculum was again structured in a project-based learning approach with approximately one project per term, each emphasising a different musical activity (colour-coded in Table 16). Performing was the focus of the 12-bar blues and 1950s rock and roll project. Integrated PCL with a performance emphasis was the focus of the second project, creating cover versions of four-chord songs. The Into the Deep End snapshot is taken from the final lesson of this project. Listening and responding

activities using verbal reflections recorded on the iPads were unique to the primary classes and these reflections were undertaken at the conclusion of both projects.

Table 16

Primary music projects and main focus

Project	Main focus	No of lessons
12-bar Blues and 50s Rock and Roll	Performing	7 lessons
	Responding (verbal)	2 lessons
Four-chord Songs	Integrated performing and composing	10 lessons
	Responding (verbal)	2 lessons

The curriculum structure was similar to the Year 7 and Year 10 music lessons, which also involved one project per term. A significant difference is the much shorter lesson length of 45-minutes for the primary students, which predominantly resulted in one musical activity per lesson. Despite the brevity of the lessons, there was still an unhurried sense of time as the projects proceeded over nine weeks. This pace allowed the students to become deeply involved in the music making. Across the two classes of primary students, I observed 22 music classes: four lessons in Term 1 and 18 of 22 lessons for two classes in Term 2. The lessons I observed, when they occurred, and the focus activity are presented in Table 17.

Table 17

Distribution of project strands across Terms 1 and 2

Monday	Tuesday	Wednesday	Thursday	Friday
22 Feb	23	24	25	26
29	1 March	2	3	4
7	8	9	10	11
14	15	16	17	18
21	22	23	24	25
School holidays				

28 *4*	*29* *5*	*30* *6*	*31* *7*	*1 April* *8*
11	12 (2 lessons)	13	14	15
18	19 (2 lessons)	20	21	22
25	26 (2 lessons)	27	28	29
2 May	3 (2 lessons)	4	5	6
9	10	11	12	13
16	17 (2 lessons)	18	19	20
23	24	25	26	27
30	31	1 June	2	3
6	7	8	9	10
13	14	15	16	17
20	21	22	23	24

Note. Colour-coding represents projects outlined in Table 16 above.

There was a focus on, and a balance between, performing and integrated PCL across the two terms (Table 18). A smaller variety of musical activities were undertaken in comparison to the high school students. Typically, each 45-minute lesson involved a single activity, whereas, during the final two lessons of each project the students undertook multiple activities. Some groups recorded their verbal reflections while other groups continued with their rehearsing. Table 18 represents the amount of time devoted to each activity across the lessons I observed.

Table 18

Frequency of activities observed

		Integrated performing and composing	Performing	Composing	Listening	Responding
Year 5/6	22 lessons	420mins	465mins	0	45mins	60mins
	990 minutes	42%	47%		5%	6%

7.3 Student response

Consistent with the Year 10 and Year 7 lessons, the positive student response was associated with involvement in music making, playing instruments with friends, and the music curricular activities encountered. As for the older students, engagement was evidenced by enjoyment, confidence, concentration and participation. In contrast, there were occasional instances of non-engagement related to participation for some students and this was connected with group learning challenges. The rate of musical progress also differed connected to frequently working in small groups and the necessity to concurrently develop group learning skills.

The students spent most of their lesson time involved in music making, playing instruments, and playing with friends. Comparable to the Year 10 and Year 7 students, music making was connected with enjoyment evidenced through observation of facial expressions, bodily engagement, and focus-group comments. Typical responses to a question about how much they enjoyed music were playing instruments and playing with friends:

> I enjoyed it a lot because we got to play the drums and learn guitar and piano.
>
> Loved it a lot, five stars.
>
> It was so fun this term because I got to play with this group.

The students were confident musical contributors which was an indicator of engagement. In comparison to the Year 7 and Year 10 students, sometimes their verbal contributions were restricted. This was noticeable in whole-class discussions, small-group interactions, and the boys in the Four-Chord Songs snapshot who sat quietly and waited for Chris. For some students, communication challenges were connected with their language backgrounds and developing speaking skills which Chris articulated in an interview:

> Emily: They are confident that they'll take risks, but some of them are struggling verbally and it's their literacy isn't it and the diverse language backgrounds?
>
> Chris: Pretty much. Through that, they're using their own way of communicating, but it's not at a level that everyone would understand. And that's what they need to do, to communicate their meaning to everyone else, not just their mates but there's a willingness and confidence to contribute.

Concentration was striking in the upper primary classes. The combination of a younger age group, the open classroom environment, and the students working in friendship groups for extended periods could potentially lead to students becoming distracted and wandering around the room. Instead, the students remained with their groups and worked independently. Although I sometimes observed students being off task (not participating), they did not interfere with other groups. During an interview with Chris, it became clear this behaviour was not accidental and had been established over time. He had focussed on building relationships and classroom routines.

> Emily: These guys can concentrate for a whole lesson… It's an open space and they don't wander between groups. I've never seen you remind them of that, it's routine.
>
> Chris: That's a big thing with being able to build that relationship with them. I've been with them for three years now. That's a big thing because obviously, I spent a long time getting kids not to wander around the room.

Eye contact was indicative of concentration, and it occurred during the visual, oral, and aural learning processes that permeated much of the group music making. It occurred in both small- and large-group situations. In small groups, clear eye contact was associated with being on task and consequently making good progress in rehearsing music. For example, in the snapshot a group unconsciously sat close, leaned in, and used their bodies to focus inwards. This body language supported a high level of on-task behaviour by blocking out other distractions in the room and ensured the students could really hear and see each other's playing. Conversely, an absence of eye contact or sitting apart was an indicator of low- or non-engagement.

Listening attentively to the teacher's instructions was also indicative of concentration and was universal. I saw no corrective behaviour management strategies being employed to gain or regain the students' attention. As soon as the students entered the room, they sat down and were looking at Chris, listening closely, waiting eagerly for the lesson to begin. Classroom routines to enter the room and support this taking-in engagement were securely established. Attentive listening was similar to the Year 10 students. This was quite different to the Year 7 students who required active classroom management to sustain focus at the beginning of lessons.

Participation in music making was a behavioural indicator of on-task engagement. During small-group work, this was evident by students playing instruments or discussing the music making process. Deep engagement indicators were observed for some groups. For example, the group of girls playing "Love Yourself" in the snapshot sustained concentration to the point of losing track of time. Related to participation was transferring enthusiastically and readily becoming focussed on a new task. Transferring rapidly is reflected in the Four-Chord Song snapshot and the following observation:

> Everyone moves off, and they are quick and enthusiastic to transfer to the new activity. The students can collect instruments and form the groups they have been working in without teacher involvement.

Participation in small-group music making was also the area of greatest difficulty for some students. When non-engagement occurred, it was not disruptive and was associated with a lack of understanding and restricted group learning skills. Sitting,

looking around, and waiting for the teacher to help was indicative. Struggles with participation were most apparent in the primary classes because they worked in friendship groups for extended periods of time. Chris explained in an interview that group learning skills developed slowly to build independence:

> That is a lot of the struggle, getting them to stay on task and focussed. It's not that they are off-task, they've still got an instrument in their hand. They wait for me to come over because they know I'm coming over. But by Term 4, those kids are at a point where they can independently do stuff. And that's the big thing I push, that independent student-led learning stuff.

There were occasional instances of a mismatch between enjoyment and participation. The students were overwhelmingly positive about music lessons in the focus groups. However, for some students, they were occasionally off-task in music making and musical progress was slow. There was one memorable occasion where I watched a student do very little music making for 20-minutes, and then I interviewed his group. He told me how much they loved music and how well their group worked together.

Connected to participation and on-task engagement was musical progress, which was slower in student-directed friendship groups. When Chris led whole-class skill-building workshops, progress was visible within a single lesson. The student-directed learning and autonomy over the direction of learning that small-group work supports were prioritised by Chris. This challenged students to develop and make progress in group learning skills as well as musical skills. Participation and musical progress were therefore associated with teacher choices about student grouping as well as being a response of the students.

7.4 Involvement in music making

Consistent with the high school classes, involvement in music making was the focus of lessons and key to the positive response of the students. The project-based learning curriculum structure was analysed according to the music curricular activities of performing, improvising, composing, listening, and integrated PCL. In general, there was a performing emphasis and each project began with teacher-led whole-class

workshops to build instrument skills and knowledge of the particular chords required. This section examines how the primary students experienced these activities.

The first project for the year was 1950s Rock and Roll which I interpreted as performing. Firstly, the students learnt to play a simplified 12-bar blues chord progression in A, a blues shuffle pattern. Once the students were fairly secure playing the 12-bar blues chords, they chose a 1950s Rock and Roll song and added lyrics to the chordal backing and increased the tempo. The addition of singing was the final lesson for the project.

The project was carefully sequenced and scaffolded by Chris. The first lesson I observed involved a whole-class guitar workshop focussed on playing the shuffle pattern (Figure 32). Chris had placed coloured dots on the guitar so that students could play the root and fifth of each chord beginning on A, D, and E, following the 12-bar blues chord changes. Chris began by demonstrating on a guitar and then moved around the room offering support. Working in pairs and sharing a guitar, the students helped each other and took turns to play the shuffle pattern.

Figure 32. Notation and guitar tab of blues shuffle pattern in A.

Over the next few lessons, students moved to whole-class workshops on other instruments such as ukulele and xylophone. Then, they moved from everyone playing the same instruments to different instruments. Eventually, the students played the 12-bar blues chords in groups of three with guitar, ukulele, and a bass part on xylophone, keyboard, or bass guitar. Each stage was carefully scaffolded, beginning with a demonstration, clear instructions, and then working independently.

The Into the Deep End snapshot involved the students working in friendship groups to play a four-chord song of their choice. Four-chord songs were made famous by the Axis of Awesome, an Australian musical comedy group, who made a medley of 36 songs that use the same I V vi IV chord progression (see www.youtube.com). Creating a cover version meant that I interpreted this activity as integrated PCL with an emphasis on performing. Rather than throwing the students into the deep end as Green (2008) describes, Chris scaffolded the musical skills for the small-group work in a four-stage process. He began the project with whole-class workshops of the four chords. The first

stage was using like instruments such as guitars. Second, students would work in small groups of like instruments using ukuleles, guitars, keyboards and xylophones. Then, students would work with different instruments as a whole class before working in small friendship groups on different instruments of their choice. Chris created simple lead sheets (Figure 33), with chords symbols and chord diagrams to provide a visual prompt and transposed the songs to C major. This scaffolding is a significant teacher intervention in comparison to a student-directed approach of Green (2008).

Figure 33. Sample lead sheet "Love Yourself".

I interpreted the Four-Chord Songs project as performance-focussed integrated PCL because creating cover versions involved greater creativity than the '50s Rock and Roll project. The earlier project involved adding lyrics to a chord progression that the primary students had been systematically taught including which part to play on which instrument. The '50s Rock and Roll performance project scaffolded the Four-Chord Songs project through promoting understanding of knowledge about typical parts (chords, bass line, drum part, and lyrics) in a popular song and instruments in a rock band.

The available instruments were significant to the engagement response and these were different from the secondary school classes. Orff xylophones were frequently used, as

was the class set of ukuleles. The large bars with engraved letters of the Orff xylophones and four strings of the ukuleles were accessible for the fine motor and cognitive skills of the younger primary students. Acoustic guitars and other acoustic instruments were necessary for overall volume because the students mainly worked in the same classroom. Electric guitar, keyboard, and bass guitar were used sparingly, usually towards the end of the project when students were more confident with what they were playing. Similarly, djembes and tambourines frequently substituted for a drum kit, with groups taking turns on the "proper" drumkit.

Singing occurred naturally and was integrated into both the performing and integrated PCL projects. There was some whole-class singing when students selected songs to play for both the '50s Rock and Roll project and the Four-Chord Songs project. Once they moved to small groups, the students readily volunteered to be the singer or singers in their groups. At the conclusion of the '50s Rock and Roll project, there were plenty of willing singers. The students were not familiar with the songs and there was not much time, so Chris led the singing. In the Four-Chord Songs project, many of the students sang, willingly and without self-consciousness, and some were able to sing and play simultaneously. Multiple factors promoted this singing culture: The students chose the song, the music was familiar, and singing was in a group and not for the whole class. This singing culture contrasts with the high school students who sang less.

Listening during music making was the most common form of listening observed. Performing-listening involved the students making judgements about their playing and adapting in response to what they heard. This listening and adapting occurred musically rather than verbally and therefore was tacit. More intentional listening occurred when the students selected songs to play for both projects.

A responding activity occurred at the conclusion of both projects which was unique to the primary classes. Chris described the process for the reflection in the Four-Chord Songs snapshot when he instructed the students to film themselves answering questions and performing part of their song. He devised the following prompts:

1. How well have you worked this term? (More than a one word answer)

2. What four chord song did you choose? And what order are the chords in? (List them)

3. What would you do better if you did this task again?

4. Tell me what you know about the four-chord song and any extra details about your chosen song.

An example of a student response that addresses the first question gave an overall numerical evaluation with supporting reasons of assigning instruments and the group rehearsal process.

> Really well, like an 8 out of 10. Because our sorting of instruments, who is0 on the instruments was not very [good]. And our practising wasn't really the best. Um, because we kept mixing up who's playing what.

In the lessons I observed, improvisation and composition occurred infrequently. Once during a 12-bar blues workshop, Chris removed the bars of the xylophone leaving an A minor pentatonic scale (A C D E G) for the students to improvise with over the chords. Composition formed the basis of the project in Term 3 following my observations. Students undertook informal composing of four-chord songs in groups, building on their work in Term 2. The singular focus of each project on performing and performance-focussed integrated PCL respectively had implications for creativity. There was a certain amount of creativity in the integrated PCL activity but not the same degree of novelty and originality as evident in an improvising or composing activity. The music curricular activities of performing, composing and listening were generally covered in-depth rather than being integrated and constantly revisited in a learning spiral.

7.4.1 Developing musical knowledge through verbal reflection

Encounters with musical knowledge about the elements of music, staff notation and music theory (scales and chords) were much less a focus of Chris' classroom than Eddie's. Chris' approach to musical knowledge was through exposure and subsequent reflection rather than explicit teaching. For the primary students, verbal responses using everyday language were more appropriate than introducing a technical vocabulary they

were unable to manage. Opportunities to develop language to discuss music were mostly incidental and integrated naturally into lessons. The students were exposed to technical language through unconscious and conscious modelling of it by Chris during explanations and discussions. I observed the students gradually acquiring technical music language in a haphazard, serendipitous manner through exposure. While Chris made regular use of technical language, he often provided a simultaneous musical model, either singing or playing an instrument. While students were not necessarily able to explain what a term such as "chord" meant, they were familiar with the term and demonstrated understanding through playing chords. They knew more than they could explain. I only observed one lesson focussed on explicitly developing knowledge of the elements of music through a short teacher-directed question and answer activity.

The verbal reflection activity discussed in the snapshot had an intentional focus on developing musical knowledge. The reflection was verbal rather than written in response to the whole-school literacy policy requiring music and the other specialist subjects to develop speaking and listening skills. At the end of the unit, students were asked to film their verbal group reflection. The task was a language-focussed task primarily asking for a response using everyday language. Technical music vocabulary was included by asking the students to name and explain chords. The activity was teacher-directed as the teacher devised the questions and the focus was on talking about music, suggesting a learning *to* orientation. Verbal reflection was a valuable strategy for developing language to talk about music and avoided the engagement challenges connected with written tasks that some of the Year 7 and Year 10 students experienced.

Verbal reflection promoted understanding by moving beyond experience to the underlying music theory concepts using the principle of sound before sign. By playing the four chords of I V vi IV, the students had experienced the concept of harmony. Chris hoped the students might then explore four-chord songs at home. This occurred when some students discussed looking up songs they liked on YouTube that used the same chords. This home learning occurred serendipitously rather than in a systematic, planned way. This is an example of thinking broadly about their music making, and making connections between school music and out-of-school music, potentially fostering lifelong learning for some students.

7.5 Autonomy and student choice

The primary students mostly worked in small friendship groups and this supported significant autonomy over the direction of learning. The emphasis on this grouping contrasted with the secondary school classes. The Four-Chord Songs snapshot signalled that the students had autonomy over the formation of their group, the musical content, and the direction of learning. Students chose a four-chord song from a selection identified by Chris. The songs in the Axis of Awesome medley were a starting point, however, the medley is from 2009 and many of the songs were unfamiliar. Chris had identified additional songs and parts of songs that used the same four chords (I V vi IV) although not necessarily in that order. These songs were recent, known to the students, and reflected their interests. The songs included "Love Yourself" by Justin Bieber, "Riptide" by Vance Joy, "Counting Stars" by One Republic and "Love Runs Out" by One Republic. Some students selected songs from outside the list and Chris accommodated these student choices by arranging the music.

The musical content of the lessons I observed was both familiar and unfamiliar to the students and like the high school lessons, it fell within the broad Anglo-American popular music tradition. When I first met Chris, there were the beginnings of a broader and more diverse repertoire in early Term 1 lessons which I did not observe. He mentioned that he was beginning an intercultural music unit using the musical traditions of the students' cultural backgrounds as a starting point. He asked the students to go home and ask their parents about their home musical cultures. After two lessons, this unit was replaced by another music teacher with '50s rock and roll, musical content that had little connection to the students' lives. During the few lessons that the students had explored intercultural music, Chris told me the story of one boy recently arrived from Afghanistan who had gone home and returned with drawings and detailed explanations from his father about one of the instruments they used to have in their home. This was a powerful example of building connections between school music and music in the home and acknowledging students' multiple musical identities. Chris planned to undertake the intercultural music unit later in 2016. Chris was comfortable exploring intercultural music as a result of his undergraduate music degree at Box Hill TAFE where he explored several musical traditions through performance such as Balinese gamelan,

South Indian classical music, and West African drumming. These experiences gave him confidence to explore diverse musical traditions with his students. For instance, Chris was willing to tackle Afghan music because he identified similar musical features in Indian music.

The students predominantly worked in small friendship groups and this grouping enabled autonomy over the direction of learning. There were occasional issues with friendship groups in the two classes, and these were mostly related to finalising song choice. Chris would unobtrusively intervene to mediate and, as a last resort, restructure group formation when necessary. Teacher choices about student grouping were connected to teacher values. Chris prized building independent learning-to-learn skills to facilitate lifelong learning and was prepared to give students a significant amount of time to problem solve for themselves, as suggested by this quotation:

> I do a lot of tough love with those kids. My end goal is for them to be able to pick up this and go, I know what to do. They read a chord and they go, sweet. I'm giving them the skills to go on to the internet and look up a tab and go this is how I do it.

7.6 Repertoire of teacher roles: A focus on the teacher-as-popular-musician

The four teacher roles that Chris enacted are consistent with Eddie in Chapters 5 and 6. Chris epitomised the teacher-as-popular musician role, throughout the lessons he was constantly playing for, and alongside, the students on a variety of instruments. The teacher-as-popular-musician permeated all his teaching including his preparation. In contrast to Eddie and the Year 7 students, Chris mostly adopted the teacher-as-facilitator rather than the teacher-as-instructor role. This was an interesting change in the trend emerging in the Chapters 5 and 6 with more teacher control with younger students. The Four-Chord Song snapshot reflects the teacher-as-popular musician and teacher-as-facilitator role. A shift in roles across the semester and each project occurred. Chris began Term 1 with teacher-led workshops then shifted to the teacher-as-facilitator role. Term 2 commenced in the same manner but the shift to the teacher-as-facilitator occurred more rapidly.

7.6.1 Teacher as-popular-musician

Chris consistently played with and for the students in music lessons, his musical background was fundamental to his classroom practice alongside his responsive facilitation style. Characteristics of participatory music making were also evident such as no audience/artist distinction, with everyone involved in a performance role including the teacher. Chris was a prolific composer, he was completing a song-a-day challenge during 2016, uploading 365 songs to his YouTube channel for the year. Some of these songs he used in the classroom, particularly with younger students.

Chris adopted similar strategies in the teacher-as-popular-musician role to Eddie, which included arranging, feedback through playing, modelling, and providing support by playing and singing alongside the students. By contrast with Eddie was the frequency with which he adopted this role. In the following vignette, Chris responds musically and verbally to facilitate student song choice.

> *A group of students approach Chris. Heide asks, "Can we do 'Count on Me'?" Finding a way to support this request even though it is outside the parameters of the project, Chris responds, "'Count on Me' doesn't have four chords, but we'll see. I'll write it out a little bit for you". Melanie suggests another song, "Or 'Counting Stars'?". Guiding the choice to this more suitable song, Chris responds enthusiastically: "'Counting Stars' is easy, you can do that one". He immediately launches into an explanation and demonstration. He plays a simple pattern on the djembe, crotchets on beats 1 and 3 and adds a tambourine on beats 2 and 4. "So like that and then someone might have a guitar". Chris begins playing a broken chord pattern that follows the four chords on guitar (Figure 34). He continues playing guitar and brings in the drum part vocally. "And the drums might go, boom tss boom tss". He explains to Heide, "you hit this one. 1 2 3 4". Heide begins playing the pattern backwards with the tambourine on beats 1 and 3 and the djembe on beats 2 and 4. Chris instantly diagnoses and problems solves, "other way round, one more time". Continuing to play and encouraging Heide to keep repeating the pattern until she feels it in the correct place, Chris says, "Keep that going, get the idea?" With Heide playing the djembe and tambourine, Chris*

adds in the broken chord guitar part and begins to sing, "Lately I've been, I've been losing sleep. Dreaming about the things that we could be, but…".

Figure 34. "Counting Stars" djembe/tambourine, guitar, and vocal line.

Musical feedback often occurred through a combination of playing with the students, calling out chord changes, and singing so that the students could follow the form (structure) of the song. The modelling and explanation of "Counting Stars" in the vignette is an example of this feedback. Singing was another intentional feedback strategy, highlighted in the following comment by Rob:

> I think one of the things that really helps with that is the fact that I sing and play for them as well. It is one of my big strategies.

Arranging skills were characteristic of the teacher-as-popular-musician role, and the spontaneous manner in which Chris did this was unique to him. Chris was skilful at simplifying a song so that it still sounded "good" or authentic. In the vignette above, from a suggestion of a song by a student, Chris was able to spontaneously arrange the drum part using djembe and tambourine, demonstrate a simplified guitar part, and then add the vocals, providing an instant arrangement (Figure 34).

7.6.2 Teacher-as-facilitator

Although Chris had a distinct facilitation style, he adopted many similar strategies to Eddie, which included: working with small groups, setting the broad direction of learning, standing back, intervening in a responsive manner, and building positive relationships with students. An early lesson in the Four-Chord Song project illustrates how Chris enacted this teacher role. In the following quotation, Chris asks which groups have not chosen a song, makes suggestions, and offers help.

> All right, so hands up who has already chosen a song? Right, awesome I like the sound of that. Hands up if you are unsure of what you are doing still? It is OK if you're not [sure]. Tell me what you need help with. Is it song choice? Do a song you like to start with, think about what kind of music you like to listen to as well. I'll show you a few songs that might help.

Knowing when to step back and when to intervene with the overarching goal of building student capacity to be their own teachers required sensitivity and judgement. This choice was further complicated by the tendency towards dependence of the younger age group. Later in the same lesson as the quotation above, Chris moved around the different groups, working with each one to assist them to learn their chosen song. Given the option, the students would have Chris play with them all the time. Chris' interactions with one group who had not been able to choose a song consisted of offering support and making suggestions without assuming the decision making:

> Chris: So think. There's only so much help I can give you.
>
> Student[5]: You should do that.
>
> Chris: No, I don't want to.
>
> Student: You can choose a song for us, we have no idea what to do.
>
> Chris: OK, four-chord songs. Have a look through these. Someone asked me if they can do "Sorry". That's not the best song, it's got lots of electronic stuff, the instruments that we've got in here won't let it happen. But what I found, YouTube is awesome. All you do is type "Sorry acoustic" and you will get like a thousand things.

Another example of standing back occurred when a group all chose to play non-melodic percussion. Chris chose not to intervene. To me, he commented, "It's their choice, they had very different instruments last week, but it is their choice". Throughout the lessons, Chris exhibited a relaxed, caring, and encouraging approach in his interactions, illustrated in the following quotation:

> Who's in your group? Is Shereen using a uke? Is Mila going to sing? I just heard your voice, it sounds gorgeous. I'd love it if you could sing.

Chris and Eddie had distinct facilitation styles. Eddie tended to get the students playing quickly and immediately do a quick circuit of the room. In contrast, Chris first encouraged all the students to begin playing without intervening. He would stand back by observing from his chair for five minutes to encourage independence. He would answer questions and help with resources, such as creating lead sheets, all while sitting down. Chris explained he stood back and allowed wait time to encourage independence.

> I see a group like that [stuck] and they don't have a sheet of music and they don't have instruments. But I'll give them that wait time. Give them a little bit of wait time, see what they get. It's asking them a question and giving them three minutes. And go over to them fifteen

[5] Where the speaker is identified as "student", it was not possible to identify who was speaking due the size of the focus groups which were up to seven students.

> minutes later and go, well guys, what did I ask you to do? And start to prompt then.

Chris would then spend quite a long time, perhaps 10 or 15 minutes with a single group. This time is a significant portion of a 45-minute lesson. Chris would give detailed feedback and play alongside the students to help them learn the song or further refine their music making.

Chris' choice of which groups to work with contrasted with Eddie. Usually, he worked with the most musically experienced students first. The intention was these students then became expert learners and helped others. In an interview, Chris described the most musically capable students taking on the teacher role with other groups in their class and with junior classes.

> I use those kids as experts, so in the end, once they are confident enough, I get them to start teaching other kids. They do their stuff and then they start to disperse and go into the other groups. And they suddenly become the guy to talk to when I need to play the guitar, the guy I need to talk to, to play the drums. The girl I need to talk to for lyrics and to play the song. I also bring kids out of class, and into my junior or middle classes. And they get such a kick out of it. They are the authority.

Some students noticed Chris chose to work with the musically experienced students first. One group who did not get a great deal of teacher attention were critical of this in a focus group.

> Heide: The role that Mr Barnard took this term? What did he do? He did nothing, he did nothing. He told us how to play the piano. He did everything for them. Everyone else had absolutely no help.
>
> Emily: So he didn't help you with your singing?
>
> Heide: Na, he was just like, everyone go start, you where all the stuff is, you know where all the instruments are, you can just go start.

The teacher-as-facilitator role extended to a responsive approach to planning made possible by being the only music teacher with composite classes and repeat lessons. Students were taught in composite Foundation, Junior (Years 1 and 2), Middle (Years 3 and 4), and Senior (Years 5 and 6). In an interview, Chris reflected that unit and lesson planning were emergent and undertaken week by week, in response to student needs rather than pre-determined.

> Emily: Your planning seems really in response to what is occurring in class.
>
> Chris: Yep, it's points of need.
>
> Emily: And it is emerging rather than pre-determined. It's not, this is what we're doing, it's Week 3.
>
> Chris: I tried to do that when I started teaching. But it felt really stagnant or stale. And I understand the point, that you have to have your stuff fleshed out and where you want to go. I've got my end goal in my head, and it doesn't matter what happens in between. They might go in a really different direction to this end goal.

At the time of the research Chris was composing prolifically, and his planning was embedded in his personal music practice.

> My planning is my playing. Doing this song-a-day thing, I'll write stuff and I'll arrange stuff and I go, oh that sounded really good. Sometimes I'll know what sounds good to put in songs and sometimes I'll experiment and that experimentation leads to, oh I could do that with the kids.

7.6.3 Teacher-as-instructor

Chris rarely adopted the teacher-as-instructor role because he was usually playing, either modelling or playing alongside the students. When he took a teacher-directed approach, I interpreted this as the teacher-as-conductor in conjunction with the teacher-as-popular-musician roles.

7.6.4 Teacher-as-conductor

Chris sometimes adopted a teacher-as-conductor role. For example, in the whole-class workshops at the beginning of each project Chris used a teacher-directed approach to teach the chords and instrument skills. He scaffolded student grouping and instrument selection in a four-stage process as described above in Section 7.4.

Chris adjusted the student-directed approach further for younger year levels by scaffolding musical skills for longer using the same teacher-as-conductor role and a gradual release of responsibility. Chris explained his strategies included whole-class, teacher-directed workshops and differentiation by resource by starting on xylophones before moving to ukuleles.

> I don't see the age thing as a problem [for a student-directed approach and working in friendship groups]. Just I need to scaffold it more. So a little bit more instruction. So with seniors, I'm able to do five minutes of group work altogether. And say this is what we're going to do. And do simple, explicit teaching. With 3/4s, I do a little bit longer. We do a little bit more classroom work altogether and classroom songs. But in the same vein. So again, they are doing "Love Yourself". You've got kids doing xylophones and ukuleles and singers. They just learn the verse for xylophone and then just the chorus for ukulele and then build it up from there.

Teacher choices about pace significantly influenced which teacher role to adopt. Chris saw these students every week and was not constrained by a single semester of music across Year 7 and Year 8 nor subsequent elective choice. In general, Chris gave the students extensive time to learn at a comfortable pace, although there was some internal conflict as suggested by the following quotation.

> I'm at odds with that, I love doing this, but obviously I want to keep going with this and get further and quicker but I also understand that you do need to give kids that amount of time. I spent four years playing three notes on a guitar before I got excited and kept going.

7.6.5 Developing group learning skills

Developing group learning skills and students taking on the role of the teacher were crucial in a classroom characterised by frequently working in friendship groups. As mentioned in the student response section, group learning was where I observed the greatest variation in engagement. For groups functioning optimally, students were able to maximise both participation and autonomy and they thrived, making noticeable musical progress. For students who were having group learning difficulties, participation in music making was more challenging, and consequently progress was slower, although enjoyment was still evident.

The student or students taking on the role of the teacher in small-group situations represented instances of group learning that were ideal. To take on the teacher role, students used visual, verbal and aural processes. Unlike the Year 10 students, the younger students relied on verbal communication to take on the role of the teacher. Particularly for the student making suggestions and adopting the teacher role, engagement was high. Indicators of optimal group learning included peer-teaching, students emerging as leaders in group situations, and group problem-solving. These indicators are illustrated in the following observation.

> There is lots of aural, oral, visual peer teaching occurring. Two girls playing the ukulele are looking at each other's fingers to check they are playing accurately. One of the girls has taken on a leadership role and I can hear her organising where the group should rehearse from in the song and counting in. Another group of girls have sustained concentration all lesson. They are strong communicators and their group is functioning optimally: they can talk to each other to solve musical problems and rehearse their chosen four-chord song.

In a focus group, two students described how they helped each other with singing and the chords in the Four-Chord Songs project.

> Marie: I helped by singing and we helped each other. Who helped Anouska? Me, Marie.

Anouska: She helped me because she did the chords.

The areas of group learning that I observed the students having the greatest difficulty with were staying on task and continuing to play once Chris was not working directly with their group. In a focus group, one group articulated the challenge of staying on task:

Emily: Was there anything you found hard about working in a small group?

Students: Not really. Yes, concentration. Yeah, concentrating. Mucking around. Staying on track.

In addition to staying on task, co-operation, negotiation and communication skills were sometimes challenging. Problem-solving and conflict resolution were key skills. One group recounted a complicated negotiation in deciding who would play which instrument.

Emily: So how did you all work out which instrument to play? Was that something you had to discuss?

Student: No we called dibs

Emily: And how did everyone feel about that?

Student: Pretty good [laughter], so some people did not agree.

Emily: How did you work out how to deal with that?

Student: Swap with each other.

Emily: How did you choose what song to do?

Student: We found it pretty hard and especially with Ikan and Fadi, they were having difficulties with bass and drums.

Student: I was bass first.

Some of the students were negative about the difficulties they had experienced with group learning skills.

Emily: How well did your group work together?

Student: Not that well.

Student: Terrible.

Student: Bad.

Student: Very very bad.

Student: The girls did good.

Student: Yeah, only the girls did good.

Student: And Mick.

Student: Because the boys did nothing.

Student: Yeah and they didn't except for Mick.

Student: It's just Ikan who did nothing.

Student: Sometimes it gets a little bit out of control.

Student: Emily: What did you find hard about working together?

Student: Listening because it is a big group.

Choosing a song was challenging for some groups. One solution was choosing a song no one wanted to play.

Emily: What did you enjoy least about music this term?

Student: Arguing, yeah arguing.

Emily: What were you arguing about?

Student: The songs.

Emily: So was choosing quite hard?

> Student: Yeah, people wanted to do something and then people wanted to do something else. We just went with the song that really no one chose. And it was easier on the piano but it was hard to sing and hard on the guitar.

Chris used several strategies to support group learning. Suggesting instruments to include in the group was one strategy. For example, in the 12-bar blues, Chris stated that groups required a drummer, guitarist and bass (guitar or xylophone) in each group. Acting as a musical model and resource by modelling and playing alongside the students was another strategy. Sometimes Chris would explicitly teach group learning skills by asking a student to count in. Otherwise group learning skills were learnt through exposure and providing the students with opportunities to work in small groups. Slowly, over time, group learning skills improved. The following is taken from my observation notes of a drummer leading a rehearsal and counting in later in Term 2.

> The group in the middle has got going. The drummer counts in, "Ready, set-tee, go". They play briefly then it falls apart. The drummer says, "OK, let's actually do it now". He counts in on the hi-hat, "1 2 3 4". The drummer continues leading the group and stops everyone when he makes a mistake. "OK OK stop, I stuffed up".

Chris also noticed an improvement over time, describing how some students were now able to attempt group activities:

> Those two groups of boys, probably last term they were completely different. I remember them from last term and Zane and David and those kids just looked at me like I was stupid. They had no idea what was going on. But all of a sudden some of these kids are actually picking up a ukulele, picking up an instrument, giving it a go and doing stuff.

Chris' preferred strategy for supporting group learning was working directly with the group as a musical model and resource. Chris tended to work with groups for quite long periods of time, rather than doing a quick circuit of the room as Eddie did. He found this strategy improved music learning quickly as suggested by the following quotation.

> That's why I like the one-to-one stuff, I do it in a class easily enough and get people doing things. And I can monitor it, this is working, this is working, but ultimately if I'm getting that one-on-one with a group, I can pinpoint [what the problems are] and focus so much more easily. That's just my style of teaching as well.

Interestingly, Chris did not use a performance for the class as an accountability strategy to support group learning in the manner that Eddie did with the Year 10 students. Instead, the primary students recorded their performance themselves on an iPad. There was no expectation for them to be able to play the whole song, reflecting participatory music making that is solely for participation and not performance.

7.7 Assessment: A whole-school policy focussed on data

7.7.1 Formative assessment

Assessment was a significant aspect of teacher practice that influenced student engagement in the upper primary classes. Reflecting assessment for learning and integral to Chris' practice were formative assessment strategies that included feedback, scaffolding, questioning and differentiation. Feedback was both musical and verbal, aligned with the strategies and examples in the teacher roles section. One formative assessment strategy used far more frequently by Chris than Eddie was questioning, particularly at the beginning of lessons. Chris sometimes began with a brief teacher-directed whole-class question and answer exchange. In the following example musical knowledge was embedded through specialist terminology of beat, harmony, and melody:

> Chris: Does that sound happy?
>
> Students: Yeah.
>
> Chris: So, hands up if you think it's happy? Hands up if you think it's a bit sad?
>
> Chris: Who can describe that? Balin?
>
> Balin: Awesome

Chris: Why is it awesome? Can someone describe a characteristic of it?

Student: Exciting and happy.

Chris: Exciting and happy, why is it exciting and happy? Makes it feel like something's happening. Ellen?

Ellen: Feels exciting. So it's exciting because of what? Is it the instruments?

Student: Yes, yes the instruments.

Chris: Is it?

Student: And the rhythm.

Chris: And the rhythm. What's the rhythm? [Chris sings bah bah on each beat, the pitch is the harmony line C G A F]. All right. Nick, what was that?

Mick: It ties everything together.

Chris: It ties everything together, is that because we have a melody?

Student: Yeah

Chris: And?

Students: Harmony

Chris: And?

Students: Beat

Chris: All right, three things, perfect.

For the primary students, Chris used the available instruments in the following ways: to scaffold learning, for differentiation, and as formative feedback to improve skills. Chris differentiated instruments according to the level of difficulty in relation to fine motor skills. The djembes, Orff xylophones, and ukuleles were more accessible than

keyboards and acoustic guitars. He describes this strategy in the following quotation. Indicators of engagement are woven through such as confidence, participation, and cognition involved in younger children playing ukuleles.

> You can almost put instruments in levels, the kid that is playing the djembe is obviously quite a low musical skill [perhaps] because he's not confident enough to go to a xylophone or play a guitar or that kind of stuff. He goes back to what's comfortable and plays the djembe, I can do this [demonstrates by banging on the table]. And then your next level is xylophones [because] you can visually see the notes. I go play four Cs, they play four Cs. The next thing is the ukulele, blues, greens, yellow, red [coloured dots on the fretboard]. A lot of my Year 3/4s are attempting that and still struggling. Some of them are doing an amazing job, that's where the singing comes in, being able to sing [alongside the students] seems to help.

7.7.2 Summative assessment

Summative assessment was less of a concern for Chris although he had some of the same challenges with whole-school assessment policies as Eddie. Chris' approach to summative assessment and collecting data was video recording. He undertook this recording once per term. The following quotation from the same lesson as the Snapshot explains that the students are to record their reflective questions and performances at the end of the four-chord song unit. The quotation suggests the teacher was in control of summative assessment using implicit criteria:

> What you are going to do for me today is you are going to do the same thing that you did with 12-bar blues, so you're going to film yourself, answering a few questions and then at the very end, you're just going to perform a little section of what you're learning. It doesn't have to be the whole song, it can go for about 30 seconds. It's just so that I can see where you're up to. It's just so I can see where you guys are up to, all right. And that way, I can look at it and go [mimes marking and assigning grades] and it makes it a lot easier for me.

Summative assessment judgements were not shared with the students. Instead, they were used for reporting. Chris commented that he had noticed improvements in playing and responding to the reflective questions through the videos.

> Emily: And the collaboration [skills] with peers you can see that developing.
>
> Chris: I'm really starting to see it through these videos as well. Compared to last term to this term. There were some kids that did it amazingly but some kids that obviously are a bit lower. But it will be interesting to see this term. And I'll be assessing language in that too, being able to talk about things. These questions are more complicated than last term too.

Stringy Bark PS had a "data wall" that was displayed in the corridor near reception which represented visually students' achievements over time on a physical wall. Any teacher, student or parent walking through the administration area of the school saw this wall. It was a public statement about what was deemed to be important. Subsequently, a focus of Chris' was collecting data. As he taught every student in the school each week, managing the data workload was an issue and he devised Excel spreadsheets to record and manage his data. The focus then became on collecting data to form teacher judgements. Like Eddie, formative assessment was a strength of Chris' teaching. However, in an assessment approach focussed on collecting data for summative assessment, formative assessment was not spoken about and was taken for granted and it was tacit. Chris managed the assessment requirements of the whole-school policy largely by flying under the radar. In a conversation, he reflected that he felt that being a music teacher and a specialist teacher was helpful for minimising the workload associated with assessment:

> Assessment should not dictate how you teach. Sadly, that's how a lot of [teachers teach]. We get given approaches to do it and assessment techniques. The classroom teachers, they are inundated with that stuff. I get a lot of flexibility because they forget the specialist teachers.

Chris' formative assessment practices were a feature of his teaching that were significant to engagement and the musical progress of the students. However, the privileging of summative assessment, measuring progress, and collecting data to evidence progress were the focus of the whole-school assessment policy. This resulted in the effectiveness of formative assessment practice to promote learning being overlooked. To minimise the impact on student music making of summative assessment, Chris collected data and made judgements about attainment away from the students using data from video recordings. The video-recorded reflections and music making at the end of the projects were a mechanism through which the students demonstrated their understanding. Otherwise, judgements were based on Chris' knowledge of the students which had been established over a long period.

7.8 Interpreting engagement across the classes

The picture of engaging teaching presented in this chapter has some similarities and some differences with the secondary school music lessons presented in Chapter 5 and 6. An emphasis on music making was a similarity and the positive student response was again connected with playing instruments and playing with their friends. Characteristics of engagement observed were enjoyment, participation, concentration, musical progress, confidence and re-engaging disaffected students which occurred across all three classrooms. Participation was evidenced by involvement in the musical activities of performing, composing, listening and integrated PCL. Concentration was demonstrated through eye contact, listening intently, leaning in when working as a group, being focussed on making music, or discussing music making.

Enjoyment was evident through indicators such as smiling and focus-group comments. The students articulated their enjoyment of music lessons, in particular they were passionate about playing instruments. This was supported by a majority of lesson time devoted to music making, which was common to all three classrooms. This student perspective is congruent with Green (2008) who found playing instruments was the aspect that was most favourably commented on by the students. Playing with their friends was favourably commented on by the primary students. Similarly, working in small or large groups was preferred by the Year 10 students to working individually.

Connected with the "putting-in" type of engagement (Jeanneret & Brown, 2013), confidence shifted over time and was characterised by students being more forthcoming with spoken verbal and musical contributions. The variation in confidence to contribute verbally amongst the primary students was attributed to developing language skills for the large proportion of students for whom English was a second language. Possibly reflected is Custodero's (2005) observation that development influences the character of engagement which is relevant when interpreting engagement with young children who primarily communicate their thoughts and feelings through their behaviour. For the primary classes, non-engagement due to a lack of understanding was sometimes observed and this was also connected to their developing English language skills. Working in small groups for extended periods also seemed to exacerbate non-engagement with this group which was connected to group learning skills.

Levels of engagement are suggested by characteristics such as confidence shifting over time. A high level of engagement included deep engagement (Deakin Crick, 2012) and flow (Csikszentmihalyi, 1990). The three snapshots at the beginning of Chapters 5, 6, and 7 are examples of deep engagement collected via many hours of observation conducted with these classes. Transformative music engagement (TME) (O'Neill, 2012) also represents a high level of engagement. However, collecting data about the perspective change dimension of TME was not possible with the ethnographic research methods I employed and through immersion in the research site I focussed on deep engagement and flow.

Despite the generally positive student response, not all characteristics of engagement were present simultaneously; some characteristics shifted over time, and generally, interpreting engagement was complex. In the same way, Eddie and Chris' approaches differed, yet both supported engagement, albeit not always with the same indicators evident. This complexity extended to engagement as both a process and a product (Reschly & Christenson, 2012). Engagement was a response of the students (product) to involvement in music making. Participation was an engagement process with musical progress as evidence of learning as an outcome. Processes that supported musical progress were repetition and metamorphosis through the incremental addition of new material or the inclusion of new parts. Engagement as both a process and product also

aligns with Turino's (2008) description of participatory music making as successful when it includes a proper balance between access and challenge. He showed that when participants return again and again to activities that they find enjoyable, their skill level increases.

Characteristics and conditions, or indicators and facilitators, of engagement were interconnected and interdependent, and it was difficult to discuss one without the other. For example, the available instruments were connected with enjoyment as well as being an aspect of teaching. This interdependence conflicts with researchers (Reschly & Christenson, 2012; Skinner et al., 2008) who argue for facilitators and indicators of engagement to be addressed separately. Another example is autonomy, which is identified as an indicator by some and a facilitator by other researchers. I found that autonomy was more closely connected with teacher choices about grouping rather than a response of the students which is congruent with Green (2008) who views autonomy as a facilitator of engagement. In contrast, O'Neill (2012) identifies autonomy as an indicator of TME.

Contextual factors had a significant effect on the student response and included the musical experience of the students, whether music was elective or compulsory, and the teacher-student relationships that were strengthened by the curriculum structure of a weekly music lesson. Established classroom routines were an element of teaching that Alexander (2000) links to engagement and, in turn, to the curriculum structure. The regularity of the weekly music lesson experienced by the primary school students was a benefit. Similarly, the Year 10 students had experienced music previously with Eddie in Year 9 and Year 7, and routines were firmly established. Junior secondary school music was the most challenging: I attributed this challenge to an absence of existing teacher-student relationships, students having a wide range of primary music experiences, and music being a part of an arts and technology carousel so students only undertook each subject for one semester.

It is valuable to reflect on whether engagement is the most appropriate student outcome to focus on when investigating the student response to the music teachers' practice. Alternative outcomes include learning or progress. I contend that engagement in classroom music is the most appropriate outcome because it keeps the focus on the

process of music making and incremental improvement rather than outcomes such as musical excellence which sets the same benchmark for all students. Engagement opens up the possibilities for participatory music making where the underlying aim is to maximise participation with musical outcomes significant only to the extent that they encourage greater participation. Green (2008), Turino (2008), and O'Neill (2012) all use engagement as a measure of success. The findings concur with O'Neill's (2016) argument that engagement moves beyond talent and expertise models of music education that view the students as deficit, or problems to be fixed, and supports them to realise their full potential.

7.9 Influences on teacher classroom choices

The findings across the three chapters illustrated differences in practice between Eddie and Chris. Teacher choices about student grouping was one area that emerged as significant because their choices differed from what usually occurs, which is that older students work more frequently in small groups. Instead, the primary students worked most frequently with their friends. The choices that Eddie and Chris made about grouping and which Musical Futures approaches to implement did not appear to be driven by the age of the students, rather it emerged through the individual interviews that teacher values were influential over their pedagogical choices. In general, Eddie valued maximising participation and there was a commensurate focus on whole-class teacher-led music making. In his interview Eddie said:

> I really want the kids to walk away with a positive music experience. So at the end of the term, I want them to walk away going I made music with someone else, I have played in a band.

In contrast, Chris aimed for the students to build independent learning-to-learn skills, to be their own teacher, thus he promoted lifelong learning. He gave the students a level of autonomy by allowing them to work in friendship groups and he adopted the teacher role Green (2008) describes. The importance Chris placed on developing learning-to-learn skills is reflected in the following quotation:

> My end goal is for them to be able to pick up this and go, I know what to do. They read a chord chart and go, sweet. I'm giving them the skills

> to go on the internet and look up a tab and go this is how I do it. They can look up the keyboard and a fair few of them end up going on YouTube (Chris, interview).

Chris and Eddie are both guitarists who undertook popular music degrees followed by graduate-entry teacher education. Their experiences as learners in high school and university were also influential over their classroom choices, as the following quotations illustrate:

> They always say the way you teach, you were taught. I had some fantastic teachers back in Tasmania. So in their classroom there was plenty of opportunity for playing before we talk about theory. There were plenty of activities where I could work in groups with my friends and make music with them (Eddie, interview).

> A lot of the stuff I do is very intuitive, I just assume that's how kids learn because that's how I learn. When I started teaching guitar, I tried to do the formal but it was too hard for me. If I do it the way I taught myself, I know it worked for me. And the kids, the smiles on their faces, is clearly the way I want to do it (Chris, interview).

Although drawing on their experiences as learners, Chris and Eddie both felt that when they encountered Musical Futures at a professional learning workshop that their existing teaching approach was validated.

> Before I discovered Musical Futures, which was only about 3 years ago, I would say that my approach was already fitting in with that philosophy and ethos (Eddie, interview).

> We saw what was going on, we thought it was incredible, and we got really excited because what we're currently doing and how we're teaching is very similar to this Musical Futures approach (Chris, interview).

A key attraction of Musical Futures for Eddie and Chris was that it was research-based with associated documentation that could be used to inform their curriculum

development. Thus, Musical Futures provided a framework to use to articulate and justify their approach to their school leadership.

> So it was really good for us, we were affirmed and consolidated with what we were doing. Now we can put a name to what we're doing and this is research-based (Chris, interview).

David, a colleague of Eddie's, provided an alternative perspective. A drummer, he undertook a Western art music degree at the Conservatorium with orchestral percussion as his principal study. For him, Musical Futures principles were significantly different to his previous approach. The following quotations highlight that project-based learning and increased engagement as a result of adopting Musical Futures approaches were significant for David:

> Musical Futures came at a good time for me, for many years I taught music the way I learnt it, which was much more theoretical. In Year 7 music we'd do a whole unit on rhythm and we'd learn crotchets and quavers. Then we'd move onto a melodic unit and we'd learn Every Good Boy Deserves Fruit and I'd have them playing songs on the keyboard.
>
> I was getting more and more dissatisfied with that because the goal at the end of having the students play songs on the keyboard wasn't enough to motivate the kids. Seeing Musical Futures gave me the confidence to do that in a new way.

I found Alexander's (2009) versions of teaching useful to explain the connection between Eddie and Chris' values and the different classroom choices they made. Alexander describes six versions of teaching delineated by teacher values. I found multiple versions of teaching in the analysis of Chris and Eddie's practice which is congruent with Alexander (2009) who notes that more than one version is frequently visible. Eddie's approach aligned with teaching as acceleration (based on values of aiming to outperform natural development rather than facilitate it), teaching as technique (using available class time efficiently and maximising participation in music making). These two versions are evident in the following statements by Eddie:

> It's all about scaffolds for these kids, they will find the answers but you really have to lead the way [teaching as acceleration].
>
> Assessment is important, it's the real hot spot there, if you get that right, if teachers get that right, they know where they are aiming and the kids know where they are going [teaching as technique].
>
> If you teach them as well as you can and give them some sort of picture of what they need to do to get there as well, that's even better [teaching as technique].

To a lesser extent, I observed another of Alexander's (2009) versions of teaching, teaching as negotiation, based on democratic learning principles that school should equip students to participate fully in society. For example, Eddie felt music should be an elective option rather than students being compelled to undertake the subject:

> The issue with all grades having music all year is that even though the kids are getting exposed to it, there's that idea that you're forcing music upon them and you would rather have them chose to do it and opt in, especially as they get older.

For Eddie, democratic principles sometimes conflicted with teaching as technique. He allowed students to choose which instrument to play, although he had a rule about remaining on the instrument for a whole lesson. Nevertheless, sometimes the students switched instrument mid-lesson which Eddie tactically ignored. Whether he, as the teacher, or the students had autonomy over song choice posed a conflict for Eddie between democratic principles (teaching as negotiation) and using the available time efficiently (teaching as technique). This conflict is reflected in the following quotation that I have annotated with two versions of teaching.

> Musical Futures definitely talks about not telling them what song they can and can't do and just guiding them through it [teaching as facilitation]. I've had a bit more trouble connecting with that way of thinking because time is so crucial [teaching as technique]. So

> sometimes I have guided that song choice more than what Musical Futures would say but it allows them to experience success.

Eddie was aware of his conflicting pedagogical values, particularly in relation to promoting self-regulation (Zimmerman, 2000) and lifelong learning (teaching as negotiation) which is reflected in the following quotation:

> If I'm going to teach them the principles of self-help, then let them self-help, let them go through the pit of learning. And try to be OK with some lessons that you are not going to get very far. I'm on one end of the scale where I'm go go go go, we've got to get everyone playing everything.

In contrast, Chris' approach aligned with teaching as facilitation (reflecting values of development, nurturing individual differences, and waiting until students are ready before moving on) and teaching as negotiation. The following quotations illustrate teaching as facilitation and teaching as negotiation.

> I do a lot of tough love with these kids, I don't have time to spend 50 minutes with you. I'm not going to give you 50 minutes when I've got 20 other kids wanting my help. They wait for me to come over. And that's where the struggle comes in. But by Term 4, that's where those kids are at a point going we can run with this.

> Kids want to play R n' B, and why not. So I started expanding my horizons into music like that. I've always loved different types of music but listening to it too. So I go home and there's my research, I'm playing and experimenting with different types of music so I understanding it a lot more.

Their values effected how Eddie and Chris interpreted and implemented Musical Futures. Another influence on how Musical Futures was implemented was whether they viewed the program as a curriculum or a pedagogy. Questions have been raised in the literature concerning the stance teachers adopt towards Musical Futures (Jeanneret et al., 2014; Wright, 2014; Philpott, 2010). I found that Chris and Eddie each made

statements that showed they viewed Musical Futures as both curriculum and pedagogy. The following quotation from Chris suggests he viewed Musical Futures as curriculum to be implemented:

> We did a whole xylophone and djembe lesson using Uptown Funk by Bruno Mars [from Musical Futures resources]. And that was incredible because it's just in D and they learnt the riff on xylophones. And then I think we might have done the first lesson in the Musical Futures [teacher resource] book where they learn how to improvise, so we did that main riff as a whole class. With these kids, you can't just let them go, you need to give them a bit of direction before they can go off somewhere else and that's where I think the Musical Futures thing for me ends, it's not just about throwing them in the deep end and off they go.

However, later in the same interview Chris suggested a view of Musical Futures as pedagogy when he stated:

> I've taken the approach and adapted it and it was what I was doing anyway but now I can put a name to it.

Eddie adopted Musical Futures as both pedagogy and curriculum. His focus as a teacher and role as Arts Domain Leader was on documenting curriculum and developing rubrics for summative assessment and he incorporated the Musical Futures teacher materials into this planning. For example, the first half of Year 7 music consisted of a whole-class performance in which he followed the process and musical content of Classroom Workshopping Project 1 (D'Amore, 2008). Likewise, the first mini-project of Year 10 followed Project 1 and he called the Year 10 elective music subject "Musical Futures". Eddie also used Musical Futures principles pedagogically when he applied them to the thematic project 10 Songs that Changed the World. His planning of the curriculum for the Year 10 students was largely emergent, in response to student needs and interests. In contrast, every Year 7 class he taught undertook music for a semester and their curriculum was documented in detail, lesson by lesson. Tightly documented curriculum was Eddie's preference and school curriculum policy as he suggests in the following

quotation which was in response to a question about what he meant by Musical Futures "making learning visible", Eddie explained:

> This comes from Hanworth, which is making what you want the learning to be visible and that's the documentation. Making it explicit so you can pick it up and go, OK I can really see what the learning is going to look like.

Although David found Musical Futures new in 2012, when I conducted the researcher in 2016, David described how restricted his time was and his preference for having a documented curriculum that he could follow rather than exploring new ideas. The following quotation suggests a view of Musical Futures as curriculum.

> I bought home a USB full of resources from the PD [professional development] and I haven't really had time to look at it. I saw a few things and I thought, wow that's great. I suppose one thing with our curriculum mapping, because it's all charted out now, we've got our plan and I'm not really interested in seeing other ways to do it. We get so busy doing assessments, data and stuff. It's next lesson, OK how do I do this? It's this one, let's do it again.

This section has illustrated how Chris and Eddie's values differed which impacted on their day-to-day classroom choices. In addition, they were drawing on their experiences as learners in their teaching and when they encountered Musical Futures at a professional learning workshop, their existing teaching approach was validated. Finally, this section has shown that Chris and Eddie interpreted Musical Futures as both curriculum and pedagogy which is discussed further in the following chapter.

Chapter 8: Discussion and conclusion

In Chapters 5, 6, and 7, the analysis focussed on the data from the case study which identified the practices that best promoted engaging teaching. Although both teachers employed practices which were identified as being conducive to engagement, in their classrooms, the study revealed differences in their approach across the three age groups of students. The analysis revealed a complex picture of engaging teaching that I present as five characteristics: fostering a positive student response, maximising involvement in music making, navigating autonomy and participation, enacting a repertoire of teacher roles, and negotiating school policy in day-to-day assessment practices. In this chapter, I discuss the findings of the case study in relation to these focus points, with reference to previous studies in music education. To structure the discussion of this chapter, I use the three themes (acknowledging cultures and real-world practice, a student-centred creative approach, prevailing beliefs and systems and practice) of engaging classroom music teaching presented in Chapter 1. Together these characteristics and themes form a model of teaching for engagement in classroom music (Figure 35). To establish the basis for this discussion, a summary of the findings follows.

Figure 35. Model of teaching for engagement in classroom music.

8.1 Summary of findings

A significant finding of the research was that the student response was positive when the majority of lesson time involved playing instruments which was what generally occurred. The indicators of engagement most frequently observed were enjoyment, participation, concentration, musical progress, confidence, and becoming involved when previously disaffected. In the Year 7 and Year 10 lessons, Eddie employed the Classroom Workshopping process to great advantage in order to support whole-class creativity through improvisation. The study also showed that teachers employing a variety of music curricular activities for music making was successful because student preferences varied and different activities involved distinct learning processes in composition, improvisation, and performance, and integrated PCL. The findings did show that there was less of an emphasis on composition to create a fixed work in comparison to other music curricular activities. Written activities such as responding to recorded music were included in the Year 7 and Year 10 lessons and these activities challenged the usual level of engagement. When employed by teachers, an integrated approach, or "little and often", was effective at sustaining engagement when aiming to develop musical knowledge of the elements of music and music theory through written activities. The short video-recorded verbal reflections that the primary students undertook were effective for evidencing knowledge and for sustaining the engagement that was strongly connected with playing instruments.

The degree of autonomy that students were given differed between each teacher and also between the age level of the students. While the students in all classes had free choice of the available instruments and free choice of peers when working in small groups, the approach to repertoire choice varied. Sometimes it was negotiated from a selection identified by the teacher. When repertoire was teacher-chosen, it broadly reflected student interests because it was within the Anglo-American popular music genre. In one Year 10 class, some spontaneous jamming in a reggae style became the basis for whole-class music making and students showed deep engagement. While working in small groups promoted the greatest autonomy over the direction of learning, it did not guarantee participation, whereas, working as a whole class gave the teacher greater opportunity to maximise involvement. For primary students working extensively

in small groups, the ability of the students to manage productive group learning skills was crucial to sustaining engagement. Some groups had effective group learning skills and deep engagement was present. When students did not have adequate group learning skills, participation was reduced.

The two teacher-participants in the study were highly skilled and experienced, which positively influenced student outcomes such as participation, inclusion, and musical progress. They had each developed and drew on a flexible repertoire of teacher roles, teaching strategies, and teacher-student interactions which sustained student involvement in music making. In addition, the fact that both teachers were popular musicians assisted them to skilfully incorporate their musical background into their classroom practice.

In all three classes, the teachers promoted participation; however, the study revealed variations in their practice and between classes taught by the same teacher reflecting teacher roles that were adapted for different student groups. For example, knowing when to step in and stand back in response to student needs had become intuitive, developed through experience over time. With both Year 10 and the primary classes, the two teachers gradually shifted across the term from a teacher-directed approach, with the role of the teacher-as-instructor and conductor, to the teacher-as-facilitator role. However, with the Year 7 students, the teacher-as-instructor and teacher-as-conductor roles needed to be used throughout the semester because this group were the most challenging to engage. The Year 7 students were previously unknown to the music teacher, whereas, the younger primary students were well known, having had a weekly music lesson with the same teacher for several years.

Musical Futures was influential over the classroom choices of both teachers to a certain extent because it resonated with their prior experiences as learners and teachers. However, they interpreted Musical Futures broadly and made different choices about how to adopt and adapt Green's (2008) principles and the Classroom Workshopping (D'Amore, 2008) approach. Differences in the way that the two teachers interpreted Musical Futures principles emerged despite their similar and intertwined professional and musical backgrounds. They made different choices about student groupings which

were not tied to the age group of the students. Rather, their values emerged as important determinants of their classroom choices.

Assessment was the element of teacher practice where school and government policy had the greatest impact. Both schools had summative assessment as a cornerstone of their policies, which directed teachers' preparation time and discussions about how they enacted their practice. However, because both teachers were required to undertake complex summative assessment, their formative assessment practices and its effectiveness for promoting learning and engagement was largely unacknowledged and tacit. Because the policies were school-wide rather than subject specific, and difficult for both music teachers to implement as intended, they grappled with this challenge on a day-to-day basis.

8.2 Theme 1: Acknowledging cultures and real-world practice

Acknowledging cultures and incorporating real-world practice is reflected in areas such as composition, improvisation, intercultural music, popular music, and recognition of the cultural origins of music. Adopting the real-world learning practices of popular musicians in addition to popular music as curriculum content was one of the key aspects of a cultural approach reflective of real-world practice identified by authors such as Vulliamy and Lee (1976). Bringing the real-world practices of popular musicians into the classroom inevitably involves a process of translation and transformation to conform with school requirements. Green's (2008) research represents one approach that incorporates the real-world practices of popular musicians for use in classrooms. Harwood and Marsh (2012) highlight that other real-world transmission methods of popular music exist in schools such as those found in playgrounds. In my research, the two teachers made different choices about how to incorporate the real-world learning practices of popular musicians. In the primary school, Chris used small-group music making extensively, which reflects how popular musicians learn. On the other hand, Eddie chose whole-class playing drawing on community music leadership practices in preference because he believed that it was the most effective way to promote involvement and for the students to learn.

Student responses from all three age groups showed overwhelmingly that maximising involvement in music making through playing instruments and using a variety of music curricular activities was key to their positive experiences. The study identified that how the teachers actually encouraged active involvement was most significant to student engagement rather than how they incorporated real-world practices. This outcome is congruent with Green's (2008) and Wright's (2014) research that found students most favourably commented on playing instruments in a student-directed approach which resonates with Musical Futures principles.

Much of the experience of music making that the students undertook, particularly in large groups, aligned with Turino's (2008) description of participatory music making. His theory supports the importance of maximising involvement for all learners which is the goal of participatory music making. Folkestad's (2006) learning *to play* orientation was also apparent in the study. One of the features of participatory music making is that there is no distinction between performer and audience with everyone involved in a performance role. This characteristic was evident where the group work of the primary students did not result in a class performance for an audience, and the whole-class music making of the Year 7 students was performed only for themselves. In both circumstances the students appeared relaxed, comfortable, and enjoyed their music making. Another participatory music making characteristic evident was that the interest of everyone was sustained through a continually expanding range of musical opportunities which supported inclusion.

Successfully involving students in singing was connected to a participatory music making situation. Students sang confidently and willingly when singing was optional. The study found that the primary students sang more frequently than the secondary students; all their opportunities to sing were participatory and never for an audience in a presentational music making situation. The Year 10 students sang spontaneously when they were given opportunities to play music of their choice in a participatory situation. During small-group performances of "Respect" (a presentational music making situation), when students were asked to be the singer, no one volunteered and so performances were instrumental. When Year 7 students were also asked who would like to be the singer, one student volunteered for the class performance of "Love Runs Out".

Generally, most students sang willingly when they chose the music, singing was voluntary, and in a participatory music making situation rather than a presentational situation.

Presentational music making occurred infrequently but when it did, the student response was noticeably different. On the occasion described above, when Year 10 students performed "Respect" for their peers, Eddie curated the space with chairs arranged in a semi-circle facing the stage area, reflecting a clear distinction between the performers and audience. Having a performance was a useful strategy to hold the students accountable and ensure they were on-task during small-group rehearsals. In their presentational performance, the Year 10 students concentrated hard and their facial expressions conveyed anxiety rather than the usual enjoyment. However, the heightened concentration resulted in a more polished musical product and they made progress over a short period of time in the development and enhancement of their musical skills. The different responses reflect Harwood and Marsh's (2012) contention that a balanced school music curriculum includes opportunities for both participatory and presentational music making because both are valuable.

As an ethnomusicologist Turino (2008) developed his theory of participatory music making working in diverse community and cultural contexts rather than in educational spaces. Harwood and Marsh (2012) used the theory to analyse music making in school playgrounds, but it has been used less frequently in classroom settings. In my research, it was an effective means by which to explain some of the connections between maximising the involvement of all students and the associated music teacher practices. The level of detail that Turino (2008) provides about the musical features and processes of participatory music making also proved helpful to further understand Classroom Workshopping and how teachers can facilitate successful large-group experiences. Participatory music making does not have a teacher role or even a clearly defined musical leader. Turino's theory provides a means for teachers to understand the musical features of participatory music making and how they might be used in classrooms. For example, Eddie used the theory's features such as "highly repetitive… short, open, redundantly repeated forms, [and] 'feathered' beginnings and endings" (p. 59), to begin the music making in a loose manner involving only a few students during whole-class

music making playing “Amazing Grace”. Other students then joined in when they felt comfortable. The process of repetition refined the music making and allowed the students to embellish what they were playing which kept everyone interested. There was no need for everyone to begin or end together. The teacher role was to guide and encourage rather than to control and polish.

Both teachers also used a project-based curriculum structure and open-ended tasks, which was additionally beneficial and also encouraged a positive student response during participatory music making and reflected real-world practices. The flexibility of a project-based curriculum structure and an unhurried pace supported the students to explore simple musical structures rather than something more difficult. The pace at which the students were encouraged to learn varied, it was fast or relaxed depending on the circumstances. Other researchers (Alexander, 2000; Jeanneret & Brown, 2013) have also found that the pace students were allowed to learn to be influential for engagement. Likewise, Blumenfeld et al. (1991) found project-based learning most effective when students could concentrate on the same subject matter over an extended period of time.

A project-based learning curriculum structure is one way of bringing the real-world practices of popular musicians into schools by facilitating small-group music making. Bringing the real-world practices of popular musicians into the classroom defines Green’s (2008) approach, in which student autonomy is central. The findings showed that in the process of translation the teachers made different choices about how to adopt and adapt Musical Futures principles and processes. In relation to student autonomy, they made significant modifications to Green’s principles of allowing the students a choice of who to work with, the musical content, and control over the learning process. For example, Eddie was using Classroom Workshopping principles with popular music but the whole-class grouping meant less individual autonomy over the direction of learning than when students were working in small groups. Often, the level of autonomy that the students experienced in the secondary school classes was better described as providing opportunities for student choice which occurs at a different point on a continuum that includes autonomy.

Chris and Eddie reflected in their teaching practice the broad Musical Futures principles: learning through immersion in music making, musical content that broadly

reflects student interests, and aural and visual learning. Therefore, these overarching principles would appear to be commonly adopted Musical Futures principles for promoting engagement in this study. These broad principles also reflect common initiatives to address the problems of student satisfaction with school music that Spruce (2015) identifies:

> Approaches have tended to focus on increasing the diversity of musical styles and traditions included within the curriculum – particularly the greater inclusion of 'pop' music – as well as adopting a more participatory approach to music lessons through providing opportunities for young people to make music as performers and composers; these remain, today, the primary strategies employed by teachers as they look to engage students' interests in the school curriculum (p. 293).

These broad Musical Futures principles are more general than Green's (2008) five principles and D'Amore's (2008) community music leadership practices (Figure 36). Both Chris and Eddie felt using all five principles of Green's research was unworkable in their classes and they did not implement them entirely. The broad principles were consistently evident across their whole program as their established approach which is in contrast to Green's suggestion that teachers use her principles in addition to their established approach.

Overarching principles	
Music that is in a genre that broadly reflects student interests.	
Aural/oral/visual learning as a starting point.	
Learning through immersion in music making.	
Green's student-directed principles	**Community music leadership practices**
Learners choose the music to play and set the direction of learning. The teacher initially stands back and observes, then offers support in a responsive manner.	The role of the teacher is as a facilitator playing alongside the students; the music is co-constructed and the musical material reflects the interests of both the teacher and the students.

There is an emphasis on aural learning through listening to and copying recordings.	Aural/oral learning is the starting point rather than conventional staff notation.
Learning is undertaken in friendship groups.	Music making is inclusive, undertaken as a whole class, encompasses varying levels of previous experience and skill, incorporates any instrument chosen by the students.
Performing, composing and listening are integrated.	Music making is creative and integrated across the areas of performing, composing and listening.
Learning is often haphazard, holistic, and non-linear based on immediate identified needs rather than a pre-planned sequence.	Learning is tacit, acquired through immersion in music making rather than talking and explaining.

Figure 36. Comparison of Musical Futures principles and approaches.

However, I observed most of Green's (2008) principles of "Dropping pupils into the deep end" and the role of the teacher in Chris' classroom in the Four-Chord Songs project. One of Green's principles is listening to and copying recordings. Instead, what occurred more closely resembled the real-world informal learning process described by Harwood and Marsh (2012) where students imitate more expert learners using aural, oral, and visual models. This change was driven by the need for all students to work in one room. Another principle that Chris modified was having free choice of musical content. He selected a range of recent popular songs that use four chords for the students to choose from to help the students decide quickly on which song to play and to use musical skills that the students had already acquired. Group decisions about which song to play were still challenging even within these parameters. Given the modifications I observed, I propose that an area for further research should be the extent to which Green's (2008) principles are modified in other schools, and whether this impacts the engagement response of students.

In contrast, Eddie used the Classroom Workshopping approach of large-group music making to provide opportunities for student choice. He implemented D'Amore's (2008) Classroom Workshopping Project 1 which involved a sequential process to create a piece of co-constructed and improvised music. He then applied Classroom

Workshopping flexibly with both the Year 7 and Year 10 students in performance- and improvisation-focussed whole-class integrated PCL situations. Teachers using Classroom Workshopping or non-formal teaching has been far less a focus of music education research than Green's (2002, 2008) informal learning. I would argue that greater attention to Classroom Workshopping is warranted in the literature because it aligns with participatory music making in community contexts and because it has great potential to support inclusion and improvisation in classroom music. A greater focus on improvisation has been appealed for widely including by Spruce (2015) and Fautley (2010) to locate students as active participants and creators rather than consumers and recreators of others' music which acknowledges students' musical cultures.

As previously discussed, whole-class music making provided opportunities for student choice. On the other hand, the autonomy over the direction of learning was greatest when students worked in small groups. Working in small groups replicates the real-world practices of how popular musicians learn to play outside school. Student grouping was connected to teacher choices. The primary students worked for an extended time in friendship groups after they undertook some whole-class teacher-led workshops focussed on developing musical skills. For the primary students, this grouping and extended timeframe supported student autonomy over the musical content and direction of learning to a significant extent. This finding is consistent with Wright (2014) who found that it is not only possible but essential to the success of Musical Futures with younger students to maintain Green's underlying principles of a practical focus, student choice of music wherever possible, autonomy in learning pace and sequence, and choice over grouping. Learning popular music in friendship groups also aligns with real-world transmission methods of popular musicians, the implementation of which avoids barriers between everyday music learning practices and school music as Jaffurs (2004) and Dunbar-Hall (2005) found.

When working in small groups, students in all classes had free choice of whom to work with and although they initially chose to work with their friends, they later choose based on who they worked well with. Green (2008) noted that as students become more comfortable working in friendship groups, they start to choose from outside their friendship group. Green and Narita (2015) highlight that autonomy over group

organisation provides a mechanism to acknowledge students' voices, supports collaborative learning and group co-operation, and in turn promote social justice.

In a classroom situation, Evans et al. (2015) contend that "balancing learner autonomy with teacher intervention" (p. 8), is of central importance for students to achieve their self-determined goals. In my research, Chris and Eddie demonstrated ongoing teacher judgement and flexibility to navigate the extent to which students directed their own learning while fostering participation. Maximum participation was observed when the students worked in whole-class groupings directed or facilitated by the teacher. In contrast, the students had greater autonomy over the direction of learning in small groups, most noticeably the primary students worked for extended periods with their friends. It was also evident that too much autonomy sometimes restricted participation because the students had not developed group learning skills to work productively. The Year 7 students rarely worked in small groups and given the opportunity, these students may have been capable of productive small-group work. However, this group had limited prior musical experience and required careful classroom management. Greater choice may have led to greater engagement only if it did not compromise involvement in music making, which may have happened if the students chose a piece of music that was beyond their musical or group learning capabilities.

Eddie chose the role that he adopted in a large-group situation primarily to maximise participation. With the Year 10 students, he adopted a teacher-as-facilitator role and with the Year 7 students he adopted a teacher-as-instructor role. The teacher-as-facilitator role supported greater student choice in whole-class music making as this shared the musical leadership. Which role the teachers chose to adopt, when to step in, and when to stand back often shifted which reflects Evans et al. (2015) contention that there is a need to balance teacher intervention with student autonomy. It was clear that providing opportunities for students to direct their own learning and promoting participation required pedagogical tact (Van Manen, 2015) and the two teachers made their choices through reflection-in-action (Schon, 1983).

A finding emerged that was quite different from some previous research. Swanwick (1988) found that because younger students find group work more challenging from a developmental perspective, teachers generally spend a greater amount of time in large

groups. This was not the case in the two classrooms. Instead, the balance between whole-class grouping, which would favour participation, and small-group activity, which promotes autonomy, the balance reflected teacher values rather than students age group and development. Eddie valued maximising participation in music making and therefore often chose whole-class grouping. Chris was concerned with promoting lifelong learning through students developing skills to be their own teachers, which small-group work would foster.

The choice of musical repertoire varied. Primary and Year 7 students chose the music from a selection made by the teacher. The musical repertoire for the Year 10 students was teacher-chosen ("Amazing Grace", "Hound Dog" and "Respect"). There were also examples of co-constructed repertoire for Year 10 and Year 7 students. At no point did any of the classes have completely free choice in the manner that Green (2008) describes, although if the primary students did choose songs outside the four chords, Chris would accommodate this choice and arrange them.

In relation to Bernstein's (1971) concepts of classification and framing as described by Swanwick (1988), teacher control of the musical choice represents relatively strong classification. However, it was more complex than this and across the three classes there was much movement across the continua of classification and framing (Swanwick, 1988). The Year 10 students did not have free choice of musical content, even from a selection; however, they had extensive opportunities for improvisation. The Reggae Jam is an example of weak classification (reggae used as a starting point for improvisation) and weak framing (teacher-as-facilitator and students taking on musical leadership). The primary students had greatest choice of content, reflecting weaker classification, and the extended small-group learning they experienced reflected weak framing too. The Year 7 students did have opportunities for improvisation (weaker classification over choice of content) but in a teacher-directed approach reflecting strong framing.

Student responses showed that they did not find the fact that the teacher chose the music problematic. Their response was positive and a macro level of engagement such as electing music and being involved in co-curricular music was evident. The students were more focussed on playing instruments with their friends, the music was from a genre that broadly reflected their interests, some being familiar, some less so. During

performing and performance-focussed PCL activities, the range of repertoire the students encountered in the study largely reflects the experience of students in Scandinavian countries where popular music as content and practice has been used in schools since the 1970s (Georgii-Hemming & Westvall, 2010; Hallam, Creech, McQueen, 2017). These researchers have found that the music that students engage with in school is often a narrow range of easy to play popular songs. This narrow repertoire does not keep pace with the wider culture, and thus, there is still a gap between school music and popular culture which mitigates incorporating real-world practices.

The musical content that comprised the curriculum was broadly speaking Anglo-American popular music a style with which the students were familiar through enculturation and in this way acknowledged and supported their culture. When given a choice, Green (2014a) found that students invariably selected popular music. Year 7 students had limited opportunities to choose repertoire; they chose from a selection of three popular songs that use the 12-bar blues chords for their whole-class performance. The co-constructed music making in Term 3 represents for these students represents greater student choice. The primary students also chose from a selection when they played 1950s rock and roll songs in Term 1 and four-chord songs in Term 2. However, when given a choice the Year 10 students often chose reggae, a fusion of intercultural and popular music with strong political and social messages, familiar to many of the students who came from Pacific Island backgrounds. Their choice aligns with Abril's (2013) suggestion that music teachers should solicit students' self-proclaimed culture of identity. Likewise, their choice reflects Hargreaves and Lamont (2017) contention that students have multiple identities.

When the music curriculum includes the repertoire and musical practices of diverse cultures (for example, reggae music), Bond (2014) argues that student perspectives and cultural heritages are validated. The study found that many of the lessons included intercultural music practices such as aural learning and collaborative learning and that their inclusion supported engagement and incorporated the authentic learning practices of popular musicians. Aural (listening), oral (speaking) and visual (watching and copying) learning facilitated a sense of immediacy and engagement in music making while avoiding any barriers presented by notation or other written instructions. Visual

instructions supplemented aural, oral, and visual learning for those students who could not join in using their aural skills through explanations, lead sheets, or the whiteboard.

The music curriculum included very little intercultural or Western art music. Hallam, Creech and McQueen's (2011) research into Musical Futures also found that lessons rarely moved beyond popular music. Although, including culturally diverse music as content began in Australia the 1970s, the findings of this study reflects literature which reports that this practice is not yet widespread in classroom music (Hallam et al., 2011; Georgii-Hemming & Westvall, 2010). There were some promising starting points, which included the Year 10 students being involved in the whole-class Reggae Jam and the project that the Year 5/6 students began exploring their families' musical heritage.

Originating from student-initiated improvisation, the Reggae Jam was a unique example of students' self-proclaimed musical identities. This experience promoted significant engagement and provided an opportunity for students' diverse musical identities to be included in the teaching program. In this connection, music education literature also provides teachers with avenues to include intercultural music in their practices. The project the primary students began exploring the musical backgrounds of their family was also an encouraging sign. Green (2008) proposes that her principles provide the potential for intercultural content to be introduced to the students, given that Western art or intercultural music are unlikely to be chosen by the students. Purposive listening and copying of recordings provides a process for the introduction of Western art and intercultural music through a student-directed approach. Likewise, Harwood and Marsh (2012) propose that intercultural music can be introduced by moving from the known to the unknown, but this is not a new concept.

8.3 Theme 2: A student-centred, creative approach

When the two teachers in the study included composition and improvisation, they reflected both a student-centred, creative approach and also incorporated the real-world learning practices of popular musicians. When students experienced a variety of music curricular activities, including composition and improvisation in popular music, their responses were universally positive. In the literature from the creative music movement, ideas of improvisation and composition focussed on contemporary art music and

musical activities are frequently described in music education literature from a Western art music perspective. For the students in the study, popular music was the genre through which they encountered improvisation and composition and this raised issues about how to categorise their music making because in popular music there is less distinction between composition and improvisation. Burnard (2012) and Green (2002) note that composition in the genre of popular music is an integral, intrinsic, and natural part of music making.

The inclusion of improvisation as an intrinsic part of music making was shown to be a strength of the teachers practice when they used principles from Classroom Workshopping, which formed a significant portion of the Year 7 and Year 10 lessons. The Year 10 students in particular were involved in much improvisation-focussed PCL which was shown to foster a high level of engagement, inclusion, and creativity. These results are an example of Csikszentmihalyi's (1990, 1996) theory of flow which he sees as participants being completely absorbed, particularly in a creative activity.

In the lessons involving improvisation and composition, the creative music movement principles occurred differently to how Finney (2010) describes them. In Finney's (2010) description of these principles, the teacher is a composer working alongside the child-as-composer in small groups and individually. However, in the study, the teachers brought their popular music backgrounds into the classroom and everyone was involved together in activities, which was closer to Green's (2002) description of integrated popular music activities. Improvisation was more frequently a focus of the lessons and composition was usually integrated. Composition as a stand-alone activity to create a fixed product occurred infrequently. While the secondary students were primarily involved in whole-class creative music making, the primary students had greater separation of activities and were involved in small-group composing to create a fixed work in the term following my observations of their lessons.

Composition and performance occurred on a continuum that included improvisation and various forms of integrated PCL. The established performing, composing, and listening paradigm as explained by Fautley (2010) does not adequately describe the reality of improvisation-focussed PCL, an example of which is the Reggae Jam. The musical content of the Reggae Jam was co-created through repetition, metamorphosis,

improvisation and embellishment which also demonstrates musical features of participatory music making. Rather than a fixed composition, participatory music making involves short repeated forms and the process of refashioning music each time it is played. Spruce (2015) articulates that from the perspective of social justice the blurring of musical activities is a strength because it disrupts the dominant view of music-as-object with separate composer, performer, and listener roles. The Reggae Jam snapshot and another similar lesson using "Amazing Grace" were significant from a social justice perspective. Spruce (2015) views social justice promoted through opportunities for revisioning musical characteristics and considering knowledge not as fixed but dynamic, unique and co-created which occurred in improvisation-focussed PCL. A greater focus on improvisation has been appealed for widely including by Spruce (2015) and Fautley (2010) to locate students as music makers and creators rather than consumers and recreators of the music of others

One of the difficulties that I encountered in analysing the data was categorising the activities using the PCL paradigm. Turino (2008) offers music making as an alternative term and Small (1998) suggests "musicking" which is congruent with Paynter and Aston's (1970) contention that all engagement with music including performing and listening involves imaginative making and remaking. As catch-all terms, music making and musicking are problematic. The activities described by the established paradigm (performing, composing, listening, improvising) support creativity to varying degrees. Green (2002) contends that while all musical activities involve creativity, it occurs to varying degrees on a continuum of creativity. I added improvisation-focussed PCL and performance-focussed PCL to the established paradigm and connected them with co-constructing musical content through jamming and improvisation and creating cover songs respectively. I developed this typology to adequately describe the distinctive forms of music making that I observed and highlight the degree of creativity within these activities.

Analysis of these three musical activities relates to Randles' (2016) interpretation of musical creativity as products that are "novel, appropriate and useful" (p. 383). Randles relates novelty to originality and in my study this was most visible in the composing and improvising activities. The students also created cover versions of songs. In line with

Randles' notion of a useful product, the students' cover versions were judged successful to the extent that the music did something for the audience. The cover versions were appropriate to the extent that the degree of originality was in accordance with what is expected in the selected genre.

Across the classes observed, the activities that promoted a high level of creativity such as improvisation and composition were sometimes marginalised by an emphasis on performance. The emphasis on performance reflected Dunbar-Hall's (2002) observation that the inclusion of composition across Australian state curricula has not been uniform. Privileging performance also reflects Fautley's (2015) contention that across music education "it is the expert performer who is highly valued, lauded, and held as paragon exemplar… This means that the process of composing, of creating music, can often feel undervalued in comparison" (p. 517). I infrequently observed composition activities to create a fixed work such as informal composing (Green, 2008) and songwriting, although this occurred in later lessons that I did not observe. Both of the teachers are confident composers and it is interesting to consider this in relation to Odena and Welch's (2012) research which found that the personal composing experiences of teachers as musicians were significant to their willingness and confidence to engage with composing in the classroom.

In addition to performing, composing, and listening, the Victorian curriculum also requires students to develop knowledge relating to the elements of music and notation. This was particularly important for the Year 10 students from a social justice perspective so that they were able to access senior secondary school music if they chose because the VCE Music Performance study design requires students to demonstrate knowledge of conventional staff notation and music theory. To fulfil this requirement, the teachers used both student-directed and teacher-directed approaches. A student-directed approach has commonalities with, but is not the same as, a student-centred approach. The study also showed that the students gained knowledge by both intentional and incidental means. Garnett (2013), McPhail (2013), and Fautley (2010) appeal for a balance between interpretive and procedural knowledge and musical understanding which can be achieved using a teacher-directed, intentional approach. Fautley (2010) describes that achieving this balance promotes social justice outcomes through multiple

pathways. Developing musical knowledge and musical understanding as well as interpretive knowledge assists students to access multiple opportunities and pathways such as: a lifelong involvement in music making as a participant; further formal study at senior secondary or tertiary level; or becoming a professional musician.

Arostegui et al.'s (2004) understanding of interpretive knowledge aligns with one of Swanwick's (1988) categories of knowledge: knowledge *of*. Swanwick (1998) also identified categories of knowledge *about* and knowledge *how*. Teachers included knowledge *about* and knowledge *how* concerning the elements of music, conventional staff notation and music theory because it was important for the Year 10 students to progress to VCE music if they chose to undertake it in the following year. Eddie's use of an integrated approach, or "little and often", was the strategy that best supported the intentional development of knowledge (knowledge *about* and knowledge *how*) through written activities. The little and often strategy also sustained engagement. When Eddie approached the development of knowledge concerning the elements of music and music theory through extended whole-lesson written activities, the engagement for many students in Year 10 and Year 7 was diminished.

Teachers frequently developed musical knowledge through listening activities. Across all three age groups listening during music making and adjusting in response to what was heard occurred through reflection-in-action (Schon, 1983) and this activity also incidentally developed musical knowledge *of*. Swanwick (2012) refers to this type of listening as "composing-listening" and "performing-listening" (p. 35). Listening during music making was connected with a positive student response. The high school students also undertook stand-alone listening and responding activities which Swanwick (2012) describes as "audience-listening" (p. 35). These activities also required writing and were intentionally designed to develop knowledge *about* and knowledge *how* concerning the elements of music.

Both teachers used specialist music vocabulary during music making activities which naturally integrated knowledge *of* the elements of music and music theory into the lessons. For example, Chris used the names of, and notes within, chords in his explanations while playing. Any knowledge *of* the elements of music that the primary students gained was entirely through exposure; they did not undertake written tasks.

Instead, they video-recorded their verbal reflections, which the study showed to be effective in evidencing knowledge *of* the elements of music (Philpott and Evans, 2016). This focus on music making with vocabulary integrated naturally reflects Auker's (1991) contention that performances and compositions stand freely as the most important manifestations of musical understanding, with spoken and written language in a supporting role. He argues a better musical product will result if teachers use specialist musical vocabulary in their lessons, as it is through spoken language that students explore and refine their musical ideas.

The strategies that the two teachers adopted in developing musical knowledge *of*, knowledge *how*, and knowledge *about* the elements of music and music theory are also significant to a student-centred approach and how they include all students. Differentiation strategies for inclusion also have the same aim. In these classrooms, lessons reflected many of the strategies for differentiation identified by Tomlinson (2001) and Philpott et al. (2016) which realises Burnard et al.'s (2008) appeal for music teachers to adopt an inclusive pedagogy. Eddie effectively used practices from the Classroom Workshopping approach, which draw on community music leadership practices, to promote inclusion; all students were able to join in together and make musical progress regardless of previous musical experience. Both teachers used aural and oral starting points which allowed students to immediately access the music making and avoided any barriers that might be presented by conventional staff notation or other written instructions, which also reflects the real-world learning practices of popular musicians. Their allowing free choice of instruments reflected differentiation by resource, and because they varied musical roles within the activities, they achieved differentiation by outcome (Philpott et al., 2016). The small-group student-directed learning that the primary students frequently undertook also accomplished inclusion through differentiation by outcome, and differentiation by teacher response.

With the aim of enabling inclusion, which is a priority of a student-centred approach, both teachers designed activities and facilitated learning which supported continually expanding and achievable challenges, which again reflects differentiation by outcome. They both adopted the role of teacher-as-facilitator which aligned with differentiation by outcome and teacher response. Eddie's activities and facilitation approach with Year

10 were particularly effective for promoting engagement and inclusion. For example, the fluid whole-class improvisation-focussed PCL activities. The Year 10 students had the greatest range of prior experience and Eddie's role with this group was unobtrusive. He gave suggestions for how some students might develop their ideas while supporting the less musically experienced students to participate.

Inclusion on the basis of gender was connected to the gender balance within the classes. The compulsory Year 7 and Year 5/6 classes had an even distribution of boys and girls and the gendered instrument choices that Hallam, Rogers and Creech (2008) describe were less prominent. For example, across all classes, the girls usually chose not to play drums; however, they were comfortable playing guitar and bass guitar. In contrast, the Year 10 class had 14 boys and 4 girls. Three girls selected keyboard and one girl guitar, more gendered choices; they also played quietly. Eddie intervened to ensure that the girls were heard; for example, by signalling to the boys to play softly and allowing space for the girls to play improvised solos, thus reflecting the importance of the teacher in promoting gender equality. The situation also reflects the vulnerability that Almqvist (2016) describes when unequal gender roles are present in student-directed popular music ensembles.

Consistent with Wright (2014) and Linton's (2014a) Musical Futures research, the study found that the instruments available to students were important to their positive response. Similarly, research into engaging practice in arts education (Jeanneret & Brown, 2013) identifies which instruments are available as significant to engagement. Swanwick (2012) contends that students' musical cultures are acknowledged when the instruments that students use in school are the same as those they play outside school, rather than being especially for school music. To encourage continuing engagement, the ukuleles, Orff xylophones and djembe/tambourine combination (to replace a drumkit) prepared students to play instruments requiring greater fine motor skills such as guitars, keyboards and drum kit. In the high school, the keyboards were the entry-level instruments, bass guitar was mid-level, and acoustic and electric guitars were the most challenging to play.

Eddie's use of technology promoted engagement and inclusion for the Year 7 and 10 students. He had recently purchased a set of 13 Mac laptops and used them in a

composition project. They successfully engaged the students and facilitated composition outputs using the built-in high-quality loops with the Year 10 class. The widespread use in the classrooms of laptops and iPads supported other research that identifies technology in a student-directed learning environment as beneficial to student engagement (Harwood & Marsh, 2012; Lebler, 2007; Wright & Finney, 2010). In addition, technology is ubiquitous in students' lives, and including it in school music lessons builds connections with out-of-school music making (Stowell & Dixon, 2014).

The open and flexible classroom spaces were shown to be conducive to inclusion and engagement. In both the high school and the primary school music rooms, if present, chairs and tables were kept along a wall. The students and teachers were able to move easily around the spaces and reconfigure them readily for different activities and groupings. Jeanneret and Brown (2013) identify such adaptability in a transformative and flexible space as a factor of engaging practice.

The teacher role is crucial in a student-centred approach to incorporate student interests, student voice, and include all students. Similarly, Narita and Green (2015) explain that an informal or student-directed approach offers the opportunity for teachers and students to interact with each other as peers which in turn supports social justice. They contend that interactions between teachers and students should be dialogical with teachers and learners both contributing "equally but differently in the learning process" (p. 303).

I identified four teacher roles that underpinned in the teachers' practices which they employed in various ways in to support engagement and inclusion. They were teacher-as-popular-musician, teacher-as-facilitator, teacher-as-conductor and teacher-as-instructor. Chris and Eddie used the roles flexibly and each was directed towards distinct teaching strategies. The strategies I observed included: the teacher as a musical model and resource, arranging, verbal feedback, feedback through playing, playing alongside students, setting the broad direction of learning, standing back, intervening in a responsive manner, and a focus on building positive teacher-student and student-student relationships. The roles formed a toolkit that the teachers drew on to suit their preferences, the musical situation, and the needs of the particular group of students at

specific points in time. This is consistent with the importance that Alexander (2000) places on interactions to sustain learning and engagement.

The need to employ multiple teacher roles is reflected in much music education research investigating student-directed learning (Green, 2008; Folkestad, 2006; Narita, 2016; Cremata, 2017). In addition, a student-centred approach emphasises inclusion, in the study multiple teacher roles were important to promote engagement and inclusion. The four roles I observed helped me to conceptualise Folkestad's (2006) notion of flipping between formal and informal, or a learning *to play* and learning *how to play,* which also adds more detail to the teacher role in Green's (2008) research. Although in participatory music making there is no teacher role, identifying a variety of teacher roles may also be helpful for teachers wanting to employ Turino's (2008) notion of participatory music making in a classroom context.

Chris and Eddie brought their backgrounds as popular musicians into the classroom which was an example of the teacher-as-popular-musician role. In this role they used strategies such as playing with, and for, the students rather than talking and explaining. This approach is consistent with Varvarigou (2014) and Wright (2014) who found playing alongside and musically guiding the music making was an effective strategy. Singing with, and for, the students to model and/or support learning the song was another strategy the teachers used, which functioned like Green's (2008) principle of learning by listening to, and copying, recordings. Because the teachers only sang briefly, the students did not become dependent on teacher modelling, which meant that a creative realisation of the music ensued because the students worked from memory. The teachers also spontaneously and skilfully arranged the musical content to simplify it for the students, which is a strategy that has not been reported in the literature. In skilfully employing their musical skills to support student music making, Eddie and Chris demonstrated the optimal "liberatory" approach to incorporate teacher musical backgrounds sensitively into the classroom that Narita (2016) describes.

The teacher-as-facilitator role occurred without a sense of the teacher being the authority with the students in a subservient role. Johansen (2014) describes this relationship as a non-hierarchical situation. Similarly, in standing back and intervening in a responsive manner (Green, 2008; Varvarigou, 2014), I observed greater autonomy

on the part of the students. Other teacher-as-facilitator strategies included Eddie's quick circuit of the room followed by working with groups or individuals for a little longer, prioritising less experienced students. Chris literally stood back, remaining seated in his chair, and then working with the students for longer periods than Eddie did with his quick circuit of the room. Similarly, Alexander (2000) found distinct approaches to facilitation. The teacher-as-facilitator strategies described above are quite distinct from laissez-faire teaching, which Narita (2016) describes as non-interventionist or allowing the students to do whatever they like.

Both teachers adopted the teacher-as-instructor and teacher-as-conductor roles when leading the music making and directing the learning which Green (2008) describes as the role of the teacher in a formal situation when the learning is planned, led, and sequenced by the teacher. When Chris and Eddie adopted the teacher-as-instructor role, they often explained verbally what they wanted the students to do, whereas, when being a teacher-as-conductor, the communicated musically using gestures and they focussed on transmitting skills (Lebler, 2007).

Both teachers used all four roles flexibly, emphasising different roles depending on which group of students they were teaching. However, there was a tendency to gravitate towards a particular one. With the Year 7 class, Eddie made frequent use of the teacher-as-instructor role and a teacher-directed approach which supported participation and on-task behaviour with this group of students who generally exhibited more challenging behaviour and less self-regulation. In addition, these students were new to high school and Eddie did not have a previous relationship with them. The teacher-as-instructor role was applied to effective time management, with students being given deadlines during each lesson to accomplish activities. On the other hand, Chris mostly adopted the teacher-as-facilitator role and a student-directed approach with the primary students, while Eddie adopted the teacher-as-facilitator role with the Year 10 students in both large and small-group music making. The variety of roles that both teachers used is consistent with Cremata (2017) who found that the teachers varied in the level of control they typically adopted with different groups of students.

Our discussions in the semi-structured interviews led to my concluding that both Chris and Eddie chose which role to adopt based on their experience as teachers without

making a conscious decision but always in a caring manner thus reflecting Van Manen's (2015) theory of pedagogical tact. The knowledge and skill to make these judgements had been developed over time and these were both experienced teachers. In shifting between roles, the teachers were often demonstrating scaffolding and a gradual release of responsibility reflecting Vygotsky's (1978) ZPD. For example, both Chris and Eddie began the year as a teacher-as-instructor and then moved to the teacher-as-facilitator. Eddie moved back and forth between the two gradually shifting to the teacher-as-facilitator. I observed that the back and forth between roles occurred lesson by lesson or at particular points in the lesson not as Folkestad (2006) contends happens in the moment. For instance, Eddie often began lessons with a 15-minute teacher-led listening activity (teacher-as-instructor) and then students would work in groups (teacher-as-facilitator). He used the whole-class structure to support the small-group music making at the beginning of the year. The students would work in friendship groups and then come back at the end of the lesson to perform as part of the whole class. The teachers used the performance towards the end of the term for Year 10 students as an accountability strategy that supported participation in a more autonomous small-group setting.

When having the students working in small groups, the teachers were able to incorporate student interests and student voices which are priorities of a student-centred approach. When working in small groups, the teacher acted as a facilitator but the students had to take on the teacher role to a certain extent. Green and Narita (2015) describe this as teachers and students contributing equally but differently to the learning process. Eddie carefully scaffolded small-group work for the Year 10 students which resulted in their not having particular difficulty working effectively in groups. On the other hand, some of Chris' primary students found group learning skills challenging which was exacerbated by working for extended periods of time in friendship groups. From a developmental perspective, I would have expected the younger students to find group learning the most challenging which was not necessarily the case for all students. Some groups were able to sustain concentration for significant periods of time. Similarly, Green (2008) also found in her research that the students did not have any particular difficulty with group learning, and group co-operation to play music and undertake discussion improved as the project progressed.

In observing group learning, I came to understand it as a combination of musical skills and verbal communication skills. The ability of the students to gain knowledge in these two areas differed according to age group and shifted over time. For example, at the beginning of the year the Year 10 students had some previous musical skills and could play reasonably fluently. They lacked confidence to make suggestions to problem solve when they got stuck and needed verbal teacher assistance to move forward. In contrast, the primary students were confident verbal contributors in their groups but lacked basic music skills. Over time, the Year 10 students became more confident and were able to use their verbal discussion to problem solve. The primary students acquired more musical skills and then their verbal communication skills became their biggest challenge. Their ability to communication verbally was impacted by their less developed aural discrimination skills - the primary students knew something was wrong but could not say verbally exactly what it was. I observed that one challenge for these primary students was fitting parts together and knowing how the lyrics fitted over the chords. Although listening and playing with a recording may have been helpful, this was not available and students had to wait for Chris to help. Alexander (2000) identifies this situation as a common classroom challenge of one teacher and many students. Once Chris left their group, the students again found playing difficult. Some students told me that their group moved beyond their difficulties by practising their song at home and by someone taking on the role of counting in. If Chris had done more explicit whole-class teaching with his primary students of group learning skills, in the same way that he had done with the musical skills required for the two projects, this may have been beneficial.

8.4 Theme 3: Prevailing beliefs, the prescribed curriculum and systems, and practice

One of the educational policies that had a significant influence over aspects of the teaching was assessment of student learning. It was in relation to assessment that neo-liberalism as one example of a politically motivated ideology was prominent and influential over the teachers' day-to-day practice. Managing the schools' policy of prescriptive assessment requirements created tensions for Chris and Eddie whose formative and summative assessment practices were a significant element of their

teaching practice. Formative assessment strategies (assessment *for* learning) were integral to both teachers' practice, and effective for promoting learning and engagement. Summative assessment (assessment *of* learning) was a focus of their preparation time as a result of their whole-school assessment policies.

Eddie and Chris' effective formative assessment practices reflect Fautley and Colwell's (2012) contention that formative feedback has traditionally supported student learning effectively in music education. The positive impact of formative assessment on engagement and student learning reflects what William (2011) calls formative assessment's other terminology, "assessment *for* learning" (p. 3). Chris and Eddie use strategies such as playing for, and with, the students and giving verbal feedback. These strategies were formative when they were concerned with identifying what the next step is and how to improve student learning. From interviews and conversations, I noted, however, that they did not generally recognise the importance and effectiveness of their formative assessment practices. Instead, they spent much time planning summative assessment and collecting data. Their awareness of their practices reflects Harlen's (2005) statement that "if we fuse, or confuse, formative and summative purposes, experience strongly suggests that 'good assessment' will mean good assessment *of* learning, not *for* learning" (p. 220, emphasis in original).

Because the two teachers in the study necessarily had control of the summative assessment due to the complexity of their school policies, students were not involved in assessment design and judgements. The assessment policies at both schools applied school-wide; they were not discipline specific and they were difficult to implement in music. Because the policies had many requirements, the two teachers needed to spend a significant amount of time navigating them, and so there was little possibility of the students being involved in the process of assessment design or developing the criteria for assessment. However, Fautley (2015) contends that assessment criteria ought to be negotiated between the teacher and students and reflect the key characteristics of the genre being performed or composed. He suggests assessment decisions resting entirely with the teacher are problematic.

Again, the fact that the two teachers made most of the assessment decisions, student opportunities for self- and peer-assessment occurred infrequently. In the study, the

students undertook self- and peer-assessment primarily through reflection-in-action during music making. Philpott (2012) argues for a greater focus on peer and self-assessment as this enables student ownership and involvement in the assessment process, particularly in a student-directed approach. As Fautley (2017) and Shepherd and Vulliamy (1994) found, the influence of school-level systems and practice was most apparent in relation to summative assessment. Similarly, Fautley (2017) observes that assessment policies impact on day-to-day classroom practice and that teachers develop their own way of navigating their school policy.

Chris managed his school assessment policy where possible by minimising the impact of the school reporting requirements on his teaching. At Stringy Bark PS, there was a focus on collecting data and this was displayed on a wall next to the main reception. Although data from music lessons was not displayed publicly, there was still a requirement to report data regularly. The purpose appeared to be accountability, measuring and evidencing progress rather than promoting learning, a practice which is in conflict with Fautley's (2015) statement that "the principal purpose of assessment should be to improve learning in music, not to simply provide data for systemic purposes" (p. 513).

Fautley (2015) further contends that assessment can replace teaching and learning as the most important aspect of music education. As a consequence, teachers choose activities that are easy to assess which can make music lessons unmusical. In Chris' case, he downplayed the measurement and data collection aspect and undertook summative assessment outside of lesson time, away from the students, which retained the focus in lessons on maximising involvement in music making. Because Chris taught every student in the school each week (522 students), collecting assessment data was onerous. He undertook summative assessment using students' video-recordings of their playing and answering reflective questions. In this way, he showed how recording technology can support assessment (Lebler, 2007).

The assessment policy at Hanworth SC focussed on a CAT, which was intended to be designed before any teaching took place and undertaken on a single occasion in exam-like conditions. The impact of the CAT policy on Eddie's teaching practices was noticeable because it resulted Eddie in having to assess all four strands of the F-10

Victorian music curriculum on one occasion. Fautley (2010) highlights the inappropriateness of assessment on a single occasion: “The complexity of musical knowledge, achievement and understanding… cannot be achieved by evidencing attainment in a single task or from a single lesson. Single-focus assessments cannot possibly cover all the intricacies of music learning, skills, competencies, understandings, and knowledge which all pupils will have” (p. 56).

Eddie spent much time designing the CAT and he created a rubric that attempted to assess the whole curriculum in one task with multiple parts over three lessons. Although assessing over three lessons contravened school policy, it was Eddie’s approach to managing the policy while minimising the impact on students. The complexity of the rubric he created reflected a focus on improving validity (assessing what is purported to be assessed and extending the range of the assessment to arrive at the truth) at the expense of reliability (use of assessment methods that have the least error, for example between multiple assessors) (Fautley & Colwell, 2012). The complexity and time it took him to develop the rubric meant that he did not have an opportunity to share the development of the criteria with the students, which also resulted in it being used as assessment *of* learning rather than to provide guidance throughout the term (assessment *for* learning). Results were communicated to the students via the rubric at the end of the term, providing a record of their attainment.

A policy of a single CAT conflicts with the intention of the F-10 Victorian music curriculum. The Achievement Standard in music was not designed to assess an individual task; rather it lists aspects of attainment which the teacher assesses to build up a picture of student attainment over time in a range of musical contexts. Instead, the school had adopted the assessment approach of final VCE exams, based on performance at a single point in time. However, VCE assessment itself is more diverse with a proportion of the final score allocated to teacher-assessed coursework that is produced over time. Chapter 1 describes that Musical Futures has gained widespread acceptance without competing with official curricula. The nature of the Victorian curriculum is that it is a framework rather than a syllabus and although it has implications for pedagogy and assessment, a particular teaching approach or assessment strategy is not prescribed. This flexibility has strengths and weaknesses, a strength being it is inclusive of multiple

approaches and teachers are able to make choices to suit the needs of their students. In some circumstances, such as discipline-specific assessment, more guidance may be helpful for teachers.

Eddie did not use the CAT requirements as a starting point for curriculum planning; instead he planned the curriculum first and then he devised the assessment as far as practicable within the school policy requirements. Eddie planned logically sequenced learning experiences rather than to conform with the restrictive policy. Thus, he avoided Fautley's (2016) warning of policy having unintended consequences for everyday learning and teaching which he refers to as assessment dysfunction.

In both of Eddie's Year 10 and Year 7 classrooms, I observed what Harlen (2005) calls assessment anxiety. Students were quick to ask, "Is this on the CAT? And when is the CAT?". I saw that during the lesson that had been designated for the CAT, students showed great concentration and progress was evident, but I did not see their usual enjoyment of music making. On this occasion, I observed what Harlen and Deakin Crick (2002) found, which is that an emphasis on evaluation produces students with strong extrinsic orientation towards grades. This orientation is at odds with the goal of participatory music making to be intrinsically engaging so people return to activities they enjoy. Despite Eddie's efforts at promoting enjoyment in music making, on the occasions when it was an "assessment lesson" the impact of the school policy was greater than his ability to sustain enjoyment.

The school assessment policies in both schools impacted Eddie and Chris' practice. One policy was focussed on a single CAT grade and the other producing data for a "data wall". The impact was similar, the importance of formative assessment as part of everyday good teaching to promote learning was not celebrated. The summative assessment was used largely for reporting and accountability, rather than to improve learning. Clearly, both Chris and Eddie had challenges implementing their preferred teaching practices while fulfilling the assessment requirements of their schools. The conflict that I found between school assessment policy and Chris and Eddie's teaching practice does not support Green's (2008) position that teachers can effectively use their usual assessment practice in a student-directed approach. The findings possibly reflect an increased performativity climate and accountability measures that have been

extensively documented over the last 10 years since Green's (2008) research. Much music education research (Fautley, 2010, 2015; Philpott, 2012; Thorpe, 2017) suggests ways forward for assessment in classroom music and student-directed learning. However, the day-to-day reality for the teachers in my study was managing and conforming to their school policies which conflict with current understandings of effective assessment practice in music. Whole-school professional development did not provide opportunities for developing knowledge of research into current understandings of good assessment practice in music education nor, more specifically, assessment in a student-directed learning environment.

Eddie and Chris' experiences exemplify what Black and William (2005) articulate: "That assessment practices are context specific and the overall impact on teacher practice is determined at least as much by culture and politics as it is by educational evidence and values" (p. 260). Black and William (2005) suggest working with existing practices and propose that "it is likely to be idle to draw up maps for the ideal assessment policy for a country [or discipline]... The way forward might, rather, lie in those arguments and initiatives that are least offensive to existing assumptions and beliefs, and which will nevertheless serve to catalyse a shift in them while at the same time improving some aspects of practice" (p. 260).

In addition to external factors such as curriculum requirements and school assessment policies being influential over day-to-day teacher practice, the study showed that personal factors also influenced the classroom choices of the two teachers. The extent of the differences in their practice was surprising given their similar musical background and the fact that they have worked together previously at Stringy Bark PS. According to Arostegui et al. (2004), basic epistemological and ontological differences exist between teachers, which arise from perceptions of knowledge, views on dominating paradigms of music performance, and views of how students' personal and cultural identities are formed.

One element of teaching where different choices were apparent was student grouping which was significant because Chris and Eddie's choices were not always in line with how students of different ages commonly work. Swanwick (1988) suggests younger students work more frequently in large-group, teacher-led music making activities and

then as they get older, they work more often in small groups. Chris' primary students worked in friendship groups for most lessons, more than any other class which is more frequent than Swanwick (1988) would expect. Eddie's Year 7 students mostly worked as a whole class and only occasionally in friendship groups for 10 minutes at a time. Although the Year 10 students worked in friendship groups, Eddie carefully scaffolded this work by choosing the songs the students would play and moved from whole class to small group and back to whole class to rehearse and perform some of the songs. His use of a final small-group performance scaffolded groupwork and held the students accountable to give focus to the student-directed rehearsal. Linton (2016) and Wright (2014) articulate that teachers modify Musical Futures as Eddie and Chris did to support the less developed group learning and musical skills of the younger age group. Of the Musical Futures approaches, it might be expected that whole-class Classroom Workshopping would be used more extensively with the younger children. Instead, Chris undertook a Four-Chord Song unit over an extended timeframe with the primary students.

The individual interviews revealed that the choices Chris and Eddie made about grouping and which Musical Futures approaches to implement were not primarily driven by the age of the students, but rather by their underlying values. As Alexander (2000, 2009) argues, the observable act of teaching cannot be separated from the values, ideas and debates which inform and explain it. He suggests the origins of these values are both societal and within educational systems. Similarly, Arostegui et al. (2004) connect epistemological (for example, music education traditionally focussing on propositional rather than interpretive knowledge) and ontological perspectives (for example, the way individuals construct meaning through interaction with their cultural environment to shape social identity) influenced by a teacher's own music education as important determinants of classroom choices. Generally, Eddie valued participation in music making and so the students frequently worked as a whole class and he implemented and adapted the Classroom Workshopping process. In contrast, Chris valued lifelong learning; he provided opportunities for the students to develop learning-to-learn skills through primarily working in friendship groups. He adopted many of Green's (2008) principles and the role of the teacher that she describes.

There was an important external factor also influencing teacher choices about grouping and what was possible with the different classes of students and that was the curriculum structures of the two schools. The primary students had a weekly music lesson and Chris had taught every student in the school each week for several years, this resulted in many of the classroom procedures being routine and the students were able to work in small groups for extended periods. In contrast, the Year 7 students were new to high school and only had music for one semester in a carousel structure. Not having previously met the students, Eddie had to build relationships and establish classroom procedures from scratch. In comparison to Stringy Bark PS, the curriculum time allocated to the arts and the carousel structure at Hanworth SC reflects what Chapman (2004) notes as the narrowing of the curriculum and a loss of curriculum time for the arts.

In addition to the influence of their values, Chris and Eddie's experiences as learners in high school and university reflected many of Green's (2008) principles and they drew on these experiences in their teaching. They both felt when they encountered Musical Futures at a professional learning workshop that their existing teaching approach was validated. The fact that Musical Futures resonated with their prior experiences as learners and that they drew on these ideas in their teaching is not the norm. Most teachers who encounter Green's (2002, 2008) research and Musical Futures come from Western art backgrounds because it is only relatively recently that undergraduate degrees in popular music have been available. In addition, Robinson (2012) shows that many popular musicians who learnt through a student-directed approach using principles similar to Green's often adopt a teacher-directed approach in their teaching in order to feel they are teaching "properly". Researchers such as Mills (2007) view teaching as you were taught negatively, however, for Chris and Eddie teaching as they were taught aligned with Green's (2008) principles. Interviews showed that their practices evolved through experience rather than the result of what Arostegui et al. (2004) recommends, which is for teachers to reflect on their own beliefs and music education experiences and examine these in relation to the culture of their students and their teaching context. Chris and Eddie's musical backgrounds and own music education aligned broadly with student interests, and aural, oral, and visual ways of learning.

David, a colleague of Eddie's, provided an alternative perspective. For him, Musical Futures principles were significantly different to his previous approach. David's experiences more closely reflect those of teachers from Western art backgrounds such as the teachers in Green's (2008) research who found the principles new. Similarly, research into the Musical Futures professional learning model (Jeanneret et al., 2014) found the Musical Futures approach reinvigorated the teachers and students and the positive impact on student engagement is a key attraction of Musical Futures for teacher in many studies (Green, 2008; Jeanneret, 2011; Hallam et al., 2011; Wright et al., 2012).

I used Alexander's (2009) versions of teaching to explain Chris and Eddie's teaching practices in relation to their underlying values; Alexander describes six versions of teaching delineated by teacher values. I found multiple versions of teaching in the analysis of Chris and Eddie's practice, congruent with Alexander who notes that more than one version is frequently visible.

Eddie's approach was congruent with Alexander's (2009) teaching as acceleration which is based on values of aiming to outperform natural development rather than facilitate it. He viewed the music teacher's role as being to identify gaps or next steps in student learning. The teacher then actively intervenes to support the students to achieve the next teacher-identified stage. This view reflects a desire for teachers to support students to work in their ZPD (ZPD) (Vygotsky, 1978) on tasks that can be accomplished with some assistance from a more knowledgeable teacher or peer. But Eddie was also concerned with using available class time efficiently and maximising participation in music making, reflecting values of teaching as technique (Alexander, 2009). I also observed another of Alexander's (2009) versions of teaching, teaching as negotiation, based on democratic learning principles in Eddie's practice. For example, whether he, as the teacher, or the students chose the music to play posed a conflict for Eddie between democratic principles (teaching as negotiation), using time efficiently (teaching as technique).

On the other hand, Chris' teaching reflected Alexander's (2009) teaching as readiness or facilitation based on Piagetian (1936) values of development, nurturing individual differences, and waiting until students are ready before moving on. He was comfortable waiting as long as necessary for students to be ready to move to the next stage.

Reflecting teaching as negotiation (Alexander, 2009) Chris was also concerned with supporting lifelong learning, acquiring metacognitive, learning-to-learn skills. His approach and teaching as negotiation align with Deweyan (Dewey, 1916) ideas that school should equip students to participate fully in society. Chris scaffolded the musical skills required for the students to begin playing their four-chord songs and then stood back, allowing them to develop the group learning skills required to progress.

Green's (2008) principles primarily suggest teaching as negotiation and teaching as facilitation, versions of teaching which Chris also drew on. Musical Futures more broadly supports multiple approaches which are adaptable and able to be implemented flexibly. Eddie used Classroom Workshopping along with teaching as acceleration, teaching as technique, and teaching as negotiation. Together, Musical Futures approaches are therefore capable of supporting a range of teacher values, versions of teaching, and student-directed and teacher-directed approaches.

The flexible manner in which Eddie and Chris were able to implement Musical Futures approaches clearly indicates that it is pedagogically driven. Green (2008) emphasises that her approach and the student-directed principles of how popular musicians learn is a pedagogy rather than a curriculum. However, several music education researchers (Wright, 2014; Finney & Philpott, 2010; Philpott, 2010) contend that there is a tendency to misinterpret Green's work and the broader Musical Futures project as curriculum. Whether Musical Futures is interpreted as curriculum or pedagogy is also connected to teachers' perceptions of knowledge, and their views of how students' personal and cultural identities are formed (Arostegui et al., 2004). Philpott (2010) contends that misinterpreting Green's (2008) work as curriculum relegates students to curriculum consumers as opposed to curriculum makers with control of knowledge firmly with the teacher. Similarly, Wright (2014) asserts that the ideal is a music curriculum that is co-constructed with the students as active curriculum makers.

I found that Chris and Eddie each made statements that showed they viewed Musical Futures as both curriculum and pedagogy. Philpott (2010) argues that curating teacher resources and offering professional learning workshops may encourage Musical Futures to be viewed as curriculum. Philpott (2010) states that, "there is some evidence to suggest that in the professional development which disseminates the project, the

Musical Futures 'way' is characterised as a curriculum package" (p. 88). However, the teacher materials themselves (D'Amore, 2008) are clear that the focus is on pedagogy and some curriculum starting points are given. It appears that the relationship between Musical Futures, pedagogy, and curriculum is complex. Clearly, teachers have to make decisions about curriculum and as the comments from David illustrate, some appreciate more guidance.

In conclusion, this discussion of the findings of the study in relation to the themes identified earlier (acknowledging cultures and real-world practices, a student-centred, creative approach, and navigating prevailing beliefs, the prescribed curriculum and systems, and practice) has shown that the findings have both supported and contradicted aspects of previous research. For example, both teachers emphasised maximising involvement which was more important than incorporating a wide range of musical cultures and their associated real-world practices as recommended by Green. For both Chris and Eddie, their values impacted on their day-to-day classroom choices in accordance with what Alexander (2000, 2009) and Arostegui et al. (2004) have found. Linking the findings of this study to broader themes in the literature has established the findings in the context of previous research.

8.5 Conclusion

I began my research journey examining how teachers implemented Musical Futures, one example of an approach that claims to make classroom music more engaging for students. I undertook the research through immersion in the classroom contexts, primarily from the teachers' perspective. Once I began the data collection, it was apparent to me that any particular learning and teaching approach such as those based on: how popular musicians learn, community music leadership practices, and a teacher-directed approach, are only one part of a teacher's practice that is significant to engagement. Furthermore, distinguishing between approaches was challenging. When and why teachers shifted between one approach and another was not clearly delineated, nor was it easy to explain the subsequent influence of these shifts on student engagement. I found it necessary to look more holistically at what was occurring. I found Alexander's (2000) framework helpful to examine music teaching and its impact on student engagement and make sense of the large amount of qualitative data that I had

collected. From the analysis, fives themes that comprise characteristics of engaging teaching in classroom music emerged:

- Fostering a positive student response,
- Maximising involvement in music making,
- Navigating autonomy and participation,
- Enacting a repertoire of teacher roles,
- Negotiating the impact of school policy on day-to-day assessment practices.

Together these characteristics and the three themes identified earlier (acknowledging cultures and real-world practice, a student-centred creative approach, prevailing beliefs and systems and practice) form a model of teaching for engagement in classroom music that I presented in Figure 35.

8.5.1 Acknowledging cultures and real-world practices

Early in the research process, I undertook an investigation using music education literature to contextualise the Musical Futures phenomenon in its historical context. From this investigation, I identified three themes in relation to broad movements in music education over the last 50 years that aim to increase student engagement. In relation to the theme, acknowledging culture and real-world practices, the research findings revealed that maximising involvement in music making was the pre-eminent characteristic of engaging teaching. Acknowledging musical cultures and incorporating real-world practices were not as important. The teachers chose musical content that was Anglo-American popular music, a genre that broadly reflected student interests. Even when the musical content was unfamiliar to the students, such as ‘50s rock and roll songs, the broad genre was aurally familiar to the students through enculturation. In this way, teachers acknowledged students’ musical cultures and the importance that a student-centred approach places on incorporating student interests.

To sustain involvement, the teachers drew on many of the elements of teaching that Alexander (2000) identifies. Although maximising involvement seems relatively

simple, the teacher practices that supported involvement and their shifting nature were complex. Turino's (2008) theory of participatory music making, helped me to explain the connections between involvement and engagement. Furthermore, a variety of music curricular activities were valuable, particularly from the perspective of creativity. While there was sometimes a tendency to privilege performance over composition to create a fixed work, it was during improvisation activities that provided greater opportunities for creativity that deep engagement was frequently evident and which reflected acknowledging cultures and real-world practices.

Musical Futures was influential over the practice of the two teachers to a certain extent. For both teachers, it resonated with their experiences as learners and validated their existing teaching approach. Many of Green's (2008) principles were visible during Chris' primary music lessons. While Eddie had embedded Classroom Workshopping principles as both pedagogy and curriculum in his Year 7 and Year 10 music lessons which included following the sequence for Classroom Workshopping Project 1 articulated in the Resource Pack (D'Amore, 2008).

Taking a holistic view of all the lessons I observed, I found that general Musical Futures principles of: music that reflected the students' interests, aura/oral/visual learning as a starting point, and learning through involvement in music making, were most commonly adopted by the teachers. The findings verify the value of Musical Futures as an adaptable approach, indicating that multiple approaches (including a teacher-directed approach) are engaging rather than a one-size-fits-all method or recipe for engaging teaching.

However, it was the teachers, their practice, and the roles and strategies that they adopted in-situ that was most significant for securing and sustaining engagement. These were both experienced and highly skilled music teachers. The importance of the teachers and their practice is reflected in characteristics of engaging teaching such as: maximising involvement in music making, navigating autonomy and participation, and enacting a repertoire of teacher roles. These characteristics of engaging teaching were primarily achieved through teacher-student interactions. Because the study took place over 11-months, I had time to discern some underlying values mediating Eddie and

Chris' choices, which proved to be significant in explaining the different choices they made.

8.5.2 A student-centred, creative approach

The importance that a student-centred approach places on providing opportunities for student voice was reflected through a level of autonomy that the students experienced which often showed providing opportunities for student choice. From the perspective of a positive student response this was congruent with the teacher practices that secured participation which were most significant for engagement. Generally, the teachers were more involved than what is indicated in music education research as a student-directed approach, which has commonalities with, but is not the same as, a student-centred approach.

I can speculate that the students may have been more engaged if they had greater opportunities to freely choose the music. However, the teachers had to navigate participation and autonomy to promote engagement and inclusion. Greater choice may have led to greater engagement only if it did not compromise participation which might have happened if students chose a piece of music beyond their musical or group learning capabilities. This finding raises questions about the advisability of implementing Green's (2008) principles in their entirety, particularly the principle of students directing the learning process. For example, the Year 7 students had little prior music experience, limited curriculum time, were new to the school and had no existing relationship with Eddie, and consequently their behaviour required careful management and maximising involvement in music making was not easy.

The students experienced a variety of music curricular activities and their response was positive. As mentioned previously, the opportunities for whole-class improvisation were particularly successful in promoting engagement. In addition, opportunities to create and co-create the musical content through improvisation were a counter balance to the relatively high level of teacher involvement in selecting the musical content. Improvisation activities provided a valuable opportunity for students to have greater autonomy over selecting the repertoire - they were positioned as curriculum makers.

When both teachers used an integrated approach to develop musical knowledge of the elements of music and music theory, this proved effective in sustaining engagement and struck a balance that Fautley (2010) appeals for between "doing" and "learning". As a means of promoting social justice, integrating knowledge into music making supported the potential for multiple pathways including further formal music education, particularly for the Year 10 students. "Little and often" was the strategy I observed to be effective in implementing activities explicitly designed to develop knowledge. When it occurred, guided reflection was also an effective strategy the teachers used for integrating knowledge and encouraging doing and learning. I saw that the students also acquired musical knowledge through encounter and enculturation processes.

8.5.3 Prevailing beliefs, the prescribed curriculum and systems, and practice

Chris and Eddie's backgrounds as popular musicians were integral to their classroom practice. Rather than reflecting on their own beliefs and examining them in relation to the culture of their students and the context in which they were teaching as Arostegui et al. (2004) appeal for, their musical backgrounds and own music education aligned broadly with student interests, and aural, oral, and visual ways of learning. Chris and Eddie's values significantly influenced their day-to-day classroom practice, although they were mostly unaware of their impact.

Music teachers with undergraduate degrees in popular music are a relatively recent phenomenon. In previous years teachers overwhelmingly came from Western art music backgrounds. Because they were both experienced teachers and the flexibility and skills they had developed, it may not be possible for other teachers such as those who are less experienced or from different musical backgrounds to use the same roles and strategies to promote engagement. Both playing alongside the students and arranging skills specific to popular music were embedded throughout Chris and Eddie's classes. I noted that when to step in and when to stand back was flexible depending on the needs of the students and the time of year. For example, reflecting a gradual release of responsibility, Eddie shifted from a teacher-directed to student-approach across Term 1 with the Year 10 students who grew in confidence over this time. Decisions concerning how involved to be were often intuitive and tacit because Eddie and Chris had established their skills and knowledge over time through experience.

To a certain extent, the teachers were teaching as they were taught and for the most part were using approaches that aligned with their teacher and musician identities. Fortunately, the official Victorian curriculum is flexible enough that the teachers could work with it and their preferred approaches. However, it was in relation to school-level assessment policy and procedures that conflicts between the curriculum and systems were apparent. Both schools' policies reflected what Horsley (2009) and others describe as an assessment policy influenced by neo-liberalist ideology with its resulting focus on collecting data and evidence of learning, tracking student attainment, and pre-determined curriculum and assessment design. The teachers encountered difficulties with implementing their school assessment policies. Both Chris and Eddie's formative assessment practices were effective for promoting engagement and learning, however, this was not acknowledged by their school leadership and instead they were required to implement their school summative assessment policy. Music education researchers such as Fautley (2010) enunciate effective assessment practices. However, the day-to-day reality for the teachers was managing and conforming to their school policies which conflicted with current understandings of good assessment practice in music education. Whole-school professional development did not provide opportunities for developing knowledge of research into discipline-specific assessment practices and the music education literature does not show how teachers might navigate and reconcile school policies such as those that Chris and Eddie experienced with effective assessment practice.

The appeals of music education researchers over the last 50 years to acknowledge cultures and incorporate real-world practices, and adopt a student-centred, creative approach were partially realised. The highly skilled teachers adopted broad principles such as music in a genre that reflects student interests, and immersion in music making to successfully engage the students during music lessons. These principles, along with the teacher practices observed, and characteristics of engaging teaching such as maximising involvement in music making, navigating autonomy and participation, and a repertoire of teacher roles, are consistent with the improvements in macro level indicators of engagement such as increasing numbers of students electing music and being involved in co-curricular music which served as the catalyst for inviting them to participate in the research.

The research has contributed to a better understanding of music education approaches and the specific teacher practice that promote engagement, when teachers are influenced by Musical Futures approaches. It has established clear indicators of the specific teacher practices that promote engagement in these particular classroom contexts. Because it clearly links music teacher practices and student engagement, the research findings are significant more broadly. The findings provide a framework for other music educators to use to reflect on their own practice and experiences when faced with the challenges of engaging students in the classroom.

Relating the practice of the two teachers to the three themes that I presented in Chapter 1 and used to structure the discussion - acknowledging cultures and real-world practice, a student-centred creative approach, prevailing beliefs and systems and practice - cemented for me that the three themes are both valuable and aspirational given the day-to-day realities of teaching in schools in the 21st century. The findings suggest that the relationship between student engagement and classroom music teaching is complex, fluid, and situational, in a way not sufficiently dealt with in the music education literature. Although the connections proved difficult to identify and explain, at least one young person found it straightforward to articulate: “It’s music and we came to play instruments”.

8.6 Limitations

The approaches and practices that the teachers drew on to foster engagement and the characteristics of engaging teaching are particular to the context of the two schools and the two teachers. This particularity raises several questions which are provided below as starting points for further research. The findings are not generalisable; however, music educators in similar school situations may use the findings as a tool for reflection in relation to their own practice.

I collected the data over 11-months, a relatively long time frame. However, the findings still present a point in time snapshot. Even during the research, Chris and Eddie’s teaching practice evolved. Influences on their practice, such as policy at both school and at government level, also continue to change, so if I visited their classrooms now, three years later, I would not expect their teaching to be the same.

I found that my role as the researcher undertaking participant-observation provided valuable insights that could not have been obtained using another method. However, this role was challenging. As an experienced teacher and less experienced researcher, I sometimes found it difficult to wear my "researcher hat". As a teacher, my inclination is towards continually evaluating what is occurring from the perspective of student learning with a view to further improvement. In contrast, the ethnographer role is focussed on describing what is occurring rather than seeking to influence it. The same balance of when to step in and when to stand back that I observed the teachers sometimes struggling with was difficult for me as a researcher. I was aware of a tension between the insights I gained from being involved in the classroom activities and standing back to observe in order to minimise my influence on the findings. Deciding which stance to take was not straightforward. Standing back was not necessarily the least intrusive option. Not speaking or reacting while writing notes or video-recording can be very uncomfortable for the participants and significantly alter their behaviour. I prioritised the need to build and sustain relationships with both the teachers and the students.

Researching from an insider perspective in your own context has well-documented pitfalls in relation to compromising objectivity. Although this was not my own school, after spending nearly all year with the two teachers, I felt like I was researching my friends. For me, this raised issues about my ability to be critical of their practice. I was also conscious of my ethical obligation to do no harm to the participants, and the potential for the teachers to experience discomfort from reading my interpretation of their practice was significant. The way that a researcher writes about teacher practice is different from how it might be discussed between colleagues, even in peer-observation when there is a sense of a two-way conversation. While at times I felt a self-imposed pressure to be more positive, I was able to represent the teachers' practice positively because the research began from an asset-based perspective with two teachers who had been identified as likely to be effective at promoting engagement. However, spending such a long time in the setting did mean that challenges in relation to teacher practices that did not promote engagement occasionally arose, and how to write about them sensitively was difficult.

Being so immersed in the context of the two schools, I was at risk of losing sight of the bigger picture. The starting point for the research was that these were schools in disadvantaged circumstances that appeared to be engaging their students in music lessons. After having spent considerable time collecting, analysing, and representing the data, I began to view the findings as the norm. It took some effort to stand back and be reminded that what the teachers had managed to achieve in their classroom music programs was remarkable in any school context, let alone in schools in challenging circumstances. State-wide VCE enrolments remain at around 4% of the cohort (VCAA, 2016b; VCAA, 2018). The 2005 Review (Pascoe et al., 2005) and the 2013 Review (Education and Training Committee, 2013) reveal the big picture and detail the paucity of curricular music provision in primary schools. However, the two schools in the study are testimony to the fact that engaging classroom music teaching and programs are possible in challenging circumstances.

8.7 Suggestions for further research

The Musical Futures teaching programs are used worldwide by teachers in diverse cultures and different levels of teaching experience. This wealth of school contexts that are dissimilar from that of this study would provide opportunities for further research to determine how other teachers from different backgrounds and in different countries interpret Musical Futures, and whether they make similar use of the characteristics of engaging teaching that were identified in this research. Other research could focus on beginning teachers and pre-service teachers and how these less experienced practitioners teach for engagement and whether they are able to secure a similar student response.

The characteristics of engaging teaching were particular to the context and the two teachers. Both teachers were relatively experienced with between four and 11 years working as qualified teachers. They were both male and from popular music backgrounds. The flexibility and skill with which they enacted the teacher roles and other elements of teaching highlighted that these were highly capable practitioners. Furthermore, much of their day-to-day practice was tacit. Given that Chris and Eddie's musical background as popular musicians was integral to their classroom practice, research that examines the practices of teachers primarily from Western art music

backgrounds and whether they are able to promote engagement in the same way would add another dimension to the music education literature. I wonder how these teachers use their musical backgrounds in the classroom and if they have developed similar instrumental, aural, arranging, and improvisation skills that I found in this research. In addition, further research could investigate the gendered nature of much popular music performance practice (Almqvist, 2016) and the questions it raises for female teachers concerning the approach they take to engaging teaching.

There have been recent developments and new Musical Futures approaches that are not discussed in this thesis as they were not part of the teachers' practice when I was collecting the data that would be a worthy topic for further research. The Just Play and Everyone Can Play approaches have been a focus of recent professional learning workshops in Victoria. In them, there is an emphasis on equipping primary teachers who do not necessarily have undergraduate music degrees to incorporate music into their classrooms as either specialists or generalists. The focus on these approaches is whole-class music making supported by resources such as play-a-long videos.

8.8 Final reflections

In Chapter 1, I articulated my experiences as a learner and the ongoing processes I have used in the evolution of my teaching to engage my students. Through the process of this research, I have learnt much about teaching, engagement, and Musical Futures from observing the practice of two teachers, as well as unearthing many insights about my own practice. I have been fortunate to have the opportunity to present my emerging research findings at national and international conferences where the research has been warmly received and many thought-provoking discussions have arisen. This collaborative sharing and reflecting has contributed enormously to my thinking and the shape of this thesis. I aspire to implement the research findings in my teaching practice and which now involves working with pre-service teachers. The process of translating the findings into practice and the challenges I face in doing so, frequently illustrates for me the high level of skill and knowledge of Eddie and Chris, and I am indebted to them for their willingness to take part in this study and share their classrooms with me.

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Appendix 1: Ethical approval

THE UNIVERSITY OF MELBOURNE

04 January 2016

A/Prof N Jeanneret
Melbourne Graduate School of Education
The University of Melbourne

Dear Associate Professor Jeanneret

I am pleased to advise that the Humanities and Applied Sciences Human Ethics Sub-Committee approved the following Project:

Project title: **Investigating engaging practice in the music classroom**
Researchers: **Dr R A Brown, E Wilson, A/Prof N Jeanneret**
Ethics ID: **1545112**

The Project has been approved for the period: **04-Jan-2016 to 31-Dec-2016**

It is your responsibility to ensure that all people associated with the Project are made aware of what has actually been approved.

Research projects are normally approved to 31 December of the year of approval. Projects may be renewed yearly for up to a total of five years upon receipt of a satisfactory annual report. If a project is to continue beyond five years a new application will normally need to be submitted.

Please note that the following conditions apply to your approval. Failure to abide by these conditions may result in suspension or discontinuation of approval and/or disciplinary action.

(a) **Limit of Approval:** Approval is limited strictly to the research as submitted in your Project application.

(b) **Variation to Project:** Any subsequent variations or modifications you might wish to make to the Project must be notified formally to the Human Ethics Sub-Committee for further consideration and approval. If the Sub-Committee considers that the proposed changes are significant, you may be required to submit a new application for approval of the revised Project.

(c) **Incidents or adverse effects:** Researchers must report immediately to the Sub-Committee anything which might affect the ethical acceptance of the protocol including adverse effects on participants or unforeseen events that might affect continued ethical acceptability of the Project. Failure to do so may result in suspension or cancellation of approval.

(d) **Monitoring:** All projects are subject to monitoring at any time by the Human Research Ethics Committee.

(e) **Annual Report:** Please be aware that the Human Research Ethics Committee requires that researchers submit an annual report on each of their projects at the end of the year, or at the conclusion of a project if it continues for less than this time. Failure to submit an annual report will mean that ethics approval will lapse.

(f) **Auditing:** All projects may be subject to audit by members of the Sub-Committee.

If you have any queries on these matters, or require additional information, please contact me using the details below.

Please quote the ethics registration number and the title of the Project in any future correspondence.

On behalf of the Sub-Committee I wish you well in your research.

Yours sincerely

Ms Jennifer Hassell - Secretary
Humanities and Applied Sciences HESC
Phone: 90353341, Email: hassell@unimelb.edu.au

Appendix 2: Data summary

Date	Class	Data	Description
3.2.16	Year 10 Music	Researcher notes	Warm up activity: Listening and responding (15mins). Classroom Workshopping Project 1: integrated performing, composing, listening (PCL) (55 mins).
5.2.16	Year 10 Music	Researcher notes	2 warm up activities, not linked (20mins). Classroom Workshopping Project 1: integrated PCL (50mins).
8.2.16	Year 10 Music	Researcher notes	"Amazing Grace" listening and responding lesson using laptops and OneDrive (70 mins).
10.2.16	Year 10 Music	Researcher notes	"Amazing Grace" learning and practising melody (70 mins).
12.2.16	Year 10 Music	Researcher notes	"Amazing Grace" learning and practising chords (70 mins).
17.2.16	Year 10 Music	Researcher notes	Listening: Bruce Springsteeen (15 mins) and GarageBand task exploring loops (55 mins).
19.2.16	Interview	Audio recording	Eddie
19.2.16	Year 10 Music	Researcher notes	"Amazing Grace" performing/jamming (improvisation-focussed PCL), small group to whole class creative music making (70 mins).
22.2.16	Year 10 Music	Researcher notes	2 composing written lyric tasks, 2nd one involved rapping (20 mins). Exploring using GarageBand (45 mins). Linked to 10 Songs that Saved the World.
23.2.16	Primary 5/6 Music	Researcher notes	50s rock and roll presentation by another music teacher. Teacher-led lesson to learn the blues shuffle pattern in pairs on guitars, tightly sequenced, progressive steps (45 mins).
24.2.16	Year 10 Music	Researcher notes	Listening activity "Hound Dog" (15 mins). Then exploring 12 bar blues in C to accompany "Hound Dog" (55 mins).
26.2.16	Year 10 Music	Researcher notes	Activity to guess definitions of elements (20 mins). Play "Hound Dog" in small groups, then whole class (45 mins).

1.3.16	Primary music	Researcher notes	Learning to play the 12 bar blues on a wider range of like-instruments, moved from pairs to larger group to whole class (45 mins).
2.3.16	Year 10 Music	Audio recording; researcher notes	Elements of music linked to garage band composing for a moving image, individual feedback in front of whole class at end (70 mins).
4.3.16	Year 10 Music	Audio recording	Written description of the music they made in the previous lesson (20 mins). Introduce “Respect” as the song for the CAT, begin learning how to play chords (45 mins).
7.3.16	Year 10 Music	Photos; audio recording	Working in groups to play “Respect” for the CAT. Eddie explained/modelled parts of the song, students working in groups, ending with work-in-progress performances. Teacher and peer feedback (70 mins).
9.3.16	Year 10 Music	Researcher notes; audio recordings; photos; video recording	Rehearsal part of the CAT for “Respect”, performance-focussed PCL (70 mins).
11.3.16	Year 10 Music	Video recording; photos; audio recording	Performances of “Respect” performance-focussed PCL (70 mins).
15.3.16	Primary 5/6 music	Researcher notes	Working in different-instrument friendship groups on 12 bar blues chords, bass line and shuffle pattern, drum part (45 mins).
16.3.16	Year 10 Music	Video recording; photos; audio recording; student work samples; researcher notes	GarageBand CAT, composing to choice of 3 videos of Kristian walking through the playground at different speeds (70 mins).
18.3.16	Year 10 Music	Researcher notes	Written CAT (70 mins).
18.3.16	Year 10 music	Audio recording	Student focus groups

21.3.16	Year 10 Music	Researcher notes; photos; video recording	Finishing written CAT assessments (70 mins).
22.3.16	Primary 5/6 music	Researcher notes	Listening to 50s rock and roll songs (15 mins). Blues shuffle pattern performed to class (30 mins).
23.3.16	Interview	Audio recording	Chris
23.3.16	Year 10 Music	Video recording; photos	Whole class creative music making using student reggae music making as a starting point. Improvisation-focussed PCL (70 mins).
24.3.16	Interview	Audio recording	Eddie
12.4.16	Primary 5/6 Music (2 classes)	Researcher notes	Continuation of 12 bar blues, leading into 50s Rock through faster tempo and lyrics (90 mins).
19.4.16	Primary 5/6 music (2 classes)	Researcher notes	2 concurrent tasks: iPad verbal reflections (20 mins) and playing 12 bar blues 50s rock and roll songs (70 mins).
26.4.16	Primary 5/6 music (2 classes)	Researcher notes	Choosing lyrics from a 50s rock and roll song (20 mins) to 12 bar blues songs to make a 50s rock and roll (70 mins).
3.5.16	Primary 5/6 music (2 classes)	Researcher notes	Start of 4 chord songs unit. Watch and listen to Axis of Awesome on Youtube with singing (30 mins), students begin learning and practising chords (60 mins).
17.5.16	Primary 5/6 music (2 classes)	Researcher notes, audio recording	Choosing which 4 chord song to play, organising groups, playing (90 mins).
25.5.16	Primary 5/6 music (1 class)	Researcher notes, audio recording, photos	4 chords songs, Into the Deep End, student choosing songs in friendship groups, teacher musical resource for arranging (45 mins).
31.5.16	Primary 5/6 Music (1 class)	Researcher notes, audio recording	4 chords songs, Into the Deep End, student still choosing songs in friendship groups, teacher musical resource for arranging (45 mins).

1.6.16	Primary 5/6 music (1class)	Photos, video recording, audio recording	4 chord song, Into the Deep end. Songs are chosen, students are working independently (45 mins).
7.6.16	Primary 5/6 music (1 class)	Video recording	Very brief opening, working on 4 chord songs, immediately begin working in friendship groups (45 mins).
8.6.16	Primary 5/6 Music (1 class)	Photos, video recording	Very brief opening, working on 4 chord songs, immediately begin working in friendship groups (45 mins).
14.6.16	Interview	Audio recording	Chris
14.6.16	Primary 5/6 music (mixed class)	Researcher notes, video recording	Very brief opening, working on 4 chord songs, immediately begin working in friendship groups. Chris suggests they will start filming and answering questions (45 mins).
16.6.16	Interview	Audio recording	David
21.6.16	Primary 5/6 music	Audio recording, video recording and student focus groups	Last lesson of the term, practising songs (35 mins) and answering reflective questions (10 mins).
22.6.16	Primary 5/6 music	Video recording, Student focus groups audio recording	Last lesson of the term, practising songs (35 mins) and answering reflective questions (10 mins).
16.8.16	Year 7 Music	Researcher notes	3 linked listening, analysing, notation tasks in the non-music classroom (70 mins).
17.8.16	Year 7 Music	Researcher notes	Working on Musical Futures Classroom Workshopping project 1, teacher led and sequenced (70 mins).
12.9.16	Year 7 Music	Photos, researcher notes	Listening CAT in non-music room. “Don’t dream its over”, teacher-directed, scaffolded listening task with written response (70 mins).

14.9.16	Year 7 Music	Audio recording, photos, researcher notes	Assessment lesson Musical Futures Classroom Workshopping project 1, integrated PCL (70 mins).
5.10.16	Year 7 Music	Researcher notes	Listening task, guess the style (15 mins). Playing 12 blues chords (55 mins).
10.10.16	Year 7 Music	Researcher notes	Exploring using loops on Garageband, drawing a picture of composition – graphic notation (70 mins).
12.10.16	Primary 5/6 music (2 classes)	Video recording; researcher notes	Teacher-led unitary, composing ostinato, 3 layers (90 mins).
1.11.16	Year 7 Music	Audio recording	Drumming: play along videos, chair drumming, splitting into groups on drumkit (70 mins).
30.11.16	Year 7 Music	Video recording	12 bar blues and popular song, whole class blues rehearsal for final assessment (70 mins).
5.12.16	Year 7 Music	Video recording; audio recording	Playing 12 bar blues chords on Boomwhackers upstairs in the SBAC (20 mins). Exploring GarageBand loops (50 mins). Student focus groups
7.12.16	Year 7 Music	Audio recording, video recording, photos	Final 12 bar blues and popular song assessment lesson (70 mins).

Appendix 3: Publications that contain material included in the thesis