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Is the Future Musical Futures? A comparative analysis of the Musical Futures approach and the NSW BOS 7-10 Music Syllabus

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School of Education

Is the Future *Musical Futures*?

A comparative analysis of the Musical Futures approach and the NSW BOS 7-10 Music Syllabus

Carol Jean Brandman
BA Grad Dip Ed (Secondary)

"This thesis is presented as part of the requirements for the award of the Degree of Masters in Education (Research) of the University of Wollongong"

Faculty of Social Sciences
July 2016
DECLARATION

I, Carol Brandman, declare that this thesis, submitted in fulfillment of the requirements for the award of Masters in Education (Research), in the Faculty of Social Science, University of Wollongong, is wholly my own work unless otherwise referenced or acknowledged. The document has not been submitted for qualifications at any other institution.

Carol Brandman

July 2016
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ABSTRACT

Musical Futures is a teaching and learning approach that is founded on the informal and personal ways popular musicians engage in performing and composing music. This approach has been introduced into Australian schools supported by professional development for teachers, and research evidence that students participating in Musical Futures are more engaged and motivated in music lessons and able to interact directly with new digital activities in music (Jeanneret et al. 2011). This study examines whether Musical Futures can meet the requirements of a music program of study, specifically the NSW Board of Studies Music Syllabus Years 7-10 Stage 4 (2003). There is a gap in the knowledge in this area as no research to date has been undertaken to investigate whether Musical Futures can meet the requirements of a specific music curriculum.

A document analysis has been conducted where content analysis provided the means to extract data from Musical Futures: An Approach to Teaching and Learning (2009) and the NSW Board of Studies Music Syllabus Years 7-10 (2003) Stage 4. David Elliott’s Theory of Praxial Music (2005) – based on a practical process of learning music – provided a framework for understanding the development of student musicianship. Musicianship is a core outcome of music education and Elliott’s work provided another perspective from which to understand both Musical Futures and a mandated music curriculum. The requirements of the NSW Music Syllabus Stage 4 were used as categories under which student tasks collected from the Musical Futures document were compared and analysed, and this process led to themes and issues that emerged to provide valuable perspectives from which to answer the research question.

The study found that Musical Futures introduced exclusively into the music classroom would be limited in the extent to which it could meet the NSW Music Syllabus Stage 4 requirements. The results demonstrated that more teacher direction and supplementation would be needed to ensure students would learn all the content required through the student learning experiences of performing, composing and listening.
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1 INTRODUCTION

*Musical Futures* is an approach to teaching and learning music in the classroom developed in the United Kingdom (UK) that is based on personalising and informalisinc student learning (D’Amore, 2009). It seeks to make music relevant to students by using music they select and by involving them in performing and composing music. The role of a music syllabus is to ensure students develop musicianship within a broad context of musical styles and periods. Teachers are charged with implementing the educational values outlined in a music syllabus while seeking to engage students through affirming student music interests in popular music and current music practices (McPhail, 2010).

This study investigates the extent to which *Musical Futures* can meet the Board of Studies (BOS) New South Wales (NSW) Music Syllabus Years 7-10 Stage 4 (2003) (referred to as the NSW Music Syllabus Stage 4). The aim of the study was to understand the extent to which an approach showing evidence of engaging and motivating students using popular music could also meet student outcomes required by a music syllabus. This knowledge is needed to inform music educators about *Musical Futures*, the NSW Music Syllabus Stage 4 and their areas of compatibility.

This chapter begins by discussing the background and purpose of the study. This will be followed by an outline of the research strategy and context, the research question and a discussion on the significance of the study. The chapter will conclude with comments on the limitation of the study, definitions used throughout the thesis and an overview of the remaining chapters.

1.1 Background to the Study

Music education in schools has faced criticism for not adapting to developments taking place in music outside the classroom (Folkestad, 2006; Myers, 2008; D’Amore, 2009; Sidsel, 2010). Delays in adopting the latest innovations in music and the pedagogies to better support these innovations have been cited as reasons that many students in secondary education find music of little interest or relevance
Lack of interest by students in school music is in contrast to the significant role it plays in their lives beyond the classroom where they are listening to music on mp3 players, composing using easy to manipulate applications and games and sharing music online (Campbell, 1995; Leadbeater, 2005; Lebler, 2007). Research to date indicates that student motivation and uptake of music has increased following the introduction of *Musical Futures* into the classroom (Hallam, Creech & McQueen, Rosevear (2), 2008; Jeanneret, McLennan & Stevens-Ballenger 2011) and this occurrence has helped to explain the increase in uptake of this approach by teachers in the classroom.

The *Musical Futures* approach to teaching music emerged from research on how popular musicians learn (Green 2002). This led to a series of action research projects being undertaken to determine whether the informal learning approaches identified by Green could be adapted to the classroom (Hargreaves 2004; Price 2005a). The five defining characteristics of informal learning identified were:

- Learning starts with music that the learners choose for themselves
- The main method of skill-acquisition involves copying recordings by ear (not learning through notation).
- Informal learning takes place alone as well as along-side friends, through self-directed and peer learning skills.
- Knowledge is obtained in a haphazard way from the whole real world moving to the detail at a later stage.
- The informal approach involves a deep integration of listening, performing, improvising and composing with an emphasis on personal creativity (Green, 2008, p. 10).

The application of these characteristics in the classroom led to a ‘toolbox’ of teacher resources being compiled and made available to teachers, containing lesson plans, case studies, video and audio material (Price, 2003). An independent UK research project, *Survey of Musical Futures* reported on positive outcomes in both student engagement and uptake of music (Hallam et al. 2008). In Australia in 2010, *Musical Futures* was piloted in ten Victorian schools with promising results reported...
(Jeanneret et al., 2011). NSW pre-service music teachers at the Sydney Conservatorium of Music have been introduced to Musical Futures informal pedagogy in their coursework (Webb, 2010). Professional development in Musical Futures took place in NSW in 2015, with some schools implementing the approach in their music classrooms (Musical Futures Australia, 2016). The momentum to introduce the Musical Futures approach in the classroom has grown based on the positive reports cited and the access to professional development and pre-service teacher training. Research investigating the extent to which Musical Futures can meet syllabus requirements has not been undertaken, particularly a detailed investigation relating to a specific music syllabus. This study sought to address the gap in current research by investigating the NSW Music Syllabus Stage 4 requirements and Musical Futures, providing the information and understanding required to answer the research question.

1.2 Purpose of the Study
The aim of this study was to discover whether a teaching approach developed in the UK could meet the requirements of an Australian curriculum document. The Musical Futures approach was selected as it is being adopted as a music learning and teaching approach within Australia. The NSW Music Syllabus Stage 4 was selected as it closely matched the UK Stage 3 Music document on which Musical Futures is based and it also corresponded with the targeted student age group. It is timely that this research be undertaken as schools in NSW are adopting this approach without knowledge of the extent it can meet the requirements outlined in the NSW Music Syllabus Stage 4 they are mandated to teach. This research complements previous research undertaken in the classroom using case study techniques of observation, interview and survey (Hallam et al., 2008; Jeanneret et al., 2011).

1.3 Research Strategy and Context
The research strategy for this study was to obtain data at the source, from the documents describing student activities and learning content. This required identifying the documents most able to provide this information, selecting the data most relevant and then analysing how the data collected from the Musical Futures document met that collected from the Stage 4 Syllabus.
Qualitative document analysis was used as the research design as it could provide the in-depth interpretation and understanding of the two key documents providing the information needed to answer the research question. This approach directly addressed the gap in the research providing information that until now has been unavailable.

Content analytical techniques were used to ensure the documents were reliably examined and that the procedures were clear and replicable. The data collection involved selecting the most relevant documents which were: Musical Futures; An Approach to Teaching and Learning (2008) and the Board of Studies (BOS) New South Wales (NSW) Music Years 7-10 Syllabus Stage 4.

The Musical Futures document was sampled and sections were selected and sub-divided into separate activities focusing on one prominent skill area. Each task within the activity was then described by a short text phrase representative of the main musical skill experienced by the student.

The NSW Music Syllabus Stage 4 document was sampled for those sections describing the required student learning content and specific musical skills. Categories or themes were devised from the analysis of the NSW Music Syllabus Stage 4 that would best capture the tasks recorded from the Musical Futures document providing a way to organise and interpret the data needed to answer the research question.

As Musical Futures is an approach to teaching and learning music that is “based on the belief that music learning is most effective when young people are engaged in making music” (D’Amore, 2009, p.9), an appropriate philosophy was sought based on music ‘praxis’. The principles of Praxial music philosophy developed by Elliott (1995, 2005) were selected as the lens through which the study was viewed.

1.4 The Research Question

The study was guided by the research question:
To what extent can Musical Futures meet the learning outcomes of the Board of Studies New South Wales Music Syllabus Years 7-10 Stage 4?

The question sought to determine which aspects of the Musical Futures pedagogy could fit with the NSW Music Syllabus Stage 4 requirements and to discover which areas if any, a teacher implementing the Musical Futures approach would need to adapt or supplement in their planning to ensure syllabus requirements were met.

1.5 Significance of the Study

This study makes a significant contribution to the field of education specifically music education in our schools. Music is recognised as an important aspect of a student’s education as it provides opportunities for spontaneity and creativity through performing, composing and listening activities (Pascoe et al. 2005, Board of Studies NSW, 2003). In addition to providing students with a means of creative expression and self-expression, music also develops alternate learning pathways that aid a student’s intellectual and cognitive development in all key-learning areas (Gardiner, 1993). This study plays an important role in informing educators about the effectiveness and reliability of a new approach in education.

Musical Futures is an approach to music teaching and learning that is founded on recent research on classroom teaching, learning practices and strategies. The Musical Futures approach involves students in using current music technology and a ‘personalised learning’ strategy developed to enhance learning by students of the digital age (Green, 2008; Wiggins, 2009). Investigating Musical Futures not only significantly adds to the knowledge about this approach it also provides important information about the extent to which it can meet the stated learning outcomes of a music program. Green in Music, Informal Learning and the School concluded that ‘more work is needed to ascertain the extent to which the incorporation of informal learning practices in the curriculum prepares students for further study’ (2008, p. 185). In this research answers are provided to this question, and a model developed that could be used for future investigation of similarly new pedagogies.
1.6 Limitation of The Study

As this study is a document analysis it has not provided any insights into the implementation of Musical Futures in classroom practice. The focus of this study was to provide the analysis on which implications might be drawn rather than testing the approach in practice. The research has been limited to the Board of Studies Music NSW Syllabus Years 7-10 Stage 4 and will not inform any other syllabus.

1.7 Definitions of Key Terms

A syllabus is a document outlining materials to be studied in a course. In this document the syllabus referred to is the BOS NSW Music Syllabus Years 7-10 Stage 4 (NSW Music Syllabus Stage 4). It is a statutory document where ‘all schools are required to deliver programs of study that comply with the requirements of Board syllabuses’ (Board of Studies NSW 2013, p. 2). The courses must also satisfy the prescribed hours for the Record of School Achievement and cover all of the essential content of the Board's syllabi.

The Concepts of Music refer to six foundation elements of music that are required to be experienced by students: duration, pitch, dynamics and expressive techniques, tone colour, texture and structure. Each of these concepts is to be experienced by students as they participate in performing, composing and listening activities (Appendix A).

Musicianship is commonly referred to as the skills needed to play a piece of music interpreting the composer’s intention for that music. These skills can include applying the correct tempo and dynamics as well as using the appropriate emotions and expression. This definition is often referred to as ‘general musicianship’. In this study the term musicianship uses a more specific definition developed in the work of Elliott (1995). Elliott describes musicianship as knowledge, actions and emotions as they relate to music. This knowledge comprises of five components: procedural, formal, informal, impressionistic and supervisory musical knowledge (Elliott 1995, 2005). As it is Elliot’s research on Praxial music that provides the theoretical framework for this study, it is this definition that has been adopted.
Music technology is the term used to describe music specific software and hardware such as sequencing and scoring software, samplers, microphones, recording hardware and electronic keyboards (Evans, Philpott, 2009). It also includes new and emerging technologies such as podcasting, hand held technologies and other relevant learning platforms. Music technology is in addition to the broad definition of generic information computer technologies (ICT) found in the classroom such as interactive whiteboards, computers and the Internet (Appendix A).

1.8 Structure of the Thesis
The opening chapter of the thesis has provided an overview of the study from its background and significance to research strategy and rationale. Chapter 2 provides a review of relevant literature focusing on the Creative Arts in education, philosophies guiding the development of music education and the music curriculum, and the Musical Futures approach. Chapter 3 explains the qualitative document study research design and theoretical framework describing the content analysis techniques used to collect and organise the data. Chapter 4 presents the results of the study in terms of the Concepts of Music, student learning experiences and additional syllabus requirements. The final chapter, Chapter 5, discusses the findings of the study within the context of the research question. The implications for future studies and recommendations are then presented before the concluding comments draw the findings of the study together. The reader may refer to supporting documents that are included in the appendices at the end of the thesis.
2 LITERATURE REVIEW

2.1 Introduction
This chapter will review the current and relevant literature in the field of music education. It will provide information on the role and value of music education in society and present current issues both in Australia and overseas. *Musical Futures* will be introduced as a new development in the approach to teaching and learning music and recent research will be discussed. Two philosophies of music education will be examined for their application to this study as will the role curriculum provides in ensuring quality educational outcomes are achieved. The chapter will conclude with the identifying of the gap in the research literature regarding the extent to which an informal teaching approach, *Musical Futures* could meet the requirements of a secondary music syllabus.

2.2 The Role of Music in Education
The Arts have been used to communicate emotions that helped form individual and cultural identities and practices. The Arts are disciplines that embrace creativity, inquiry, perspective taking, and problem solving (Nathan, 2008). They are embedded in our basic human rights, which assert that everyone should have the right “freely to participate in the cultural life of the community, to enjoy the Arts and to share in scientific advancement and its benefits” (General Assembly of the United Nations, 1948).

In Australia, the Arts are taught as part of the Creative Arts Curriculum and include visual arts, media, dance, music and drama. The Arts have been described as generators of change as they bring to education creativity and flexibility, coupled with the ability to solve problems (Ministerial Council for Education, 2007). Although different in method, the Creative Arts, as a group of subject areas, share similar cognitive processes, which allow language and emotions to be expressed through a variety of representations (Alter, Hays & O'Hare 2009).

Music, a key component of the Creative Arts, is a unique aural art form where sounds are selected, shaped and new sounds are created by composers and performers (ACARA., 2016; McGaw, 2010). The study of music combines the
“development of affective, cognitive and psychomotor domains in the act of music making” (Board of Studies NSW, 2003, p.8) and plays an important role in the social, cultural aesthetic and spiritual lives of people.

Music education is described by the Australian Society for Music Education (ASME), as involving ‘education in music’ and ‘education through music’ (1999). Education in music describes how students learn about music through an inter-related process that involves creating, performing, listening and reflection. Education through music describes the process of participating in music and developing alternate learning pathways that aid a student’s intellectual and cognitive development in all key learning areas (Gardiner, 1993).

The value of music as part of educating young people has been well documented by research studies both in Australia and overseas (ASME, 1999; ISME, 2010; Grove, 2011; Elliott, 2013). Music education provides students with the opportunity to develop their individual talents and capabilities for lifelong learning, to work collaboratively with others, and to be productive and creative with the use of technology. When students participate in musical projects they are given the opportunity to understand themselves and others better, and as a result they can feel more confident, with improved self-esteem and more motivation to engage with the general school curriculum (Degé, Wehrum, Stark & Schwarzer, 2014).

The importance of music to the individual, the community and the nation as a whole has been espoused by the Australian government (MCEETYA, 2005; ACARA, 2016) and peak educational groups (ASME 1999; Music Australia, 2016) yet there is still a disjoint between what is known about the benefits of music, and what actually happens in our school system.

The key message from The National Review of School Music Education (Pascoe et al. 2005) to the Australian Government was that while there are examples of excellent music education in schools “many Australian students miss out because of lack of equity and access; lack of quality of provision; and, the poor status of music in many schools” (p. 5). The National Review of School Music Education (2005) stated that ineffective music education had arisen due to a crowded curriculum where music is given a low status, and also because of the fact that there is a general lack of
funding directed to music. It was also noted in the review that music can suffer due to differing views within the musical profession itself, where “beliefs about what should be taught and learnt in music vary widely … a coherent approach to music in schools built on foundations of diversity, access, equity, participation and engagement is a necessary reform if music is to thrive” (2005, p.107).

The ineffectiveness of music in schools has also been described as schools not adapting to developments taking place in music outside the classroom (Folkestad 2006; Myers 2008; D’Amore 2009; Sidsel 2010). Delays in adopting the latest innovations in music and the pedagogies to better support these innovations have been cited as reasons why many students in secondary education find music of little interest or relevance (Westerlund 2006; Green 2008). A contradiction is apparent between this lack of interest by students in school music and the significant role it plays in their lives beyond the classroom where they attend concerts, play in their own bands, listen to music on mp3 players and the Internet, and compose and share music online.

School music education in Australia (in particular the NSW music curriculum, the only state that has a mandated music syllabus in years 7&8) has been influenced by North American educators, particularly those favouring the active learning approach. This approach is referred to as Comprehensive Musicianship and is based on the Manhattanville Music Curriculum Program. The foundation of Comprehensive Musicianship is to regard ‘sound as the raw material of music’ and as such it should be explored creatively by students (Schafer, 1967). This idea is present in the NSW Music Syllabus Stage 4 which is a statutory document where teachers are to deliver programs of study that comply with the BOS requirements (2003). The syllabus covers all of the essential content and has been developed to ensure learning outcomes for different developmental stages are met in a logical and sequential learning process for the student.

NSW Music Syllabus adopted the ‘elements of sound’ developed as part of the Manhattanville Music Curriculum Program (Thomas, 1970), requiring the ‘Concepts of Music’ (pitch, duration, dynamics and tone colour) to be actively experienced by the student through performing, composing and listening. Adopting such an
approach had the advantage of allowing a wide range of repertoire to be selected, as knowledge of the fundamental concepts of all music makes it possible to develop an understanding of music selected from any culture, style or period (McPherson & Jeanneret, 2005). Paytner (1982), an English exponent of this movement added that students who engage only in listening to music in a static way (often how music classes were taught), cannot experience the skills and understanding learned from being actively involved in performing and composing music.

2.2.1 Music Teaching, Learning and the Curriculum

Curriculum in its broadest sense includes all that is taught and learnt: the intended implemented and attained curricula (Pascoe et al. 2005). There are considerable variations between Australian states regarding music Syllabi. As it presently stands, only two states have a years 7-10 dedicated music syllabus (NSW & Queensland). The other states and territories follow a broad policy framework within the Arts learning area, where only essential learning goals are outlined. Essential learning goals are general outlines only, and teachers are expected to have the necessary experience to develop a more specific school based music curriculum. The National Review of School Music Education reported that teachers actually want and need the sort of guidance provided by a syllabus (2005). This is supported by other reviews such as the report Benchmarking Australian Primary School Curricula (Donnelly, Stephens, Redman & Hempenstall, 2005).

In NSW the stated aim of the Music Years K–10 Syllabus is to provide students with the opportunity to acquire the knowledge, understanding and skills necessary for active engagement and enjoyment in performing, composing and listening, and to allow a range of music to have a continuing role in their lives (BOS NSW Music Years 7-10, 2003). The NSW Music Years K–10 Syllabus list clear student learning experiences and content for the skills associated with understanding and manipulating the Concepts of Music. It provides guidelines on music literacy, technology, assessing and the desired range of contexts, periods and genres from which to select repertoire.

The broad teaching and learning guidelines of an essential learning curriculum as
used in Australian states and territories other than NSW & QLD, has been criticised for de-valuing music as there guidelines are considered too broad and music less independent when places in a combined arts curriculum. Teachers have expressed concern that this has led to less attention being paid to the role music education plays in school (The National Review of School Music Education, 2005). In 2007, the National Education and the Arts Statement set down a vision for the future of education and the arts in Australia. It recognised that schools that valued creativity and innovation “lead the way in cultivating the well-informed and active citizens Australia's future demands” (MCEETYA & CMC 2007, p. 3). This statement reflects the changes in education and learning due to factors such as the implications of digital communication technologies, the pace of change and the emergence of precarious employment. Wyn in *Touching the Future*, states “creativity and flexibility, coupled with the ability to solve problems, are ‘must-haves’ for those who wish to make sense of 21st century living” (2009, p. 2).

The NSW Music Years K–10 Syllabus was written in 2003. All learning experiences in the syllabus require creativity and problem solving with flexibility for the teacher to be able to use group work in ways that require a less formal teaching approach. However, the more recent developments in informal and personalised learning are not addressed.

Current education and learning literature has identified informal learning and personalised learning as approaches that offer advantages to students of the digital age (Campbell, 1998; Green, 2002; Wiggins, 2009). Informal learning in education refers to the adoption of principles found in informal learning outside of the classroom and applying them within the classroom situation. Pascoe et al. referred to informal learning in music as “the contextualization of classroom music learning within the framework of real-world music outside the classroom” (2005, p.19). Folkestad added that informal learning is learning that is not sequenced beforehand; rather, “the activity steers the way of working/playing/composing.” (2006, p. 141). Once a teacher sequences the lesson beforehand and leads the lesson, formal learning takes place. In her book “How Popular Musicians Learn”, Green (2002) reported on the informal processes for learning used by 7 popular musicians and
considered how these processes might be adapted to the classroom. Green identified five principles of informal learning that could be used for classroom learning:
1. Learning music that students choose, like and identify with
2. Learning by listening and copying recordings
3. Learning alongside friends
4. Assimilating skills and knowledge in personal ways
5. Maintaining a close integration of listening, performing, improvising and composing skills (Green, 2008).

Personalised learning places the needs, interests and learning styles of students at the centre of the learning process (Kearmy, 2007). Other characteristics include supporting each student to: progress along a personalised pathway, have access to quality course materials and flexible organization, and the use of formative assessment focused on feedback to students on their strengths and weaknesses (Dawkins, 2007). The rise in a personalised learning approach is a response to developments in the area of ICT, which allows for learning to be more targeted to the individual. In schools this means that in an ideal situation, every pupil can progress at their own pace. This has been described as “a way of enhancing creativity, extending learning opportunities and sustaining varied and challenging paces of learning through grouping arrangements” (Kearmy, 2007, p. 14).

Not all commentators see this approach to learning as appropriate. Johnson (2004), in critiquing personalising learning, pointed to the tension created between the focus on individual needs over the greater need of a shared community. The historical development of personalising of learning arose from governments adopting a plan for delivery of community services tailored to meet the needs of an individual client. This approach was then developed and applied to education (Kearmy, 2007). However, this sequence in the development of personalised learning has been criticised as educators simple adopting a fundamentally political agenda and not one based in well researched teaching and learning principles. In refuting this criticism, the *NSW Report of the consultation on future directions for public education and training* (2005) stated that “personalised learning and modern Learning Management Systems will allow students to engage in learning experiences anywhere, anytime”
Currently, personalising learning is a part of the Statement of Learning guiding Australian schools and an integral part of all areas of Australian education (MCEETYA & CMC, 2007).

The *Musical Futures* approach is based on a personalised learning pedagogy (Price, 2005b, p. 1) and the informal principles identified by Green (2008). *Musical Futures* became the vehicle through which Green’s theories were tested and teaching and learning strategies devised to bring personalised and informal learning into the classroom (Green & Walmsley, 2005; Hallam et al, 2011; Hallam et al, 2008; Price, 2007a).

### 2.3 Theoretical Framework

*Musical Futures* is “based on the belief that music learning is most effective when young people are engaged in making music” (D’Amore, 2009, p.9). *Musical Futures* is a praxial approach to learning and teaching music. Praxial (praxis) refers to a form of action that is part of specific effort on the part of the learner. The Praxial Philosophy of music developed by David Elliott (1995, 2005) provides an excellent lens through which to view this study.

#### 2.3.1 Philosophical Background to Music Education

Music education has been influenced by the educational philosophy of Constructivism, derived from the works of Piaget and Vygotsky (Miller, 2012). Three key tenets of this philosophy can be summarised as:

1. Students must be met at the level for which they are prepared, as all students learn differently.
2. Experience is key to learning, and teachers must provide real life experiences in order to engage students in the subject matter.
3. Teachers must understand the level of experience of their students (Dewey, 1944).

Evidence of the influence of constructivist philosophy can be observed in two important music education philosophies: the philosophy of Aesthetic Music Education (Reimer, 2009) and the philosophy of Praxial Music Education (Elliott, 1995). Both Aesthetic and Praxial philosophies have student musicianship as key
goals of music education. General musicianship is described as the ability of a student to understand, interpret or play a piece of music while ensuring the musical intention of the composer (Gould, 2003).

Aesthetic music education refers to the perception and contemplation of musical elements, rather than on how they are used to create music (Elliott, 1995). It has as its basis the belief that music can be enjoyed for its own sake, that it “focuses on and cherishes all the many ways music can be experienced” (Reimer & Evans, 1972). Such aesthetic experience does not involve practical action as it is about the interpretation of music rather than the playing of it, and involves an experience beyond the ordinary experiences of the senses.

Praxial philosophy embraces the development of student musicianship through the student engaging in performing, composing, listening, improvising, arranging and conducting (Elliott, 1995). This perspective of musicianship is based on the successful ability of a person to manipulate sound using skills developed through musical knowledge, thoughts and action. As students are involved in this hands-on act of making music their knowledge and skills evolve, enabling them to experience music on different physical, social and emotional levels (Wiggins, 2009). Praxial philosophy, has been chosen as a lens through which to view this research as its foundations in practical music making is closely aligned with the philosophy of Musical Futures which also places emphasis on students learning as they are actively involved in making music. For this reason the Praxial music philosophy is used to provide guidance in understanding the Musical Futures approach and also as a means to conceptualise student learning within it.

### 2.3.2 Praxial Philosophy

According to Elliott, musicianship encompasses five forms of knowing: procedural, formal, informal, impressionistic and supervisory (2005). As music is expressed through actions and not words, creating music is essentially a procedural process, however the four other types of knowledge have a role to play in supporting the development of student musicianship. Figure 2.1 shows Elliott’s hierarchical relationship for knowledge needed to develop musicianship in a student.
Table 2.1 sets out clear definitions of each learning type according to the Praxial philosophy:

<table>
<thead>
<tr>
<th>Type of Musical Knowledge</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Procedural</td>
<td>Based on the procedure of making music and forming the basis of musicianship</td>
</tr>
<tr>
<td>Formal</td>
<td>Verbal and non-verbal facts, theories and description relating to music.</td>
</tr>
<tr>
<td>Informal</td>
<td>The ability to reflect critically in action and to know when and how to make musical judgments with in a particular context.</td>
</tr>
<tr>
<td>Impressionistic</td>
<td>This knowledge relies on the intuitive or cognitive emotions. Emotions can arise from beliefs about people, events and situations and personal knowledge.</td>
</tr>
<tr>
<td>Supervisory</td>
<td>Involves a form of musical management that incorporates the ability to solve problems, organise, plan and create goals.</td>
</tr>
</tbody>
</table>
The Theory of Praxial Music Education (Elliott, 1995) addresses the multidimensional aspects of music, leading to the development of student musicianship. This approach involves students in experiencing a “wide range of cognitive-affected challenges involved in listening to or making music” (Elliott 2005, p.9). Approaching music education in this way embraces a concept referred to as ‘experiential learning’ where learning takes place through the direct experiences of the individual (Keeton & Tate 1978). Praxial Philosophy provides a means to consider the Musical Futures approach from a viewpoint of experiential learning and student musicianship, the development of which forms the basis for music education curricula.

2.4 Research and Musical Futures

The literature on Musical Futures refers to findings from a major UK study “Survey of Musical Futures” (2008). More recently and following the introduction of Musical Futures in Australia, another research study, Musical Futures: An Australian Perspective, provided findings on the pilot programs introduced to Melbourne schools (2011). These research papers are discussed in more detail in the next section, with particular focus on the areas most relevant to this study.

Two other smaller studies have produced findings similar to those of the Australian and UK research. A case study was undertaken of 3 secondary schools in Wales where interviews took place to discover student views on the impact Musical Futures on their learning experiences in music (Evans et, al., 2015). It was noted that there was variation between each school however in general the findings indicated that “a less formal environment engaged and motivated KS3 learners and provided a platform for developing both musical and "extra"-musical skills” (Evans et, al., p. 3). In 2012, an article shared initial insights into the piloting of Musical Futures in two Ontario schools reporting that so far, pupils are “eager, taking on the responsibility of learning, and experiencing ownership” and that students appreciated that their music was “valued in the classroom” (Wright et, al., 2012, p. 16).
2.4.1 The Research Basis for Musical Futures

Initial research undertaken by Green (2002) hypothesised that the informal learning practices of musicians observed in her case studies could enhance motivation and improve a range of musical skills in school students. Green (2002) questioned the current way popular music was being taught, pointing out that the formal approach used in the classroom did not reflect the informal way popular musicians engaged with music in real life.

While this study added much to the understanding of the way popular musicians learn, it had some significant limitations. The case study was of a small sample with only 14 participants, from a single demographic (London), with all but two members being male. This limited sample has led to questions about whether the participants were sufficiently representative (Pitts, 2004). The selection of musicians who played Anglo-American rock music further calls into question the relevance of the findings, given that popular music covers a wide range of genres. Focusing on only one popular music style may have narrowed the possibilities available and limited broader applications (Allsup, 2004).

The musicians in Green’s (2002) case study were also all pre-professional musicians with high levels of motivation, likely to be quite different from the average school student. To transfer this pre-professional experience of a few, to provide the basis for general pedagogical principles for the classroom, is not convincing (Heuser, 2005).

Despite the limitations in the underlying research, in 2003 Green partnered with the Paul Hamlyn Foundation (Appendix B) to put her hypothesis into practice in school classrooms. A year of consultation took place with three Local Authority Musical Services in Leeds, Nottingham and Hertfordshire, where in 2004 the action research outcomes determined that ‘it was important to informalise the way music is often taught and to personalise the nature of the opportunities on offer’ (Hallam et al. 2011, p. 26). By 2005, the *Musical Futures* project team had identified three different teaching approaches, each reflecting practices of informal and personalised music teaching and learning (Hallam et al. 2008).
• Informal Music Learning at Key Stage 3 (UK); based on learning processes used by popular musicians and adopting independent, self-directed learning (Green, 2002).

• The Whole Curriculum Approach; this approach targeted Year 8 students who had not previously experienced regular music lessons. It aimed to connect with students’ musical life outside school in informal and innovative ways. It was developed at the Guildhall School of Music and Drama and based on techniques to be used in their ensembles CONNECT program (2016).

• Personalising Extra-Curricular Music; these were projects undertaken outside of school, providing musical activities delivered in an informal environment with the aim of complementing the curriculum in school.

A fourth Musical Futures project was also undertaken and involved the development of a web space referred to as NUMU (new music) designed for creating, publishing and marketing music (NUMU, 2011). This site allows ‘students to develop skills in accordance with their strengths and apply them to real life situations with a global audience’ (Hallam et al. 2008, p. 10).

The primary action research phase of the Musical Futures project was concluded and findings from these years were reported at the State of Play Conference in 2007 (Price 2007a). At that point the findings did not reflect independent research, but rather reported generally on the observations of teachers in the schools involved. The conference reported that the Informal Learning Approach and the Whole Curriculum Approach had been the most successful of the projects, in that they both increased the numbers of students participating in music classes, and at the same time increased the level of motivation and enjoyment of music by the students (Price, 2007).

Throughout the action research phase, teacher resources were developed and collected by the Musical Futures project team and were made available on line at the Musical Futures website (D’Amore, 2013). In 2009, Musical Futures: An approach to teaching and learning was published and for the first time, a definition of Musical
Futures as one initiative was presented: ‘Musical Futures is an approach to teaching and learning. It is a new way of thinking about music that brings non-formal and informal learning approaches into the more formal contexts of schools’ (D’Amore, 2009, p. 9).

2.4.2 Research and the UK Musical Futures Project

In 2008, researchers from the Institute of Education (IOE), University of London, produced a report: “Survey of Musical Futures”. The stated aim of the research project was to ‘establish the take up and impact of Musical Futures in secondary schools across England’ (Hallam et al. 2008, p. 3). The analysis concentrated on the perceived impact of engagement with Musical Futures from the perspective of teachers and pupils. The questionnaires were in two parts the first using a rating scale of 1-5 to collect responses to given statements, and the second part where responses were recorded to open questions and reported as percentages. Teacher responses to the questionnaires N=105 (66%), for students responses N= 1079 (36%) indicates a sizable field sampled, although it is noted that the source of teachers came from those with expressed interest in Musical Futures and who were already using the approach in their schools. This could indicate a possible bias towards the reported positive outcomes collected.

The Survey results reported that teachers felt more confident about facilitating student learning, teaching instrumental skills and had enhanced their enjoyment of teaching. Teachers perceived that their pupils “had responded well to it, that previously disinterested pupils became engaged and that it had helped them to facilitate integration of pupils’ informal music learning with classroom music” (Hallam et al. 2008, p. 33).

The next section will discuss the findings of the Survey in areas relevant to this study: Musical Futures and the curriculum, adaptation of Musical Futures required when being implemented in the classroom and the musical skills developed by students when engaged in the Musical Futures approach.

Musical Futures and the Curriculum
One question in the Survey asked teachers to what extent they felt *Musical Futures* integrated with the National Curriculum (UK)? The answer reported that ‘*Musical Futures* integrated well with the National Curriculum’ (Hallam et al. 2008, p. 33). The data indicated 36 of the 105 teachers thought it integrated well with the National Curriculum but in addition to positive comments their were also comments such as ‘I struggle to use *Musical Futures* to assess National Curriculum levels,’ and ‘limited in terms of world music/cultural experiences/composition’. If the summary alone was relied upon without reference to the data collected it may lead to an over confident belief in the ability of the *Musical Futures* approach to meet curriculum requirements. In fact, the data shows that a greater percentage of teachers had problems integrating *Musical Futures* with the curriculum than did not.

**Adaptation required when Implementing *Musical Futures***

The “Survey of *Musical Futures*” collected information on the extent of adaptation required by teachers to ensure *Musical Futures* worked in their classrooms. The findings indicated that 51% of teachers needed to make adaptations to the approach either due to space or equipment restrictions, to maintain student focus or to provide more varied or appropriate musical examples. This need for adaptation is not mentioned in the report summary nor is it commonly referred to in the wider literature, yet these factors are important for teachers intending to implement *Musical Futures* in their schools.

**Student Musical Skills Developed**

One question in the Survey asked teachers whether students improved their musical skills. Overall, “teachers indicated that the improvement in musical skills of their pupils had exceeded their expectations and that pupils had a better chance of fulfilling their musical potential” (Hallam et al. 2008, p. 43). The data supports these findings however, it is important to note that ‘musical skills’ are not defined nor is it known how these skills were measured. Care is needed when considering what musical skills are being referred to and whether in fact they are representative of the broad range of musical skills considered important for students to experience.
The “Survey of Musical Futures” provides valuable information on the impact on and the uptake of *Musical Futures* from the perspective of teachers and pupils. Of the three areas relevant to this research study some information is relevant but it is limited and presented as single subjective statements from the teacher. More detail is required to understand the specific musical skills developed by using the *Musical Futures* approach and the extent these skills meet student outcomes required by the curriculum.

### 2.4.3 Research and the *Musical Futures* Australia Project

*Musical Futures*, despite being designed with the UK curriculum in mind, has the potential to be integrated with music curriculums in other countries (D’Amore, 2009; Younker, Wright, Linton & Beynon 2012). In 2010, professional development in *Musical Futures* was offered for the first time to Australian teachers. Following this event, 10 schools introduced *Musical Futures* to their music classes and researchers from the University of Melbourne Graduate School of Education undertook a study of the pilot schools. There were 8 school programs and 11 teachers (4 teachers from the one school) involved and questionnaires were devised for all school teachers implementing the approach, with two schools selected as case studies. The results were published in the report *Musical Futures: An Australian Perspective* (Jeanneret et al. 2011). This research followed a similar methodology and asked similar questions to the UK “Survey of Musical Futures” (Hallam et al. 2008):

- Has *Musical Futures* impacted on teachers’ confidence, pedagogy and professional satisfaction?
- What impact has the *Musical Futures* approach had on students? (Jeanneret et al. 2011, p.4).

Information collected from students was undertaken by interview at the two schools selected for case studies, this differed from the UK Survey where student data was collected from questionnaires as well as interview. The data collected for the Australian report comes from a smaller sample (11 teachers as compared to 105). The sample period was for two terms where as in the UK half of the teachers surveyed had used the approach for 12 months. These differences should be considered when reading the Australian report; which relies on a small sample
selected from teachers motivated to implement *Musical Futures* and a report undertaken in the first two terms of that implementation.

The Australia Perspective report concluded that ‘the *Musical Futures* approach is a pedagogy that clearly and demonstrably engages and improves students in music and benefits other areas of learning in school’ (Jeanneret et al. 2011, p. 2). These positive findings along with opportunities for teachers to undertake professional development in the *Musical Futures* approach are driving the uptake of *Musical Futures* in Australian schools. The next section will discuss the findings of the Australian Perspectives Report in areas relevant to this study: *Musical Futures* and the curriculum, adaptation of *Musical Futures* required when being implemented in the classroom and the musical skills developed by students when engaged in the *Musical Futures* approach.

**Musical Futures and the Curriculum**

The question asked of teachers about the curriculum was how well they thought *Musical Futures* integrated with the “Victorian Essential Learning Standards” (VELS) for Prep to Year 10 guidelines for Victorian schools. The findings reported that most teachers thought it integrated well stating for example that ‘creating, making, exploring and responding were facilitated easily by the [Musical Futures] approach’ (Jeanneret et al. 2011, p. 6). VELS is a broad framework curriculum document that does not provide the level of detail provided in the NSW Music Syllabi. It important to note that the results experienced in Victorian schools are not readily transferable to NSW schools.

**Adaptation required when Implementing Musical Futures**

The findings reported that there were only minor adjustments and adaptations to the program (*Musical Futures*) model. Each of the 11 teachers provided short answers as to whether or not they needed to adapt the content of the *Musical Futures* approach. Only 3 teachers did not make any changes, 5 made minimal changes with 1 teacher commenting as appropriate he/she introduced the Concepts of Music. The specific types of adaptations made by teachers were not recorded in detail indicating this as
an area where further study would add important knowledge and understanding about the *Musical Futures* approach.

**Student Musical Skills Developed**

The Australia Perspectives report provides more detail about musical skills developed by students studying under the *Musical Futures* approach than the UK Survey. The data was gathered from responses by 2 teachers and a number of participating students involved in the case study part of the research. The researchers also commented on musical skills as they observed students during classroom visits. They noted that “students clearly developed skills on a range of instruments, learned how to read ‘sheet music’ as well as improvise” (Jeanneret et al., 2011, p. 20). Other musical skills that developed were recorded as improved rhythm skills from the ensemble playing, improved listening when copying from recordings and better articulation of difficulties encountered including how they might be overcome. The report concluded that the ‘hands-on’ approach to music in the *Musical Futures* classroom can improve musical skills of the student. These broad positive observations provide a platform for further research aimed at discovering the extent to which implementing the *Musical Futures* approach can meet the student outcomes set by a specific syllabus.

### 2.4.4 Musical Futures and its Potential to Address Issues in Music Education

Both reports found that the *Musical Futures* approach demonstrated potential to engage and motivate students and teachers and to address current issues confronting teachers in the music classroom. The following section sets out 5 current issues in music education raised in *The National Review of School Music Education* (2005), and lists the potential for *Musical Futures* to address them:

Lack of professional development for music teachers: *Musical Futures* provides professional development, a website to link teachers and a range of support material for teachers to access.
A perceived decline in the status of music in schools: *Musical Futures* offers an alternative pedagogy that shows evidence of increased student motivation and contributes to improving the status of music in schools.

Students find music classes lacking in relevance to their musical experience outside of school: *Musical Futures* uses a personalised learning approach encouraging students to choose music and music processes relevant to them.

Teachers have difficulty in delivering culturally diverse musical experiences: *Musical Futures* uses practical mentoring and sharing similar to the way music is experienced in many non-western cultures. This offers a new way to deliver culturally diverse music.

Challenges to implementing ‘workplace’ processes and technology in the classroom: The *Musical Futures* approach is based around using current music technology and music industry pathways, such as the NUMU website.

### 2.4.5 *Musical Futures* and NSW Music Education

The potential for *Musical Futures* to address current issues confronting classroom music particularly in the areas of motivation and engagement of students and the use of informal and personalised learning continue to motivate more teachers to attend professional development days provided by *Musical Futures* Australia. In 2015, these courses were offered in NSW making the information from this study more imperative, especially as in the age group targeted by *Musical Futures*, NSW has a mandated and comprehensive syllabus in place.

The role of a syllabus is to provide student-learning outcomes for teachers to use as they develop their teaching plans for the classroom. A syllabus is designed on educational principles and provides examples of best practice in the subject area to be explored by students. *Musical Futures*, by contrast, is a self-described teaching and learning pedagogy founded on the process used by popular musicians to make music that does not provide student-learning outcomes based on music education philosophies or theories.
2.4.6 The Balance between Relevance and Educational Aims

The National Review of School Music Education reported that music teachers face challenges of motivation and behaviour posed by adolescents as well as the need to plan and manage learning (Pascoe et al., 2005). The report noted that issues of relevance and balance have been two aspects of teaching often difficult to reconcile. Relevance for example, might relate to the needs of students, school, and community education for leisure, for future jobs and careers, while balance is required to meet the educational aims of a syllabus such as selecting a range of repertoire, musical styles and learning activities (Carroll, 1993). To ignore the learning outcomes in favour of being ‘relevant’ can lead to a situation where music activities “serve to entertain rather than educate” (Chadwick, 2002, p. 51).

Green (2008) noted that there could be limitations in the integration of Musical Futures with the curriculum when she stated, ‘if school pupils were to follow the project and nothing else they would be likely to miss out on what most people would agree are some essential aspects of the curriculum’ (p. 181). Another academic claimed that ‘perhaps the biggest challenge [to Musical Futures] is to provide opportunities to develop flexible pedagogy that incorporates approaches for informal learning with other styles and approaches of music education’ (Savage, 2008, para. 13). Answers to these questions will add important knowledge to the research to date into Musical Futures.

2.5 The Gap in the Research Literature

Analysis of the research literature indicates that it has been focused on the impact of introducing the Musical Futures approach to the music classroom, on both students and teachers. Questionnaires, observations and interview were used to report on the engagement and motivation with Musical Futures and the uptake of students in music generally following the experience.

The research to date has been limited in several areas:
• The major research document on *Musical Futures* is based on the UK music system with as yet only one smaller case study undertaken in the Australian system.

• The Australian research, modeled as it is on the UK research, did not consider how *Musical Futures* might meet the content requirements of an Australian education syllabus.

• Research has not yet been undertaken to understand specific musical skills developed in students using the *Musical Futures* approach. For example, when student motivation and engagement is the priority of a teaching and learning approach is there a comprehensive development of a student’s musical skills?

• There is yet to be a research undertaken that considers whether the musical skills developed when students engage in the *Musical Futures* approach meet those requirements set out in a mandated learning program, curriculum or syllabus.

This study addresses the gap in the literature by investigating content relevant to the Australian music education system and by analysing *Musical Futures* in terms of the musical skills a student might develop. This study also addresses the gap in the present literature by examining the specific content requirements of a music syllabus when compared to the content delivered by the *Musical Futures* approach. This research project also considers the extent *Musical Futures* meets the requirements of a specific syllabus.

This research used content analysis to collect data about the development of musical skills and content outcomes for students learning using the *Musical Futures* approach. Data has been collected from activities described in the *Musical Futures* document and from the NSW Music Syllabus Stage 4 where the musical skills and content outcomes it requires students to develop are fully described. The study reported in this thesis provides highly valuable knowledge in helping teachers and students to ensure that the reported positive experiences with *Musical Futures* can also develop the range of student musical skills and content outcomes valued by music educators and reflected in music curriculums.
2.6 Chapter Summary

This chapter began with an examination of education and the arts and then moved on to look specifically at music education. Music education is valued by the Australian Government, educators and the wider community and is recognised for its provision of varied and different skills to young people, academically, socially and emotionally (Australian Music Association, 2001; Ministerial Council for Education, 2007; Pascoe et al. 2005; Stevens, 2003). Despite the positive views on music education that have been reported, support within schools is often lacking, leading to music being low in priority and funding (Lierse, 1998; Stevens, 2003; Lamont, 2008). There is evidence that particularly within the age group of 11-16, engagement with music at school is low, despite the extensive role music plays in the lives of young people outside of school (Folkestad, 2006; Myers, 2008; Sidsel, 2010).

The next section outlined Musical Futures both in the UK and Australia including an investigation of the research into the approach. The Musical Futures project team discovered that the approach that produced the highest level of student motivation used personalised and informal learning (Price, 2007a; Price, 2007b). Many music teachers using the Musical Futures approach both in Australia and the UK have found that by implementing the approach, they have more students engaging in music and they are more motivated, which is not only raising the status of music in schools, but also increasing the uptake of music by students for further study (Hallam et al, 2008; Jeanneret et al. 2011).

The gap in the literature being addressed is the lack of knowledge about the extent to which the Musical Futures approach could meet the requirements and outcomes of a music syllabus, in particular the NSW Music Syllabus Stage 4. The next chapter will outline the methodology used to undertake the research project.
3 METHODOLOGY

3.1 Introduction
This project investigates the extent to which an approach to teaching and learning music in the classroom (Musical Futures) can meet the requirements set out in the NSW BOS Years 7-10 Music Syllabus Stage 4 (2003). The study has been guided by the following research question:

To what extent can Musical Futures meet the learning outcomes of the Board of Studies New South Wales Music Syllabus Years 7-10 Stage 4?

The purpose of this chapter is to give a clear picture of how this study has been conducted. The Research Design will be described, followed by an outline of the methods used to collect the data, and a detailed outline of the data analysis process.

3.2 Research Design
A Research Design provides a construct or framework prior to the collection or analysis of data taking place. The purpose of such a framework is to ensure that the evidence collected can answer the research questions accurately. This has been described by Yin (1994) as dealing with the logic of the problem rather than the logistics.

The research question refers to specific teaching and learning documents indicating that this research be undertaken as a document study, within the qualitative paradigm. Qualitative document studies require rigorous analytical procedures to ensure transparency and reproducibility. This study implements content analysis procedure that ensure that the most relevant data is selected and analysed in order to most accurately provide solutions to the research questions.

3.2.1 Qualitative Design
This research falls within the qualitative paradigm as it involves an interpretive approach to an issue that requires detailed understanding and exploration. Qualitative
research exhibits various defining characteristics dependent on the research question (Creswell, 2007; Gall, Gall, & Borg, 2007; Krippendorff, 2013). The qualitative characteristics of this project are described below:

• Interpreting and understanding relationships form part of qualitative research (Gall et al. 2007). The data generated from the documents in this project required the researcher to understand and interpret student-learning outcomes from the activities described in the text. For example, the researcher needed to interpret the meaning of the written statements in the Musical Futures document. The interpretation required consideration of the meaning from the perspectives of both the teacher and the student and their relationship within the classroom.

• Emergent design refers to the process whereby the data collected by a researcher is adjusted as more is learnt about the issues uncovered (Creswell, 2007). In the initial stages of this project the documents were considered comparatively to extract data that overlapped between the documents. The outcome from this process provided information that led to the selection of those sections of the documents most relevant to the research question. This refining continued throughout the data collecting process, allowing the most relevant data to emerge.

• Analytic induction occurs when researchers using a qualitative design work back and forth between themes and the collected data, to refine categories that most effectively generate the information needed to answer the research question (Gall et al., 2007). Initially, data collected from the Musical Futures document was organised under Performing, Composing and Listening. However, this data did not provide enough information on the requirements of the NSW BOS Years 7-10 Music Syllabus Stage 4, specifically, the Concepts of Music. Additional themes were therefore devised and data collected to more accurately provide the information relevant to the research question.
Qualitative researchers try to develop an in-depth understanding of the issue being studied (Creswell, 2007; N. K. Denzin & Lincoln, 2005). This holistic approach recognises the different perspectives brought to the study by those involved. As a document study this project considered the different perspectives brought by the authors of the documents as well as by their readers. For example, where the reader is a teacher the documents would be interpreted from a classroom perspective.

Interviews, observations and document studies are important tools of the qualitative researcher. Document studies can be used in conjunction with other qualitative tools or can be effective as a stand-alone method (Bowen, 2009; Mayring, 2000). The research question in this study specifically required investigation of two key documents, one being a teaching syllabus and the other a teaching approach, making a stand-alone document study an ideal method to employ. Document studies have been used in projects such as historical and cross-cultural research, hermeneutic studies (such as biblical interpretations), newspaper analysis, and areas of linguistics and sociology (Mayring, 2000). The following section will explain in detail the Document Study methodology undertaken in this study and the content analysis techniques used in collecting and analyzing the data.

3.2.2 Document Study
A document study is a systematic procedure for reviewing or evaluating documents (Bowen, 2009). Collecting data from key documents has the advantage of providing factual information to key stakeholders, particularly as Musical Futures is currently being implemented in NSW classrooms. The information collection process is cost efficient, yet will provide valuable insight into the extent to which Musical Futures meets syllabus requirements. The potential to avoid the cost of implementing inappropriate programs in education is two-fold, impacting on budgetary considerations on the one hand, but even more importantly, avoiding implementation of a program that may impact negatively on students’ learning outcomes.

The procedural efficiency of a document study has also been noted for providing a high level of reliability and consistency due to the stability of the original data source
(Caulley, 1981). In this project the *NSW BOS Years 7-10 Music Syllabus Stage 4 (2003)* document provided detailed requirements for the student-learning outcomes set by the NSW Department of Education and Communities. The National Curriculum was considered but rejected, as it has not yet been implemented and its application in NSW schools is not yet certain. The *Musical Futures* document sets out the guidelines for teaching the *Musical Futures* approach. The two documents selected were the only documents that could provide the relevant data to answer the research questions posed. Using these two documents provided a rich source of data and the desired stable platform from which to develop the enquiry (Lincoln & Guba, 1985).

### 3.2.3 Content Analysis

Content analysis refers to techniques applied to a document to extract and analyse data. Historically, content analysis was used to extract text from documents to examine specific patterns of data such as symbols, word counts and key word searches. Many of these methods were embedded in a quantitative paradigm as reflected in an early, widely accepted definition for content analysis:

> “A research technique for the objective systematic and quantitative description of the manifest content of communication” (Berelson, 1952, p. 18).

More recently, content analysis has been used as an effective tool of the qualitative researcher, with the proviso that the analysis follows a clear procedure as a technique that should be replicable, can develop valid inferences from the text and can be interpreted within the contexts of their use (Krippendorff, 2013). The procedures followed for this study are set out in *Figure 3.1*.
3.3 Data Collection

Data collection for this study began with the selection of the documents that provided information most relevant to the research question. This step focused on identifying the relevant documents from the range of possible documents available. The research question refers to the Musical Futures approach and a specific program document (*NSW BOS Music Syllabus*).

In the first stage of data collection the researcher sought to understand the range of material available on *Musical Futures*. In 2011 this involved attendance in Melbourne at a four-day teacher-training workshop that included a keynote presentation by the Musical Futures project manager, David Price. Written material was made available in pamphlet form, on the Musical Futures website and as part of a teacher resource book produced by the project team.
The teacher resource book, *Musical Futures: An Approach to Teaching and Learning* (D’Amore, 2009) was the document selected as it was the most comprehensive and current document available, providing clear descriptions of the ways *Musical Futures* can be used by teachers in the classroom. In addition, it is the key document recommended to teachers who wish to access information about *Musical Futures* both on the website and at the professional development workshops created to train teachers in the *Musical Futures* approach (http://www.musicalfutures.org.uk).

The second stage of data collection began with the *NSW BOS Music Syllabus K-12*. In this phase initial consideration was given to two syllabi. The *Musical Futures* approach targets the 11-14 year old age group or class groups corresponding to years 7-9. This demographic was selected by the *Musical Futures* project team as it represents a large group of students with a strong interest in music, but a low engagement with the subject within the school environment (D’Amore, 2009). In the UK this group of students falls under the Key Stage 3 (KS3), a mandatory music syllabus and the only syllabus covering the targeted age group. In NSW, there are two music syllabi that match the age group identified in the *Musical Futures* document: Stage 4 Music Mandatory Course and the Stage 5 Music Elective Course.

The NSW BOS Years 7-10 Music Syllabus Stage 4 Mandatory (2003) was considered the more suitable of the two for the following reasons. The NSW BOS Years 7-10 Music Syllabus Stage 5 Elective (2003) is intended for students who have a special interest in music and elect to participate in the subject. Student numbers in this course are relatively small and students are required to develop specialised musical skills. By contrast, the NSW BOS Music Syllabus Years 7-10 Stage 4 Mandatory requires all students to complete 100 hours of classroom music by the conclusion of Year 10. As such, the NSW Music Syllabus Stage 4 is relevant to a larger number of students encountering formal, generalist music education for what most probably will be their last time. The NSW Music Syllabus Stage 4 matched the *Musical Futures* stated aim of engaging a wide range of students aged 11-16 in making music (D'Amore, 2009).
The NSW BOS Stage 4 Music Syllabus was then compared to the UK Key Learning Stage 3 Music Syllabus (UK KS 3 Music) to ensure the aims of each syllabus were most closely matched. Summaries of these aims are set out in Table 3.1.

<table>
<thead>
<tr>
<th>Key Learning Stage 3 Music</th>
<th>NSW BOS Stage 4 Music Syllabus</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians.</td>
<td>Performing as a means of self-expression, interpreting musical symbols and developing solo and/or ensemble techniques in a range of contexts.</td>
</tr>
<tr>
<td>Learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence.</td>
<td>Composing as a means of self-expression, musical creation and problem solving, including improvisation and appropriate notation. Experiencing both instruments and voice as means of expression.</td>
</tr>
<tr>
<td>Understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.</td>
<td>Listening as a means of extending aural awareness and communicating ideas about music in social, cultural and historical contexts. Perform, compose and listen to experience the concepts of music, duration, pitch, structure, tone, colour, dynamics, expressive techniques and texture.</td>
</tr>
</tbody>
</table>
Both syllabi emphasise student learning through performing, composing and listening and that this be experienced within a broad context of periods, styles and genres. There are opportunities for student vocal and instrumental work, and both syllabi look to build student understanding of the concepts of music. Students are also involved in composing, improvising and are required to experience a range of technologies. The similar aims between the UK KS3 Music syllabus and the NSW Music Syllabus Stage 4 provide further evidence for selection of the NSW Music Syllabus Stage 4 as a document to provide the most relevant data.

3.3.1 Assessment of Quality
Selecting data for a content analysis requires that the researcher should consider document authenticity and accuracy, comprehensiveness, the original purpose of the document and to whom it was targeted (Bowen, 2009). Table 3.2 on the following page provides comment on four areas relevant to the general assessment of quality of the selected documents.
<table>
<thead>
<tr>
<th>Document (Price, 2005a)</th>
<th>Authenticity</th>
<th>Comprehensiveness</th>
<th>Purpose of the Document</th>
<th>Target Audience</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Musical Futures</strong></td>
<td>Edited by the <em>Musical Futures</em> National Coordinator, D’Amore. (Funded by the P. Hamlin Foundation).</td>
<td>Edited chapters recording a series of action projects. Compiled to give context and background to the teaching approach as well as develop lesson sequences.</td>
<td>To enhance student participation and involvement in music. To explain the principles behind this teaching approach.</td>
<td>Classroom and peripatetic teachers. Senior decision makers.</td>
</tr>
<tr>
<td><strong>NSW Music Syllabus 7-10 Stage 4 Mandatory</strong></td>
<td>Policy document of the NSW Board of Studies.</td>
<td>Details course requirements including student-learning outcomes, providing context and guidelines.</td>
<td>To develop student musical skills and understanding through activities that teach the musical concepts described by the syllabus.</td>
<td>Classroom teachers, Head teachers.</td>
</tr>
</tbody>
</table>

Both documents demonstrate that they are reliable, the NSW syllabus being a statutory document and the *Musical Futures* document an edited presentation of action research projects funded by the Paul Hamlin Foundation. It is in observing the purpose of the documents that differences emerge. The syllabus is concerned with
providing a learning program that is focused on mandatory student learning outcomes for which teachers are accountable. *Musical Futures* was developed as a means to involve more young people in music and was developed with this key purpose in mind. This difference in purposes is noted as it may become relevant when examining the results of the data analysis.

### 3.3.2 Subjectivities

Qualitative research involves the researcher being a key instrument in the research process (Merrium, 1988). In this project the researcher is solely engaged in all stages of the process, starting with the research design, data collection and document analysis through to the interpretation and results. A statement of the researcher's experience is an important aspect of a document study as it is an important factor in considering how the documents are perceived, studied and analysed (Creswell, 2007).

The researcher has a long involvement with music education, both in teaching music to individual students and also in the classroom at primary and secondary levels. The latter involved implementing the *NSW BOS Years 7-10 Music Syllabus Stage 4 (2003)* and extended to pre-teacher training, including classroom demonstration lessons and student-teacher supervision. The researcher has also been involved directly in developing an extensive range of student learning experiences and implementing them to effectively teach the Concepts of Music. These learning activities involved students in performing, composing, improvising, listening and developing the notational skills (both graphic and traditional western) required for recording musical sounds.

The knowledge gained from a history of practical encounters with student activities has equipped the researcher to read document descriptions with experience and understanding, and to make informed decisions regarding the selection and allocation of the data to be collected. Experience with implementing content from the *NSW BOS Music Syllabus* has assisted the researcher in recognising those activities that will demonstrate to the student examples of the Concepts of Music.
The researcher has had less experience in student led classroom activities where the teacher’s role in the classroom is more that of a facilitator or coach. Music classrooms where the researcher has taught have been limited in their access to digital recording and sound clouds that mirror the music industry standards of the current day. This lack of experience may limit possible interpretations of the data, something the researcher has needed to take into consideration during the data collection process.

The *Musical Futures* approach seeks to use music which students can relate to, and to not let skills such as not being able to formally play an instrument or read musical notation prejudice a student from being able to join in music making. The researcher has received formal music training covering classical, jazz, world music and rock and as such has needed to be aware of possible bias regarding the benefits of teaching these skills to the student. While the researcher recognises that musical notation is not necessary for every musical experience, it has been part of the teaching process and is inline with the expectations of the NSW Music Syllabus. Both these areas had the potential to limit the accurate collection and interpretation of the data. This potential has been overcome by the use of a rigorous data collection process with the inclusion of detailed coding guidelines, as well as the use of a peer de-briefing process.

### 3.4 Data Analysis

The data analysis process begins once the key texts have been selected. The data is then visited and revisited many times. Miles and Huberman refer to this as analytic induction, which is defined as "a succession of question and answer cycles" (1994, p. 431). As the cycle takes place the analysis is refined and the way forward adjusted as any inconsistencies or conflicts are resolved. As the documents became more familiar, sections of data relevant to answering the research questions became clearer.
3.4.1 Sampling the Text

This research asks the question, to what extent could *Musical Futures* meet NSW Music Syllabus Stage 4 requirements? Establishing the syllabus requirements guided the selection of data from both documents.

The NSW Music Syllabus Stage 4 requirements are summarised below:

- Students learn about the Concepts of Music through the learning experiences of performing, composing and listening to experience the concepts of music.

- Student learning experiences take place within a variety of contexts, using a wide range of technologies available, developing their musical literacy to understand and communicate about the music they experience.

- Assessing of student learning, and for student learning, so that feedback and reporting of student achievements can be undertaken.

There are 10 chapters in the NSW Music Syllabus Stage 4 document, which are listed in *Figure 3.2*. The shaded areas indicate the sampled chapters.
Figure 3.2 NSW BOS Music Syllabus Years 7-10 contents page.

Chapters 1-3: These outline the K-12 pathways for learning music and provide an overview of the complete *Music Syllabus*. These were omitted.
Chapters 4-7.3 Aims, Objectives, Outcomes and Content: These chapters were included as they outline key aims and requirements of the NSW Music Syllabus Stage 4. Two sections were excluded; Chapter 7.4 Stage 5, as the research question is focused on Stage 4 (Chapter 7.3), and cross-curriculum content (Pages 20 - 22), which is also outside the scope of this research.

Chapter 8 Life Skills and Chapter 9 Continuum of Learning: these were omitted as they did not meet the sampling criteria which focuses on student learning outcomes.

Chapter 10 Assessment: the syllabus requires that student outcomes be measured so that progress made by students can be recorded and reported. Teachers require information as to how Musical Futures might accommodate this requirement, and selecting this data for inclusion provided such detail.

Applying the same criteria used for sampling the NSW Music Syllabus Stage 4 document, the Musical Futures data was selected from sections where student-learning activities were described. When students participate in performing, composing and listening they are experiencing the Concepts of Music. They also use technology and have the opportunity to develop their musical literacy. The repertoire selected for these student-learning activities provides experience for the students within different contexts. As they progress through each student activity there are descriptions of how progress is assessed, another area relevant to the research question. The selection process is outlined below in Figure 3.3:
**Musical Futures**
An approach to teaching and learning

RESOURCE PACK: 2ND EDITION

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5  Foreword
8  Welcome and Introduction
16 Implementing Musical Futures
30 Co-constructing a Curriculum
34 Embedding Musical Futures

**NON-FORMAL TEACHING**
44 Introduction
47 Guide to Classroom Workshopping
70 Whole Class Instrumental Work: Year 7
88 Band Instrumental Work
95 Non-Western Music
101 Guide to Songwriting
116 Image Junction
123 Case Study: Morpeth Secondary School

**INFORMAL LEARNING**
130 Introduction
133 Implementing Informal Learning
144 In at the Deep End
149 Modelling Aural Learning
154 Informal Composing
158 Informal Learning with Other Musics
164 Case Study: Oasis Academy Lord's Hill

**ORGANISATION AND DESIGN**
174 Developing Extra-curricular Provision
185 Equipment and Music Technology
194 Buildings, Space and Musical Futures
203 Musical Futures and External Observers: Advice for Dealing with Senior Managers and Inspectors

210 Appendix 1: Evaluations
213 Appendix 2: Musical Futures Publications
214 Credits and Acknowledgements

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**Figure 3.3 Musical Futures** document contents page.

**Introduction:** Three parts of the document from this section meet the sampling criteria: An Introduction to **Musical Futures** (p. 9), provides information about key aims of the **Musical Futures** approach, while Assessment (p. 20-23) and Technology (p. 27) provide information about NSW Music Syllabus Stage 4 additional requirements. The remainder of the text in this section was excluded as it discussed historical aspects, school advocacy and how to include **Musical Futures** in a school program. These latter areas do not provide relevant data as they do not meet any NSW Music Syllabus Stage 4 requirements listed in the sampling criteria.
Non-Formal Teaching (NFT): This section focuses on student participation in group composing, performing and listening activities. When students participate in these learning experiences there is potential for NSW Music Syllabus Stage 4 requirements to be met. Student participation is described within the 7 Projects listed below:

**Projects:**

1. Groove heads and solos
2. Grooves with devised parts
3. Whole class instrumental work
4. Band instrumental work
5. Taiko drumming
6. Songwriting

Neither the introduction, guide to classroom workshopping nor the case study were included for data analysis, as they did not describe student-learning experiences.

Informal Learning (IFL): This section of the text describes a series of student activities involving a range of student learning experiences, which meet the sampling criteria. The principles of informal learning include learning music that students themselves choose, learning by listening, learning alongside friends, acquiring skills in ways they themselves choose and using varied means of recording the outcomes. These activities provide data significant to the research questions as they allowed the researcher to examine student activities in terms of student outcomes. The projects selected for inclusion were:

**Projects:**

1. In at the deep end
2. Modelling aural learning
3. Informal composing
4. Informal learning with other music.

The introduction and the ‘frequently asked questions’ did not meet the requirements of the sampling plan and were excluded.
Organisation and Design: This section of the *Musical Futures* document discusses extra-curricular activities, musical equipment, buildings and performance spaces. No part of this section met the sample plan criteria so it was not included.

3.4.2 Categories for Coding of Text Phrases

This section examines the categories that emerged in this study when examining data collected as text phrases. Selecting categories is an important step in the data analysis process as it bridges the gap between raw sampled text and workable and manageable units.

The first categories involved selecting text phrases that captured information about the key aims of each document. This was done to provide data from which to understand the values and perspectives guiding each document.

The second category selected captured data from the *Musical Futures* document involving the Concepts of Music (Duration, Pitch, Structure, Dynamics and Expressive Techniques, Tone Colour and Texture) as these are the required Concepts set out in the NSW Music Syllabus Stage 4.

Students experience the Concepts of Music through the learning experiences of performing, composing and listening, and these form the third set of categories. To capture more detail about these student learning experiences, Sub-categories were also added. This detail is important as the NSW Music Syllabus Stage 4 requires that teachers “provide a program that balances work in each of the learning experiences” (BOS, p.18). The sub-categories included:

- **Performing**: sub-categories of solo, ensemble, instrumental, voice and directing. The NSW Music Syllabus Stage 4 requires student-performing outcomes to provide students with solo and ensemble awareness, and experience using voice and instrument (NSW BOS Music Syllabus Stage 4, p. 23).
• **Composing**: (sub-categories including composing/arranging, improvising and/or notation). The NSW Music Syllabus Stage 4 requires student-composing outcomes to include improvising by individuals and in groups, organising of musical ideas and the exploration of forms of musical notation (NSW BOS Music Syllabus Stage 4, p. 24).

The fourth category organised the data into important ‘additional’ categories of Music Literacy, Teaching Technology, Assessing and Evaluating. These were included as they were identified as being important requirements given individual focus in NSW Music Syllabus Stage 4.

A fifth category enabled the data to be organised for ‘musical context’. The NSW Music Syllabus Stage 4 places emphases on students’ experiences of music from a broad range of contexts, and that it be introduced across all student activities. As musical context cannot be isolated to any particular concept or activity it has been considered as a category in its own right.

### 3.4.3 Recording Text Phrases

Recording takes place "when observers, readers or analysts interpret what they see, read or find and then state their experiences in the formal terms of the analysis" (Krippendorff, 2013, p. 127). With the categories decided, the *Musical Futures* document required further analysis to interpret the data in terms of the categories selected. This was achieved according to the following steps:

**Summary of Recording Process**

1. Text phrases representing key aims were collected from the *Musical Futures* document and are listed below:
   - Engage all students in making music, ensuring individual learning needs are met.
   - Make music learning relevant to young people. Make use of aural/oral learning over technique and written instruction.
   - Teachers act as facilitators; they should ‘play rather than explain’.

Use an informal approach to teaching and learning in the classroom (D’Amore, 2009, p. 9).
2. Text phrases representing key aims were collected from the NSW Music Syllabus Stage 4 and are listed below:

- Provide students with the opportunity to build their musical knowledge.
- Develop student understanding and skills in formal and informal musical settings.
- Encourage student involvement in performing, composing and listening.
- Enhance “the understanding and manipulation of the concepts of music in differing musical contexts” (Board of Studies NSW, 2003, p.8).
- Set clear standards of what students are expected to know.
- Provide structures and processes for continuity of study.

3. The next step involved organising the Musical Futures document into manageable sections. Musical Futures has 11 set ‘Projects’ identified by chapter headings in the text. Each Project was divided physically on the document into a series of student activities based on one focused learning outcome as shown in Figure 3.4.
4. Tasks within each activity were identified and recorded by a short text phrase. For example, in Project 1 Activity 1 tasks identified were ‘steady beat’, ‘clap a made up rhythm’, ‘cue entries and exits,’ ‘alternate steady beat and rhythm,’ ‘full class participation’ and ‘alternate small groups’.

5. Each task was then placed under the category from the NSW Music Syllabus Stage 4 that the phrase most closely represented. For example, steady beat, clap a
made up rhythm, and alternate steady beat and rhythm, were all allocated under Duration (the main Concept of Music represented by these tasks). The other text phrases related to the learning experience of performing and these were allocated under the following sub-categories; full class participation (Performing), alternate small groups (Ensemble), clapping (Instrumental) and cue entries and exits (Directing). This information was transferred onto the master spread sheet, an example of which can be viewed in Appendix C.

6. On a separate spread sheet, the selected text phrases were replaced by a number representing the total number of occurrences of each text phrase within each category. For example, in Project 1, Activity 1 the text phrases collected for duration totalled 3, for performing 1 only, for ensemble playing 1 only, for using an instrument 1 only and for student directing 1 only. Altogether in Project 1 there were 13 activities identified. When all the activities in Project 1 were totalled, 16 tasks represented duration, 6 represented pitch, and 2 represented dynamics. An example of this can be viewed in Appendix D. This process was continued for all 11 projects and 44 activities, resulting in the allocation of 365 Musical Futures tasks to the categories selected from the NSW Music Syllabus Stage 4.

7. The next step involved taking the collected text phrases from the Musical Futures document and allocating them according to a different set of criteria. During this step, the data was allocated according to detailed content requirements listed in the NSW Music Syllabus Stage 4 document. This process provided an additional layer of analysis that could show the extent to which Musical Futures could meet NSW Music Syllabus Stage 4 requirements. For example, ‘Steady Beat’ demonstrated the NSW Music Syllabus Stage 4 requirement for Tempo (unchanging); ‘clap a made up rhythm’ demonstrated the use of Metric Groupings (simple quadruple). The table in Appendix E demonstrates this step for the Concept of Music: Duration.

8. The text phrases from the Musical Futures document allocated to the detailed content requirements of the NSW Music Syllabus Stage 4 were then counted. Table 3.3 lists the NSW Music Syllabus Stage 4 specific content for Duration, with the total number of tasks matching those sampling requirements from the Musical
This step was undertaken to record the number and spread of Musical Futures tasks meeting the specific NSW Music Syllabus Stage 4 requirements.

Table 3.3
 NSW Music Syllabus Stage 4 Requirements for Duration and the Number of Musical Futures Tasks Recorded

<table>
<thead>
<tr>
<th>NSW Music Syllabus Stage 4 - Duration</th>
<th>Number of MF Tasks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Steady beat different tempi</td>
<td>12</td>
</tr>
<tr>
<td>2. Changing beat various tempi</td>
<td>0</td>
</tr>
<tr>
<td>3. Duple, triple, quadruple time signatures</td>
<td>17 - 4/4; 0 - 2/4, 3/4</td>
</tr>
<tr>
<td>4. Metric groups of two &amp; three notes in simple and compound time</td>
<td>0 Traditional notating tasks</td>
</tr>
<tr>
<td>- 17 notes and rests (2003, p. 26)</td>
<td>11 of 17 notes or rests present, all experienced during performance tasks</td>
</tr>
<tr>
<td>- Compound and simple times</td>
<td>5 - 12/8,</td>
</tr>
<tr>
<td></td>
<td>0 - 6/8 or 9/8</td>
</tr>
<tr>
<td>5. Rhythmic Devices syncopation, ostinato</td>
<td>2</td>
</tr>
</tbody>
</table>

9. In step 9, data was recorded about musical context by examining the music used for each project in the Musical Futures document to provide the information about the range of musical contexts experienced by students following the Musical Futures approach.

10. The information recorded in steps 1-9 underwent a sorting process. This was recorded by ‘like’ text phrases being grouped together, providing a means to examine patterns and identify emerging themes. This step recorded data in a form capable of providing another layer of analysis to be undertaken.
These 10 steps describe the recording process used to collect and organise the data from the two key documents and selected to answer the research question.

### 3.4.4 Quality of the Study

Evaluating the quality of a study requires consideration of both validating the accuracy and authenticity of the process employed, as well as the broader consideration of the standard of research maintained (Creswell, 2007).

This study meets 4 key validation strategies identified by Creswell and Miller (2000):

- The documents studied involved a prolonged engagement with the content and persistent reading and referencing of the selected written material.
- Peer de-briefing has been used to test the process for selecting text sections and also for discussing a trialing of the most suitable way to allocate data to the selected categories. A full description of this follows in section 3.4.5.
- Clarification of the researcher’s bias or assumptions have been clearly presented, providing clarification to the reader regarding any past experiences that may have shaped the interpretation and approach to the study. A full description of this follows in section 3.4.6.
- Detailed procedures described in this study, and drawn from the Krippendorff (2013) model for content analysis, have ensured that the processes are reproducible and able to be transferred to other settings.

The quality of this study adheres to five standards set for qualitative research (Creswell, 2007):

- *Research question drives the data collection and analysis (rather than the reverse).* This study sought to understand a new approach to teaching and learning music in terms of a mandated syllabus document. The research question directly drove the selection of the data source and the process of the analysis undertaken.
• Collection of data and its analysis is competently applied in a technical sense. This study has clear descriptions of procedures and processes employed and has validation applied.

• Are the subjectivities of the researcher fully explained? These are addressed in section 3.3.2 where the researcher’s background assumptions are presented.

• Is the study robust, uses respected theoretical explanations? This study presents a clear theoretical framework (Elliott, 2005) and provides a theoretical content analysis design drawn from the modelling of Krippendorff (2013).

• Value in informing and improving practice and in ensuring high ethical standards. The findings from this study clearly inform and improve the knowledge about a new teaching and learning music approach, and the extent to which it can meet the requirements of a mandated syllabus. This information is valuable to teachers, principals, parents and students and adds a dimension to the research in this area not yet explored.

3.4.5 Peer De-briefing
In the selection of data from the Musical Futures document, a peer (an experienced high school music teacher) was asked to record the data for two projects. Each project was to be divided into activities and then each text phrase allocated to one of three given Concepts of Music – duration, pitch and dynamics. This was done to provide feedback to the researcher on the recording process.

The peer divided each project into activities according to the recorded ‘track’ numbers recorded in the document. The researcher selected each activity according to the Concept of Music that was representative of each task. This latter approach was adopted as it was considered more accurate over all, as some projects did not have track recordings to provide division markers.

When tasks were selected and allocated to one of the 3 nominated Concepts of Music the results from the peer and the researcher were very similar, providing added confidence that it was possible to select a particular Concept of Music representative
of each task identified. This approach was then adopted. A table and explanation is provided in full in Appendix F.

3.4.6 Coding Instructions

Within the qualitative paradigm, a content analysis relies on human interpretative abilities. For this reason the person undertaking the interpreting and recording requires clear instructions. These instructions are intended to minimise the use of subjective judgments and enable the analysis to be replicated.

The guidelines for coding this study are:

- The coder requires knowledge of music education principles, has specialist knowledge in classroom music teaching skills and familiarity with the *NSW BOS Years 7-10 Music Syllabus* (2003).

- The coder requires a clear and concise understanding of the working definitions of the units used as set out in Appendix G.

- The form of the recording (syntax) is in short phrases identified according to the definitions provided and contained within each delineated project. The semantics (or meanings) of each text phrase require interpretation by the coder, with consideration given to the context of each delineated project. Where more than one Concept of Music is present in the project, the coder is required to nominate the most prominent concept present, and not secondary concepts that may also be exist.

- The data is then to be recorded in the spreadsheet provided under the given categories. The raw data selected from *Musical Futures* contained 11 projects. Each project has been divided into smaller segments physically marked on the text. These divisions represented a single student activity based on one focused learning outcome. The coder must then select a task and record it as a ‘short text phrase’ selected from within the *Musical Futures* text. Once these short text phrases are identified they are to be placed within one of the selected categories. For example, Project 3, Student Activity 1, lists the tasks ‘learn two notes’ and this is recorded under ‘Pitch’ while the text phrase ‘play in groups’ is recorded under ‘Ensemble’.
3.5 Chapter Conclusion

This chapter detailed the research design as a document study using qualitative content analysis techniques. Clear explanation has been given as to why this design provided the best analytical process for answering the research question. The data collection process has been transparent in considering the best possible options for document selection and the most relevant sections of the documents for the study. Both the reliability and comprehensiveness of the documents were outlined, as were the subjectivities of the researcher. The data analysis followed a selection plan, organised data categories for managing the raw data, and included a carefully followed data recording process, providing quality data for the results reported in the next chapter.
4 RESULTS

4.1 Introduction

This chapter presents an analysis of the data collected and provides a means to compare the Musical Futures document with the requirements set out in the NSW Music Syllabus Stage 4. The NSW Music Syllabus Stage 4 states that “the mandatory course provides a foundation in music for all students” (Board of Studies NSW 2003, p. 14). It requires that students study the Concepts of Music through the learning experiences of performing, composing and listening within the context of musical styles, periods and genres.

This chapter has been organised into five sections. The first section analyses the data collected for the key aims of each document and examines their similarities and differences. The second section presents an overview of the results of the analysis of the Concepts of Music. The third section provides detailed analysis of each individual concept, followed by results for the student learning activities of Performing, Composing and Listening. The fourth section presents the results of data collected under additional categories of Assessing and Evaluating, Music Literacy, Teaching Technology and the fifth section presents an analysis of the data on Musical Context. The final section will examine the groupings of ‘like’ data and analyse the broad themes that emerged. The chapter will conclude with a discussion of these themes, providing an additional perspective from which to view the results.

4.2 Analysis 1: Aims & Objectives of Musical Futures and the NSW Music Syllabus Stage 4

Both documents have sections outlining aims and objectives of their learning and teaching approaches. Information relating to the aims of each document, and how these aims have been implemented, provide insight into the philosophies guiding both Musical Futures and the NSW Music Syllabus Stage 4 approach to teaching and learning. Table 4.1 lists the aims collected from the Musical Futures document column and examines how the aims are implemented in the classroom. The third
column lists whether or not these aims are shared with the aims of the NSW Music Syllabus Stage 4.

<table>
<thead>
<tr>
<th>Aims of Musical Futures</th>
<th>Implementation of the aims in the classroom</th>
<th>NSW Syllabus Stage 4 comparison</th>
</tr>
</thead>
<tbody>
<tr>
<td>Engage all students in making music ensuring individual learning needs are met.</td>
<td>Learning is Personalised to adjust to the learning needs of each student.</td>
<td>Not a strong focus.</td>
</tr>
<tr>
<td>Make music learning relevant to young people.</td>
<td>Students should have opportunity to engage in the selection of music, choice of instruments, music production and management.</td>
<td>Some student choice, but student choice only part of the contexts required.</td>
</tr>
<tr>
<td>Make use of aural/oral learning over technique and written instruction.</td>
<td>Learn to play by ear, record music rather than using traditional notation.</td>
<td>Playing by ear not a focus, aural and written forms required.</td>
</tr>
<tr>
<td>Teachers act as facilitators, they should ‘play rather than explain’.</td>
<td>Teachers participate alongside students but do not direct the learning.</td>
<td>Teachers are involved in directing students.</td>
</tr>
<tr>
<td>Use an informal approach to teaching and learning in the classroom (D’Amore, 2009).</td>
<td>No directed learning outcomes, learning unfolds following the creative process.</td>
<td>Teachers help to establish student learning outcomes and assess outcomes achieved.</td>
</tr>
</tbody>
</table>
Table 4.2 lists the key aims of the NSW Music Syllabus Stage 4 and examines how the aims are implemented in the classroom. The third column lists whether or not these aims are shared with the aims of the *Musical Futures* approach.

<table>
<thead>
<tr>
<th>Aims of NSW Music Syllabus Stage 4</th>
<th>Implementation of the aims in the classroom</th>
<th>Musical Futures comparison</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provide students with the opportunity to build their music knowledge and skills in formal and informal settings.</td>
<td>Students participate in formal and informal teaching and learning experiences.</td>
<td>Students engage in informal learning only.</td>
</tr>
<tr>
<td>Encourage student involvement in performing, composing and listening.</td>
<td>Encourage student participation.</td>
<td>Encourages student participation.</td>
</tr>
<tr>
<td>Enhance “the understanding and manipulation of the concepts of music in differing musical contexts” (Board of Studies NSW, 2003, p. 8).</td>
<td>Students experience, recognise and manipulate the raw materials of music.</td>
<td>Students unlikely to recognise and be able to manipulate without some direction.</td>
</tr>
<tr>
<td>Set clear standards of what students are expected to know.</td>
<td>Students engage in assessing of learning and assessing for learning.</td>
<td>Only assessing for learning used.</td>
</tr>
<tr>
<td>Provide structures and processes for continuity of study.</td>
<td>Students are aware of learning through learning sequentially.</td>
<td>No sequential learning proposed.</td>
</tr>
</tbody>
</table>
The results show that the personalised, informal teaching and learning aims underpin the *Musical Futures* approach but are present to a lesser extent in the NSW Music Syllabus Stage 4. The aims of the NSW Music Syllabus Stage 4 require that some formal sequential learning take place, and that this learning be assessed in terms of pre-determined student outcomes. This is in contrast to the aims of the *Musical Futures* approach, which requires the involvement of the student in the choice of music and the direction that their musical experience takes. Both approaches have a common aim, to engage students in actively playing and composing music.

### 4.3 Analysis 2: The Concepts of Music

Within the NSW Music Syllabus Stage 4, the Concepts of Music are described as ‘essential content’ and are expected to be the key part of a student’s learning experience. Table 4.3 represents the number of text phrases collected for all six Concepts of Music.

<table>
<thead>
<tr>
<th>Projects</th>
<th>Duration Tasks</th>
<th>Pitch Tasks</th>
<th>Structure Tasks</th>
<th>Tone Colour Tasks</th>
<th>Dynamics Tasks</th>
<th>Texture Tasks</th>
<th>Total Tasks</th>
</tr>
</thead>
<tbody>
<tr>
<td>IFL P1-4</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>NFT P1</td>
<td>16</td>
<td>6</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>2</td>
<td>27</td>
</tr>
<tr>
<td>NFT P2</td>
<td>7</td>
<td>6</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>25</td>
</tr>
<tr>
<td>NFT P3</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td>NFT P4</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>NFT P5</td>
<td>7</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>9</td>
</tr>
<tr>
<td>NFT</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>9</td>
</tr>
</tbody>
</table>
Table 4.3 is organised according to the two sections used in the *Musical Futures* document:

- **Informal Learning (IFL)** consisting of 4 Projects (P) and 2 Activities (A).
- **Non-Formal Teaching (NFT)** consisting of 7 Projects (P) and 44 Activities (A).

Within each project student tasks were allocated to a specific Concept of Music.

The results presented in Table 4.3 show that student tasks identified for the entire *Musical Futures* document total 365. The tasks focused primarily on the Concepts of Music are represented 90 times, accounting for 25% of all student tasks identified. Of all the Concepts of Music, duration and pitch are the most strongly represented in the results, accounting for 66% of all Concepts of Music tasks. The remaining concepts - structure, tone colour, texture, dynamics and expressive techniques when combined, represent a far smaller percentage of student tasks (33%). Pitch and duration are important concepts for beginner students to understand, as they provide the basis for performing and composing both aurally and in reading and writing traditional music, and this may explain why these concepts occur more often.

The tables presented in the next section set out the detailed content for each Concept of Music as listed in the NSW Music Syllabus Stage 4. The second column identifies where each *Musical Futures* task representative of the Concept of Music is found within the *Musical Futures* document. The third column tallies the number of occurrences in the *Musical Futures* document of the detailed requirement listed for each Concept of Music listed in the NSW Music Syllabus Stage 4. In setting out the
results in this manner, *Musical Futures* tasks matching specific NSW Music Syllabus Stage 4 requirements are accurately identified.

### 4.3.1 Duration

Duration refers to sounds and silences in music, and in its broadest definition it is the arrangements of sounds in relation to time. The NSW Music Syllabus Stage 4 requires that students be able to manipulate and discuss duration in terms of beat, metre, tempo, rhythm and rhythmic devices. These aspects of duration have been identified where they occur within the *Musical Futures* document. Each text phrase in the data was identified and listed where the activities using these tasks were found. This is set out in Table 4.4 and discussed in the following section.

#### Table 4.4

*Duration Tasks in Musical Futures*

<table>
<thead>
<tr>
<th>NSW Music Syllabus Stage 4 Aspects</th>
<th>Musical Futures: Tasks representing requirements of NSW Music Syllabus Stage 4</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Steady beat different tempi</td>
<td>INL: P1 (A1, A1, A2, A3, A4, A10)</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>P7 (A1, A3)</td>
<td></td>
</tr>
<tr>
<td>Changing beat various tempi</td>
<td>Not present</td>
<td>0</td>
</tr>
<tr>
<td>Duple, triple, quadruple time signatures</td>
<td>IFT: P1 (A5)</td>
<td>1</td>
</tr>
<tr>
<td>Metric groups</td>
<td>IFT: P1 (A1, A2, A4, A5, A6, A7, A10)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NFT: P2 (A1, A1, A3, A5) P5 (A1, A2, A4)</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>P6 (A1, A2) P7 (A1, A2)</td>
<td></td>
</tr>
<tr>
<td>Rhythmic Devices</td>
<td>INT: P1 (A2) P2 (A1, A2) P7 (A2)</td>
<td>4</td>
</tr>
<tr>
<td>TOTAL:</td>
<td></td>
<td>36</td>
</tr>
</tbody>
</table>

**Steady beat different tempi**

Music is an expression of human feeling, and the simplest form of a steady beat that all humans can experience is the heartbeat. A steady beat can be experienced at
different speeds or tempi. For example, when calm the heart beat in a human is steady. However, as a person becomes excited or agitated the rate of their heartbeat increases. This is important for students to understand as it forms a basic concept behind listening to, creating and/or performing music.

Table 4.4 records 14 activities where a steady beat set at different tempi forms the basis of a student task within the *Musical Futures* Project. There is a strong emphasis on beat in *Musical Futures* as a riff or repeated pattern is often established to provide the background to which a performance or composition takes place. For example, in Projects 1 and 2 students establish a steady beat on a cowbell (D’Amore, 2013, p. 51). In Project 5 the Taiko drummers playing the ‘Big Beats’ maintain the steady beat (D’Amore, 2013, p. 95). These steady beats are introduced at different tempi and students are in many cases able to choose the tempi themselves.

**Changing beat various tempi**
It is important for students to understand that beat is present within the music when speed is adjusted in cases such as an accelerando (increase in speed) or ritardando (slowing of speed). There are no examples in the *Musical Futures* data where students experience changing beats and tempi.

**Duple, triple, quadruple time signatures**
Time signatures group beats into 2s, 3s and 4s. It is these groupings that give music different qualities, such as a march where beats are grouped in 2s, or a waltz with its triple pulse and slight accenting of each first beat. 10 of the 11 *Musical Futures* projects use a quadruple time signature (4/4) as the genres experienced by students are drawn strongly from popular music. Popular music uses a rhythm section including guitar, bass guitar, keyboard, drums and percussion with riffs and loops developed mainly in quadruple time.

Project 5 is the only project where students experience a different time signature and interestingly this is the only project based on non-western music – specifically Japanese Taiko drumming. In the *Musical Futures* document, notes to the teacher have the drum patterns notated in 12/8, a four beat feel where each beat divides into
three sub-beats. Students are taught by vocalizing the rhythmic pattern used in Musical Futures “One-go-don-go, two-go-don-go” and in this way experience the beat and pulse of this time signature. It is not clear if the time signature is explained or notated for the student. There is also a problem with the way the rhythm is written in the document. The time signature is omitted, so that the rhythm could be interpreted as syncopated 4/4 time. Even the vocalized rhythm pattern is confusing as the words could be spoken with either a 4 feel in twos or a 4 feel in threes as shown in the Figure 4.1:

![Figure 4.1 Duple and Triple Time: notation examples](image)

To experience the triple feel accurately the word pattern would need an extra syllable such as One-e-go, don-e-go, two-e-go, don-e-go.

Students would likely experience aurally the ‘quality’ or ‘feel’ of the time signature while performing the tasks, but not be provided with accurate explanation or demonstration using musical notation. These results demonstrate that time signatures in Musical Futures are predominately in 4/4 with the exception of Project 5, which uses 12/8 time signatures, however not in a clear or accurate form. The results also show that Musical Futures students would experience only 2 of the 6 time signatures required by NSW Music Syllabus Stage 4.

**Metric groups of two & three notes in simple and compound time**

The NSW Music Syllabus Stage 4 requires students to ‘understand various forms of musical notation’ (Board of Studies NSW, 2003, p. 23). They should be able to ‘notate compositions using traditional and/or non-traditional notation’ (Board of Studies NSW, 2003, p. 24). Students should also be able to ‘demonstrate musical
literacy through the use of notation, terminology and the reading and interpreting of scores’ (Board of Studies NSW, 2003, p. 25). The metric groupings for students to experience are listed in the NSW Music Syllabus Stage 4. These groupings have been reproduced in column 1 of Table 4.5 below, while in column 2 the projects and activities where the groupings occur in the Musical Futures document are identified. The third column lists the number of times each metric grouping appeared in the data.

<table>
<thead>
<tr>
<th>Metric Grouping</th>
<th>Projects</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>🎵</td>
<td>P1 (A3, A4, A7, A8, A9); P2 (A1, A2, A2, A3, A4, A5) P5 (A2, A4); P7 A1</td>
<td>14</td>
</tr>
<tr>
<td>🎵</td>
<td>P1 (A4, A7); P2 (A1, A2, A2, A4, A5); P7 A1</td>
<td>8</td>
</tr>
<tr>
<td>🎵</td>
<td>P2 (A2, A2, A3, A4); P5 A2</td>
<td>5</td>
</tr>
<tr>
<td>🎵</td>
<td>P1 A2, P2 A2</td>
<td>2</td>
</tr>
<tr>
<td>🎵</td>
<td>P1 A4</td>
<td>1</td>
</tr>
<tr>
<td>🎵</td>
<td>Not present</td>
<td>0</td>
</tr>
<tr>
<td>🎵</td>
<td>P1 A8; P2 (A3, A4)</td>
<td>3</td>
</tr>
<tr>
<td>🎵</td>
<td>Not present</td>
<td>0</td>
</tr>
<tr>
<td>🎵</td>
<td>P1 (A8, A9); P2 A3</td>
<td>3</td>
</tr>
<tr>
<td>🎵</td>
<td>P1 (A4, A7, A9); P2 (A1, A2, A2, A3); P5 A2</td>
<td>8</td>
</tr>
<tr>
<td>🎵</td>
<td>P1 (A4, A7, A9); P5 (A2, A4)</td>
<td>5</td>
</tr>
<tr>
<td>🎵</td>
<td>Not present</td>
<td>0</td>
</tr>
<tr>
<td>🎵</td>
<td>P2 A2</td>
<td>1</td>
</tr>
</tbody>
</table>
Table 4.5 shows that *Musical Futures* uses 12 of the 17 metric groupings required by the NSW Music Syllabus Stage 4. The metric groupings in the *Musical Futures* document were experienced through tasks that required imitation of rhythmic patterns demonstrated by the teacher or from recordings. Students performed these rhythms on un-tuned percussion, body percussion, and on the drum-kit. There are no tasks documented that enable a student to acquire music reading skills, such as developing aural recognition of rhythmic notation, that would enable a student to notate the rhythmic features identified. There are two tasks that recommend students use simple staff or graphic notation to write down their riffs so they would not be forgotten, however, there is no data that shows students would experience the traditional rhythmic skills needed to achieve this. It is of interest to note that there are 16 notated rhythmic examples written down in the *Musical Futures* document, with their purpose being to show the teacher an example that could be used for the task. It is unclear whether or not teachers would write out these rhythmic notation examples for students to read.

*Musical Futures* composing tasks are recorded digitally with some use of graphic notation. Tasks encouraging students to notate their compositions using traditional rhythmic metric groupings do not appear in the data. As a result, rhythmic notation in *Musical Futures* is one-dimensional, for example:

- Metric grouping tasks are nearly always experienced through listening and imitating of rhythmic patterns.
- *Musical Futures* tasks show that students perform, listen and compose, enabling them to experience metric groupings but not to understand and manipulate them using traditional rhythmic symbols.
The requirement related to metric groupings set in the NSW Music Syllabus Stage 4 extends to include an understanding of how pulses are grouped around central beat, referred to as the beat-note. Beats can be grouped as indicated by a time signature and in addition, each of these central beats can be sub-divided into groups of two or three sub-beats, referred to as simple and compound time respectively. The tasks in Project 5 Taiko Drumming provide the only examples of tasks that demonstrate the use of compound time – 12/8 (compound quadruple) where 4 beats each subdivide into 3 sub-beats. All other duration tasks are representative of simple quadruple with the 4 beats dividing into 2 sub-beats. Duple (2/4) and triple (3/4) times in both simple (2 sub-beats) and compound (3 sub-beats) formats are not present in any duration tasks, omitting a large section of metre which is required by the NSW Music Syllabus Stage 4. It is possible that through performing students could experience the different ‘feel’ of simple and compound times. The understanding of the function of these time signatures, however, would be unlikely as there are no directions to teachers to provide an explanation as required by the NSW Music Syllabus Stage 4.

Rhythmic Devices
The NSW Music Syllabus Stage 4 lists two examples of a rhythmic device students would be expected to encounter - syncopation and ostinato. The rhythmic devices in the Musical Futures document explained to and performed by the students are:
1. Riff (a repeated rhythmic motif)
2. Looping (a repetition of a musical section over which other musical ideas may be presented).
It is possible that a teacher may choose to introduce additional rhythmic devices to students, however there is no record of this supported by the data.

Summary of Duration
The 36 student tasks using Duration show an emphasis in the Musical Futures document on the NSW Music Syllabus Stage 4 requirement for students to experience a steady beat at different tempi. Data also shows that students would experience different metric units, however on detailed analysis five metric groupings would not be experienced. The NSW Music Syllabus Stage 4 requires that students perform these metric groupings but also indicates that students should be introduced
to traditional rhythmic notation, which data from the *Musical Futures* document does not support. As a result the evidence shows that in *Musical Futures* students would experience Duration through performance with an emphasis on aural skills, however they would not be able to meet the NSW Music Syllabus Stage 4 requirement with regard to the reading and writing of Duration. In addition, the data from the *Musical Futures* document has no examples of changing tempo or time signatures, omitting a further two key skills required by the syllabus within Duration.

### 4.3.2 Pitch

Pitch refers to the relative highness or lowness of sound which, when extended to its fullest experiences, includes important aspects of music such as melody and harmony. The NSW Music Syllabus Stage 4 lists 10 Pitch skills that students should experience through the learning activities and across a range of musical genres.

The results in Table 4.6 categorise Pitch tasks from the *Musical Futures* document as they meet those required by the NSW Music Syllabus Stage 4. The first column corresponds to the set NSW Music Syllabus Stage 4 requirement. The middle column identifies where this skill occurred in the *Musical Futures* document, and the final column totals the number of occurrences of each skill.
<table>
<thead>
<tr>
<th>NSW Music Syllabus Stage 4 Pitch Requirements</th>
<th>Musical Futures: Tasks representing requirements of NSW Music Syllabus Stage 4</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Steps, Leaps and Repeated Notes</td>
<td>IFL P2; NFT P1 (A8, A10) P2 (A4, A6) P3 (A1, A2, A2) P6 (A2, A2, A3)</td>
<td>11</td>
</tr>
<tr>
<td>Simple Melodies and Melodic Patterns</td>
<td>NFT P1 (A8, A10) P2 (A2, A3) P4 (A1) P6 (A2, A2, A3) P7 (A1, A3)</td>
<td>10</td>
</tr>
<tr>
<td>Simple Accompaniments</td>
<td>P1 (A3, A10) P2 (A2) P4 A1</td>
<td>4</td>
</tr>
<tr>
<td>Combination of Pitches</td>
<td>P1 (A3, A10) P2 (A2, A2) P4 (A1)</td>
<td>5</td>
</tr>
<tr>
<td>Chords; particularly I, IV, V and V7</td>
<td>P4 (A1) P6 (A3)</td>
<td>2</td>
</tr>
<tr>
<td>Methods of Notating Pitch</td>
<td>Not Present</td>
<td>0</td>
</tr>
<tr>
<td>Treble and Bass clefs</td>
<td>Not present</td>
<td>0</td>
</tr>
<tr>
<td>TOTAL:</td>
<td>70</td>
<td></td>
</tr>
</tbody>
</table>
High and Low

High and low sounds are the simplest representation of the concept of pitch. The relative highness or lowness of pitch is what provides contour and shape to melody. In *Musical Futures* students are asked to manipulate melody, and as a result would listen and perform experiencing high and low sound. There are 14 tasks in the data that would ensure students would encounter high and low sounds, but it is unclear whether or not the teacher would explain or teach these pitch aspects specifically.

Definite and Indefinite Pitch

Definite Pitch refers to instruments able to be tuned to a specific pitch, while indefinite pitch refers to instruments unable to be tuned to a specific pitch and therefore unable to play a melody. Students experience indefinite pitch when they perform using un-tuned percussion instruments, as takes place throughout Projects 1, 2 and 5. All projects use some form of definite pitch instruments or voice. The results list 13 tasks where students in *Musical Futures* experience definite and indefinite pitch, however the results do not show evidence of teachers being specifically asked to teach these musical characteristics.

3. Pitch Direction and Contour

Students engage in tasks that develop understanding of basic melodic shapes. There are examples of this in Projects 1, 2, 3, 4, and 6. For example, in Project 1 Activity 8, students are set the task of playing with scale notes to experiment with melody and how it changes as the pitch direction and contour of the melody changes. There are 11 tasks based on this aspect of pitch, making pitch the third most encountered skill in the *Musical Futures* document.

Steps, Leaps and Repeated Notes

The awareness of pitch direction, steps and leaps introduce students to the building structures of melody. In the *Musical Futures* document students are engaged in ten tasks using these skills. These skills are introduced aurally, however there is no evidence that students would be alerted to their presence as a teacher is not directed to point them out.
Simple Melodies and Melodic Patterns

Simple melodies and melodic patterns in the *Musical Futures* document occur in different tonalities. The NSW Music Syllabus Stage 4 requires students to have an awareness of this as they manipulate melody. The data reveals 9 tasks where students manipulate melody and these occur in performances of simple melodic riffs or ostinato patterns, and the performance of basic melodies. For example, Project 4 *Band Instrumental Work* - performing and composing, in Project 6 *Songwriting* and in Project 7 *Image Junction* - composing and improvising.

There are 5 melodic tasks set in a major tonality, 2 that are modal and 2 that make use of the pentatonic scale. There are no examples from the data collected from the *Musical Futures* document that used the term ‘tonality’. There is mention in the text of ‘modal’ (D’Amore, 2009, p. 63) and ‘pentatonic’ (D’Amore, 2009, p. 118,119) and there are also examples of student tasks performing and improvising in these tonalities. There is no evidence that students were given any tasks that would develop their understanding of tonality as it applies to melody.

6. Simple Accompaniments (particularly in pentatonic and major tonality)

The 4 instances of Simple Accompaniments recorded rely on the student learning to play simple riffs or ostinato patterns. For example, in Project 1 Activity 3, the class is asked to play patterns on the pitch ‘D’ and in the key of D minor. These patterns are then used to accompany the soloists as they improvise in Activity 10. In Project 4 Activity 1, a 4-chord accompaniment is introduced on the keyboard to provide a simple harmonic background under lead solos. There are no tasks that are used directly to demonstrate or illustrate pentatonic or major tonality and no case where the teacher is asked to introduce these concepts to the student.

Combination of Pitches

Students undertaking *Musical Futures* tasks participate in groups and whole-class performances. Layering of repeated parts such as bass lines or bass guitar, drums, percussion, keyboard, saxophone and violin, combine pitches as the sections are looped. The data shows this occurred 6 times and enabled students to hear how different pitch might combine. In non-*Musical Futures* classes, this would be
described through an introduction to intervals and harmonic combinations of notes. This does not occur in any tasks set in *Musical Futures* nor is it required explicitly of the teacher to do so.

**Chords; particularly I, IV, V and V7**

Chords, which are used to provide harmony, are introduced in *Musical Futures* 5 times. As an example, NFT Project 1 requires students to play the D minor chord. In NFT Project 2, fundamental chord notes are taught to the bass player with chords played by the keyboard and guitar. In NFT Project 4, a 4-chord sequence is taught to the keyboard and guitar player and this is played to a pre-recorded backing track. Imitating and rehearsing repeatedly to a backing track improves the student’s ability to play the chord progression, but does not ensure that a student would learn how to construct the chords they are playing, how the chords may function within the harmony example or how they may be written down. Chord progressions in *Musical Futures* are recorded digitally or in some cases written in tablature. There are no cases in the data to indicate that a teacher should explain chords and their roles in harmony, or teach in such a way that this understanding would be imparted to the student.

**Methods of Notating Pitch (both traditional and non-traditional)**

Tablature is used for guitarists to show a representation of where the performer’s fingers should be placed on a fret board. This is one form of non-traditional pitch notation that is found throughout the *Musical Futures* document. Another is the use of chord symbols, a shorthand way to represent or describe a chord or harmonic progression. The NSW Music Syllabus Stage 4 requires that students experience traditional and non-traditional methods of notating pitch in both treble and bass clefs. There are 8 traditionally notated examples of melody and bass line within the *Musical Futures* document where a staff is present using both treble and bass clefs. These examples, however, have been written to demonstrate and model for the teacher. It is possible some traditional pitch may be shown to students by teachers, but there is no evidence of any tasks given to students which would involve them learning how to read or write traditional pitch notation. Nowhere in the data from the *Musical Futures* document is the teacher directed to teach traditional notation.
Treble and Bass clefs
There are instruments used in the Projects set in Musical Futures that would read both treble and bass clef. There is no evidence that all students would have the opportunity to play these instruments or be shown how to read the appropriate staves on which the music would be written. Further, there is no evidence that the teacher is explicitly asked to teach this.

Summary of Pitch
The results show that student tasks undertaken in the Musical Futures document fulfilled the NSW Music Syllabus Stage 4 requirements on 70 occasions. The strongest compliance with the NSW Music Syllabus Stage 4 concerned students experience with high and low sounds as well as with definite and indefinite pitch (27 tasks). Closely following these tasks were those involving pitch direction and simple melodic experiences that involved 22 tasks. Students of Musical Futures are provided with fewer tasks to experience harmony, chord progressions and a variety of accompaniments (11 tasks in total). Musical Futures tasks cover all the fundamental pitch skills, particularly at the entry level, but are less focused on the next level of tonality, harmony and accompaniment. The final two requirements of the NSW Music Syllabus Stage 4 are not covered at all, indicating that students involved in the Musical Futures Projects would not develop pitch reading and writing skills in either treble or bass clefs.

4.3.3 Structure
In music, the concept of structure deals with the design of the composition (Peterson, 2009). It relates to the ways in which musical sections sound the same (or similar) and/or the way they may be different (D’Amore, 2009, p. 118,119). The NSW Music Syllabus Stage 4 requires that repertoire chosen for performing, composing and listening activities in the mandatory course should provide students with experience of structural features in music.

The results in Table 4.7 categorise Structure tasks from the Musical Futures document as they meet those required by the NSW Music Syllabus Stage 4. The
second column lists exactly where these tasks occurred in the *Musical Futures* document, while the third column records the number of times these specific tasks were experienced by the student.

Table 4.7

<table>
<thead>
<tr>
<th>NSW Music Syllabus Stage 4 Requirements</th>
<th>Musical Futures: Tasks representing Requirements of NSW Music Syllabus</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phrases</td>
<td>NFT P3 (A3) P5 (A4) P6 (A4)</td>
<td>3</td>
</tr>
<tr>
<td>Motifs</td>
<td>Not present</td>
<td>0</td>
</tr>
<tr>
<td>Themes</td>
<td>Not present</td>
<td>0</td>
</tr>
<tr>
<td>Repetition and contrast</td>
<td>NFT P1 (A12) P2 (A5, A6) P5 (A4) P6 (A4)</td>
<td>5</td>
</tr>
<tr>
<td>Riffs</td>
<td>IFL P2 NFT P2 (A6)</td>
<td>1</td>
</tr>
<tr>
<td>Ostinati</td>
<td>Not present</td>
<td>0</td>
</tr>
<tr>
<td>Question and answer, call and response</td>
<td>NFT P3 (A3) P5 (A4) P6 (A4)</td>
<td>3</td>
</tr>
<tr>
<td>Sequences</td>
<td>Not present</td>
<td>0</td>
</tr>
<tr>
<td>Simple structures as appropriate</td>
<td>NFT P1 (A12) P2 (A6, A7) P5 (A4) P6 (A2, A4)</td>
<td>6</td>
</tr>
<tr>
<td>Introduction and coda</td>
<td>NFT P3 (A3)</td>
<td>1</td>
</tr>
<tr>
<td>TOTAL:</td>
<td></td>
<td>19</td>
</tr>
</tbody>
</table>

**Phrases**

The term ‘phrase’ in music refers to the division within a melody, and is often compared with the role of a comma in a written sentence. Phrases help the melody to take shape, which contributes to the overall structure of a melody. The *Musical*
*Futures* data revealed there were 3 occasions where students had experience manipulating a phrase when either composing and/or performing. Project 1 is the only case where the term ‘phrase’ is used to describe a section of music where a phrase is played, then another is used as an ‘answer’. The other examples occur during improvisation and extending a text phrase when songwriting.

**Motifs**
The Motif is a small melodic feature that plays a structural role, as it is repeated and provides a unifying technique to the musical performance. There are no tasks in *Musical Futures* where students would experience or develop the idea of the motif. This could be because the idea of a ‘motif’ is a traditional structural feature recognisable in classical music. It may also have been experienced by students under the more popular but less accurate term ‘riff’.

**Themes**
Themes occur when a longer featured phrase is developed. These phrases are repeated and form the basis for a whole section within the piece of music. This structural feature is not experienced through any targeted student task, although it would likely be present in a performance piece. There is no evidence in the data of themes being explained, or of the teacher being given direction to introduce this structural idea.

**Repetition and Contrast**
Repetition and contrast were noted 5 times in the data collected as students looked at ways to extend their compositions and make their performances more interesting. For example, in NFT Project 3 *Band Instrumental* students examine the main sections of the song ‘Tequila’ and are asked to improvise contrasting sections. In music, repetition is a technique used to provide unity to a composition, while contrast is achieved by introducing new material. The data does not indicate that any *Musical Futures* tasks develop this idea as an outcome of students using repetition and contrast.
Riffs
There are 2 tasks in the *Musical Futures* document where students learn to manipulate and understand the riff as a structural concept. In IFL Project 2 students are asked to listen to a piece of music and aurally recognise and copy the riffs they can identify. In NFL Project 3 students are asked to develop a riff on D with rhythmic features and be able to perform it. In both these projects students are able to experiment with the riff, repeating it until it develops into a section of a performance. The riff is a common foundation for many activities undertaken by students in *Musical Futures* however, on the occasions when it occurs, it is incidental to the student’s learning experience.

Ostinati
Repeated patterns (Ostinati) form the basis for many performances and compositions in *Musical Futures*. Students would experience and most likely understand the role of repeated patterns in music but not the formal or more traditional term ostinato, which is not present in the data collected from the *Musical Futures* document.

Question and Answer, Call and Response
In structuring a piece of music using a phrase as a ‘call’ (question) and ‘response’ (answer) is a technique used to develop a distinctive design. There are 3 tasks that develop this structure in the *Musical Future* document. Each occur as students are asked to consider ways to extend their composition and work in small groups or pairs to experiment with the sound of a question and answer phrase. An example of this occurs in NFT Project 5 Taiko Drumming, where one group of students play a given rhythm on the drums while other group experiment with improvised answering phrases. These examples would ensure that students have the opportunity to understand ‘call and response’.

Sequences
No tasks were found for sequences in the *Musical Futures* document, nor was there any reference to the term. Sequencing melodic phrases at a higher or lower pitch may have been present in the repertoire experienced by students, however comprehension
or recognition of the term used for this feature would not be understood by the student. There were no directions in the Musical Futures document given to teachers to introduce this concept to the student in the classroom.

**Simple Structures (as appropriate to the repertoire studied - binary, ternary, verse, chorus)**

There were 6 tasks recorded in the data that demonstrated simple structures as they related to the repertoire studied by the students. The most common was the binary form AB but alternating sections with a repeated riff meant that many structures demonstrated a rondo ABACA design. These traditional terms were not found in the text, however there is evidence that their designs were used and the structures were discussed with the students. Teachers were not directed to use the terms to describe common musical forms or introduce their specific structures to the students.

**Introduction and Coda**

There is one task where the use of an introduction is experienced by the student. This occurs when performing ‘Tequila’ in Project 3 Activity 3 where it is an option for the structural organisation of the piece. There are no tasks that introduce the concept of a Coda. Both an introduction and a coda form the basis of many popular pieces, especially songwriting. There is no direction in the data for teachers to present this information to students.

**Summary of Structure**

In Musical Futures, Structure plays an important role to help organise group performances and as a means to extend a composition. The presence of tasks where music is directed using terms such as Head, Rhythm Section, and Solos indicates that students experience structure as they organise their performances and compositions. Traditional sectioning using A,B were also used but the terms describing the patterns were not. Similarly, structural identities such as the Motif, Theme, and Ostinato are not present in the data collected, however they are referred to by more contemporary vocabulary such as chorus, refrain or riff. The use of mostly popular music has yielded structural terminology appropriate for this genre, but limited for music of different styles and periods.
4.3.4 Tone Colour

The NSW Music Syllabus Stage 4 defines Tone Colour as those aspects of sound that allow a listener to identify the sound source or combination of sound sources. Tone Colour is created by how a sound (vibration) is produced (e.g. plucked, blown, struck) and from what the sound source is made (e.g. timber, skin, string). Adding to this Tone Colour varies according to the techniques used to vary the sound (e.g. vibrato, range) and the various way instruments and voices can be combined. Traditionally this has been referred to as orchestration (Board of Studies NSW 2003) and involves students experiencing different performance media, the sound sources for these groups and understanding their playing techniques.

The results in Table 4.8 on the following page categorise Tone Colour tasks from the *Musical Futures* document as they meet those required by the NSW Music Syllabus Stage 4. The second column lists exactly where these tasks occurred in the *Musical Futures* document while the third column records the number of times these specific tasks were experienced by the student.

<table>
<thead>
<tr>
<th>Table 4.8</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Tone Colour Tasks in Musical Futures</em></td>
</tr>
</tbody>
</table>
### Musical Futures: Tasks representing requirements of NSW Music Syllabus Stage 4

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Task Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use of voices</td>
<td>IFL P1; IFL P4 (A2)</td>
</tr>
<tr>
<td></td>
<td>NFT P2 (A2, A3)</td>
</tr>
<tr>
<td>Use of instruments</td>
<td>NFT P2 (A2) P3 (A1) P4 (A1)</td>
</tr>
<tr>
<td>Combination of sound sources</td>
<td>NFT P2 (A2) P3 (A1) P4 (A1)</td>
</tr>
<tr>
<td>Variety of sound production methods</td>
<td>IFL P4 (A2) P4 (A1)</td>
</tr>
<tr>
<td>Variety of sound source materials</td>
<td>NFT P2 (A2) P3 (A1) P4 (A1)</td>
</tr>
<tr>
<td><strong>TOTAL:</strong></td>
<td><strong>12</strong></td>
</tr>
</tbody>
</table>

### The Use of Voices

In a group performance a vocalist was selected in Project 7 where one student would sing the song composed by the group. The NSW Music Syllabus Stage 4 mentions in ‘Tone Colour’ that when students perform they should experience using both their voices and instruments (Board of Studies NSW 2003). This data has been recorded under the theme ‘performance’ however it provides results relevant to tone colour. Of the 42 performing experiences recorded in the data, 16 involved students using instruments while 9 involved students using their voices. *Musical Futures* students have more opportunity to experience instrumental Tone Colour than that of the voice. This fact reveals limitations to student experience of vocal combinations such as multi-voicing or A Capella (voice only) tonal colourings.

### The Use of Instruments

*Musical Futures* involves students in using tuned, un-tuned and electronic instruments. Within each task student instrument selection was recorded in the data 4
times and the tasks involved students performing and composing on the instruments selected.

**Combination of Sound Sources, for example, Single Voice, Multiple Voices, Voices Accompanied or Unaccompanied by Instruments**

From the data collected there were 3 examples of student tasks that focused on the combination of different sound sources:

- Full class performance, which combined all instruments.
- Use of a small ensemble or rhythm section and a third section featuring a soloist - improvising with a small group accompanying.

The NSW Music Syllabus Stage 4 requires that students should experience using tone colouring from different combinations such as solo and ensembles (Board of Studies NSW, 2003, p. 17). Data collected on performing ensembles showed that small groups (ensembles) numbered 17 however, solo performances numbered only 3. These results show that *Musical Futures* students have fewer opportunities to hear tonal colours from solo performances, or from solo performances that may be either accompanied or unaccompanied.

**A Variety of Sound Production Methods** (e.g. scraping, plucking, shaking, blowing). During performances students had the opportunity to play different instruments representative of different sound production methods. For example in Project 4 ‘Band Instrumental Work’, the saxophone was an example of an instrument whose sound is produced by blowing, the drum kit by hitting and the violin by plucking. The results show evidence of students experiencing a variety of sound production methods.

**A Variety of Sound Source Materials** including, wood, metal, string, skin, electronic and vocal. Sound sources using different materials were recorded in Project 2 Activity 3. Students were introduced to un-tuned instruments that were made of wood (woodblock), metal (cowbell), skin (various drums) and combinations such as skin and metal (tambourine). In Project 3 Activity 1, students are able to play a blowing instrument such as the saxophone or trumpet. There is also an opportunity
for them to try a string instrument such as the double bass. There are no specific tasks recorded in the data for using the variety of tone colour produced by the voice. There are examples where students would hear popular songs with a vocalist present and also use their voice in the group ‘Songwriting Project’, however this is a limited experience of this sound source.

**Summary of Tone Colour**

The 6 stated tone colour requirements of the NSW Music Syllabus Stage 4 were found in the *Musical Futures* data in small numbers. Student performances allowed them to hear aspects of tone colour. During such experiences students would begin to understand the various roles tone colour may play in music however, there is little to no evidence that reveals a student would understand either the terminology or reason behind the sound source and sound production and the resulting tone colour produced. Such background and discovery by the student would be dependent on a teacher appropriately explaining this, something not indicated in the *Musical Futures* document.

4.3.5 **Dynamics and Expressive Techniques**

Dynamics refers to the volume of sound. The NSW Music Syllabus Stage 4 mentions important aspects of dynamics as the relative softness and loudness of sound, change of loudness and emphasis on individual sounds such as accents (Board of Studies NSW, 2003, p. 16). Expressive Technique is about the musical detail or articulation that allows for interpretation of a style of music.

The results in Table 4.9 categorise dynamics and expressive techniques tasks from the *Musical Futures* document as they meet those required by the NSW Music Syllabus Stage 4. The first column lists the set NSW Music Syllabus Stage 4 requirement, the middle column identifies where this task occurred in the *Musical Futures* document, and the final column totals the number of occurrences of each task.
### Table 4.9

*Dynamics and Expressive Techniques in Musical Futures*

<table>
<thead>
<tr>
<th>NSW Music Syllabus Stage 4 requirements</th>
<th>Musical Futures: Tasks representing requirements of NSW Music Syllabus Stage 4</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A range of dynamics, including dynamic gradations</td>
<td>NFT P1 (A6, A9) P2 (A4, A7) P5 (A4) P7 (A4)</td>
<td>6</td>
</tr>
<tr>
<td>Articulations (e.g. legato, staccato)</td>
<td>Not present</td>
<td>0</td>
</tr>
<tr>
<td>A range of tempi, including tempo gradations</td>
<td>Not Present</td>
<td>0</td>
</tr>
<tr>
<td>Stylistic indications</td>
<td>Not present</td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTAL:</strong></td>
<td></td>
<td><strong>6</strong></td>
</tr>
</tbody>
</table>

**A range of dynamics, including dynamic gradations**

The *Musical Futures* document introduces students to 6 dynamics tasks during their performing, composing and listening activities. In Project 1 there are two tasks. The first task requires students to create a wide range in dynamic levels. In the second task students try to create contrast by experimenting with different dynamic levels. In Project 2 Activity 4 the student tasks involve consideration of the various volumes of the performance and in Activity 7 students are asked to experience different dynamic levels. The results show that the *Musical Futures* approach uses the concept of dynamics but not that of dynamic gradation. There is also no evidence of the teacher being directed to introduce this aspect.

**Articulations** (e.g. legato, staccato)

In the NSW Music Syllabus Stage 4 only the concepts of staccato and legato are mentioned as articulations to be experienced by the students. Neither of these terms nor any associated tasks are found in the data collected from the *Musical Futures* document.
A range of tempi (including tempo gradations such as Rubato)

There are no tasks collected from the *Musical Futures* document to indicate that students would experience gradation of tempo as used for expressive effect.

**Stylistic indications**

These are the musical directions appropriate to the repertoire being studied. Awareness of stylistic indications helps students to recognise particular genres of music or to become aware of those concepts which contribute to the music’s character or mood (Board of Studies NSW, 2003, p. 16). No such tasks are provided for the student to experience in the *Musical Futures* data.

**Summary of Dynamics and Expressive Techniques**

Data from the *Musical Futures* document shows evidence that the student would develop an awareness of variations in volume and the role it might play in providing contrast in a piece of music. Evidence is lacking that students would engage in learning experiences where they would encounter any required expressive techniques or the musical vocabulary to be able to describe them. The limited range of musical styles and genres introduced to students undertaking *Musical Futures* further contributes to a limited encounter with expressive techniques, which in turn limits a student’s experience in using these skills and/or recognising them in music they might listen to.

**4.3.6 Texture**

Musical Texture is described as the way layers of sound are combined and can be created using instruments, voice or combinations of both. A single voice or instrument is the simplest texture, with only one layer of sound present. Students fulfilling the NSW Music Syllabus Stage 4 requirements need experience in manipulating and discussing the layers of sound, their functions and the roles taken by the instrument/voices involved.

Table 4.10 shows student-learning experiences in texture and where they occurred within the *Musical Futures* projects and activities. The first column corresponds to the set NSW Music Syllabus Stage 4 requirement. The middle column identifies
where this skill occurred in the *Musical Futures* document, and the final column totals the number of occurrences of each skill.

**Table 4.10**

*Texture in Musical Futures*

<table>
<thead>
<tr>
<th>NSW Music Syllabus Stage 4 requirements</th>
<th>Musical Futures: Tasks representing requirements of NSW Music Syllabus Stage 4</th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The use of layered sound</td>
<td>NFT P1 (A9, A11) P2 (A2, A5, A6) P7 (A4)</td>
<td>6</td>
</tr>
<tr>
<td>The roles of instruments/voices (E.g. melody &amp; accompaniment)</td>
<td>Not present</td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTAL:</strong></td>
<td></td>
<td><strong>6</strong></td>
</tr>
</tbody>
</table>

The Use of Layered Sound

All 6 tasks identified as focusing student-learning experiences on Texture involved students being aware of sound layers. For example, in Project 1 Activity 9 students were asked to listen and perform with awareness of the effect of contrasting textures between the rhythm section and the ‘head’. They were asked to “experiment with contrasting dynamics and dramatic changes in texture” (D’Amore, 2009, p. 57). In Activity 11 sections of instruments were cued for staggered entry. Students would hear the thin texture created by the entry of the first instrument and then observe the texture thicken as the other instruments joined in.

Project 2 builds on skills introduced in Project 1. Activity 2 required students to establish a groove by layering riffs in the rhythmic section. Activity 6 & 7 involved students listening to sections and alternating thick and thin layers, and using this to provide contrasting textures which in turn would add variety to the performance.

Each of the suggested tasks collected from the *Musical Futures* document fulfils the requirement of the NSW Music Syllabus Stage 4 for students to experience layers of sound. The tasks involved using thick and thin textures combined with an awareness
of how this this added contrast and variety to the music. Students were also able to observe instruments entering one after the other, or by staggered entry.

The Roles of Instruments/Voices
The second requirement outlined in the NSW Music Syllabus Stage 4 for Texture involves understanding the roles of instruments and/or voices. This task requires students to develop an understanding of the role of each layer as they function together to create different textures. The example given in the NSW Music Syllabus Stage 4 is melody and accompaniment. The student would need an understanding, for example, that a piece of music may have 2 layers with each layer performing a different function; one layer would function as a vocal melody, the other layer as a piano accompaniment. There are no tasks in Musical Futures that extend to the observation by a student of the function of each layer within a piece of music.

Summary of Texture
Student awareness of the concept of Texture would occur in the Musical Futures approach but would not extend to the role played by each layer of sound. Students of Musical Futures would be able to recognise that different types of musical texture provide contrast and unity to a performance or composition. They may develop a simple understanding of these layers but are less likely to be able to understand the musical function of that layer. For example, in the layering of a pop piece the entry and exit of instruments and voice may change the density of the music, but the function of each layer could also be described as melodic or harmonic, accompaniment or solo and so on. It is this latter student-learning experience that is not found in the data collected from the Musical Futures document.

4.3.7 Summary of Musical Concepts
The results presented in Section 4.2 show that each of the Concepts of Music are found represented in the data collected from the Musical Futures document. The detailed analysis of the results comparing Musical Futures tasks with the NSW Music Syllabus Stage 4 requirements show in detail key inclusions and omissions. For example, the initial number of tasks for Duration in the Musical Futures document is 38, however the data showed that this number was weighted to aural
experience through performance, omitting other key NSW Music Syllabus Stage 4 requirements such as rhythmic notation, varied tempos and time signatures. This process has been invaluable in providing answers to the question of the ability of *Musical Futures* to fit with the NSW Music Syllabus Stage 4.

In the following section results are presented for Performing, Composing and Listening. These are the learning activities through which students experience the Concepts of Music.

### 4.4 Analysis 3: Student Learning Experiences

Student learning experiences in music involve students participating in performing, composing and listening activities. It is through these activities students put into practice the Concepts of Music. In the rationale of the NSW Music Syllabus Stage 4 it states that it is the “integration of experience in these areas that enhance the understanding and manipulation of the Concepts of Music” (Board of Studies NSW, 2003, p. 8).

Table 4.11 presents the entire student learning experiences collected from the *Musical Futures* document for performing, composing and listening.
Table 4.11

Summary of Distribution of Student Learning Experiences

<table>
<thead>
<tr>
<th>Project</th>
<th>Performing</th>
<th>Composing</th>
<th>Listening</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>IFL</td>
<td>9</td>
<td>5</td>
<td>10</td>
<td>24</td>
</tr>
<tr>
<td>NFT 1</td>
<td>21</td>
<td>11</td>
<td>3</td>
<td>35</td>
</tr>
<tr>
<td>NFT 2</td>
<td>11</td>
<td>5</td>
<td>2</td>
<td>18</td>
</tr>
<tr>
<td>NFT 3</td>
<td>8</td>
<td>7</td>
<td>7</td>
<td>22</td>
</tr>
<tr>
<td>NFT 4</td>
<td>8</td>
<td>3</td>
<td>4</td>
<td>15</td>
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<td>NFT 5</td>
<td>5</td>
<td>1</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td>NFT 6</td>
<td>3</td>
<td>18</td>
<td>8</td>
<td>29</td>
</tr>
<tr>
<td>NFT 7</td>
<td>6</td>
<td>9</td>
<td>4</td>
<td>19</td>
</tr>
<tr>
<td>TOTAL</td>
<td>71</td>
<td>59</td>
<td>38</td>
<td>168</td>
</tr>
</tbody>
</table>

% of total tasks 42 35 23

The results show that students were involved in 168 tasks that engage them in performing, composing and listening. This is a significant number of student learning experiences, indicating that students of *Musical Futures* are actively involved in the process of making music.

4.4.1 Performing

The NSW Music Syllabus Stage 4 describes performing as a “means of self-expression, interpreting musical symbols and developing solo and ensemble techniques” (Board of Studies NSW, 2003, p. 8). The NSW Music Syllabus Stage 4
requires students to achieve this through singing and playing instruments and expects students should:

- Perform in a range of musical styles demonstrating an understanding of musical concepts.
- Perform music using different forms of notation and different types of technology across a broad range of musical styles.
- Perform music demonstrating solo and/or ensemble awareness.

To reflect these requirements, data collected under ‘performing’ was sub-divided into the headings solo, ensemble, instrumental, vocal and directing to reflect these key syllabus requirements. The results for this process are presented in Table 4.12.

<table>
<thead>
<tr>
<th>Project</th>
<th>Performing</th>
<th>Solo</th>
<th>Ensemble</th>
<th>Instrumental</th>
<th>Voice</th>
<th>Directing</th>
</tr>
</thead>
<tbody>
<tr>
<td>IFL</td>
<td>9</td>
<td>0</td>
<td>4</td>
<td>3</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>NFT 1</td>
<td>8</td>
<td>2</td>
<td>5</td>
<td>4</td>
<td>0</td>
<td>13</td>
</tr>
<tr>
<td>NFT 2</td>
<td>4</td>
<td>0</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>NFT 3</td>
<td>7</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>NFT 4</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>NFT 5</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>NFT 6</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>NFT 7</td>
<td>5</td>
<td>0</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>TOTAL:</td>
<td>42</td>
<td>3</td>
<td>17</td>
<td>16</td>
<td>9</td>
<td>26</td>
</tr>
</tbody>
</table>

Table 4.12 highlights that students in Musical Futures are provided with significant opportunities to direct their performances and that these performances were strongly instrumental and in groups or ensembles. Students in Musical Futures have significantly less experience with solo performances and focus more on instrumental performance than vocal works.
Table 4.13 column 1 lists several other NSW Music Syllabus Stage 4 requirements for student performing experiences. The second column provides comment on the occurrences or otherwise of these requirements in the *Musical Futures* document.

<table>
<thead>
<tr>
<th>NSW Music Syllabus Stage 4 Requirements</th>
<th>Musical Futures: Tasks representing requirements of NSW Music Syllabus Stage 4.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moving to a musical stimulus</td>
<td>Taiko Drumming.</td>
</tr>
<tr>
<td>Accompanying</td>
<td>Present incidently in ensemble performances.</td>
</tr>
<tr>
<td>Interpreting different forms of notation</td>
<td>Some reading of tab &amp; chord charts informally, no skills developed in interpreting different forms of notation.</td>
</tr>
<tr>
<td>Improvising</td>
<td>Improvising: 27 out of 42 performing tasks involved students improvising.</td>
</tr>
<tr>
<td>Technology</td>
<td>Image Junction (Project 7); students use a sequencer to loop a backing track to set to a film section. Performances are digitally recorded.</td>
</tr>
</tbody>
</table>

NFT Project 5 ‘Taiko Drumming’ is the only example of students specifically being required to move to express the music. The physical nature of Taiko Drumming ensures body movement to co-ordinate timing and as a visual aid to the performance. Tasks involving students in accompanying occur where one group provides a riff to accompany either a lead line or improvisation. Few accompanying styles and textures are explored, and they are not present in the data collected. Notation plays a very small role in performances in *Musical Futures* and traditional notation is rarely encountered. Improvisation is present in 64% of the performances experienced by
students and current technology is encouraged, but learning skills relating to manipulating the technology in performances are few.

Summary of Performing Experiences
The practical nature of *Musical Futures* is reflected in the data and supports the requirement of the NSW Music Syllabus Stage 4 for students to perform and improvise, and in doing so learn about the Concepts of Music and experience self-expression. Evidence showed that *Musical Futures* is limited in providing solo playing opportunities and vocal experience, reading tradition music symbols and encountering a broad range of styles and genres.

4.4.2 Composing
The NSW Music Syllabus Stage 4 describes composing as a means for student “self-expression, musical creation and problem solving” (Board of Studies, NSW 2003, p. 23). It requires students to achieve this through activities involving exploring and improvising, notating using traditional and/or non-traditional notation and experimenting with different forms of technology in the compositional process (Board of Studies NSW, 2003, p. 24). Data was collected from the *Musical Futures* document to reflect these Stage 4 requirements and is presented in Table 4.14.

<table>
<thead>
<tr>
<th>Projects</th>
<th>Composing/Arranging</th>
<th>Improvising</th>
<th>Notating</th>
</tr>
</thead>
<tbody>
<tr>
<td>IFL</td>
<td>4</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>NFT P1</td>
<td>2</td>
<td>9</td>
<td>0</td>
</tr>
<tr>
<td>NFT P2</td>
<td>2</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>NFT P3</td>
<td>1</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>NFT P4</td>
<td>0</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>NFT P5</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>NFT P6</td>
<td>13</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>NFT P7</td>
<td>5</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>TOTAL:</td>
<td>27</td>
<td>27</td>
<td>7</td>
</tr>
</tbody>
</table>
Composing and Arranging

Informal Learning Projects (INL) require students to learn to play a song that they listen to and imitate. This song is then used as a model for students to compose their own song, which they do in small groups recording their results as they go. In the final project students are given the opportunity to model a composition on a piece of music other than pop music. They are encouraged to choose a classical or a world music piece they then copy and attempt to arrange ready for a performance. This is one of only two examples where students are encouraged to explore music other than pop music. The students ‘discover’ the musical features to include in their compositions, however they do so without any tasks to demonstrate simple compositional techniques.

Composing featured in Projects 1 and 2 of the Informal Teaching (IFT) section of *Musical Futures* is based on building a composition by adding sections until an overall structure is devised. This idea is used again in Project 3, extending the piece by adding improvised sections. Project 6 is another unit based on songwriting and Project 7 explores several minimalist compositional techniques where the students are encouraged to develop their composition for a film score.

With 27 student-learning experiences in composition, *Musical Futures* provides opportunities for students to be creative and manipulate sound in a meaningful way. This is discussed in more detail when examining Improvising and Notating.

Improvising

Improvising involves students composing spontaneously, and with 27 tasks involving this skill it forms a strong part of the compositional tasks set in the *Musical Futures* document. It also indicates that the spontaneous creating of music is the primary form of compositional experience in *Musical Futures*. There are activities where students explore sound and experiment, but no examples of students being introduced to a sequential range of compositional techniques.
Notating

Table 4.15 shows that of the 27 student-learning experiences involving composing, only 7 involve students in notating. Table 4.15 sets out the notating tasks experienced by *Musical Futures* students.

<table>
<thead>
<tr>
<th>Project in <em>Musical Futures</em></th>
<th>Student Learning Experience</th>
<th>Notating Skill</th>
</tr>
</thead>
<tbody>
<tr>
<td>IFL P2, P3</td>
<td>Arranging - students copy from the music they are listening to and arranging.</td>
<td>Students may develop non-tradition notation to help remember their parts.</td>
</tr>
<tr>
<td>IFL P6</td>
<td>Songwriting</td>
<td>Use of guitar tablature and chord charts.</td>
</tr>
<tr>
<td>NFT P1, P2, P3.</td>
<td>Arranging</td>
<td>Notating structure using AB etc. to experiment with the arrangements.</td>
</tr>
<tr>
<td>NFT P3</td>
<td>Composing Riffs</td>
<td>Melodies may be notated on the traditional staff graphically.</td>
</tr>
</tbody>
</table>

Six of the tasks use non-traditional notation, with only 1 task that *may* introduce students to traditional staff notation (Project 3 in Non-Formal Teaching). This result is in keeping with the strong emphasis on improvising and musical memory promoted in *Musical Futures*. These results also indicate that the NSW Music Syllabus Stage 4 requirement of notating compositions using traditional notation would not be met (Board of Studies NSW 2003).

Composing and Technology

‘Composing’ in the NSW Music Syllabus Stage 4 requires students to experiment with different forms of technology in the compositional process. Music specific
software and hardware include Audio recording (portable digital recorders), sequencers (such as Audacity, or loop based sequencers such as GarageBand or Acid) and score writers (Sibelius, Finale). Musical Futures students are encouraged to digitally record their ideas when composing, and particularly when improvising. As they compose riffs there are student tasks undertaken that use sequencing software to create backing tracks. Musical Futures students engage in composing and recording their compositions using technology rather than traditional notation. There are no examples of students writing their compositions in traditional notation or recording them using computer based score writers – possibly because these computer programs suppose an ability to manipulate traditional notation.

**Summary of Composing Experiences**

There are 61 tasks identified in the Musical Futures document that show students would have a strong engagement with composing. Improvising tasks are also strongly represented in the data, showing that students of Musical Futures have opportunities to experience creative, spontaneous composing. Notating skills are the least represented skills in the Musical Futures data, with only one task involving traditional notation and 3 tasks making use of graphic notation. However, notation in Musical Futures would not meet the NSW Music Syllabus Stage 4 requirements as compositions in Musical Futures are often recorded digitally, rather than in traditional notation, even when there is software available to do so.

### 4.4.3 Listening

Listening is defined in the NSW Music Syllabus Stage 4 as “the ability to hear, understand and respond to a wide range of musical styles, periods and genres” (Board of Studies NSW, 2003, p. 28). The results show that 38 tasks in the Musical Futures document directly involved students in listening activities and that these occurred in all projects except Project 5. Projects within the Informal Learning model involved the largest number of listening activities (10) and this result would be due to the amount of student listening required for them to learn to play their parts by ear.

Table 4.16 details student-learning experiences through Listening and where they occurred within the Musical Futures projects and activities. The first column
corresponds to the set NSW Music Syllabus Stage 4 requirement. The middle column identifies where this skill occurred in the *Musical Futures* document, and the final column totals the number of occurrences of each skill.

Table 4.16

*Listening in Musical Futures*

<table>
<thead>
<tr>
<th>NSW Music Syllabus Stage 4 requirements</th>
<th>Occurrences in <em>Musical Futures</em></th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listening, observing, discussing and responding in oral and written form to a range of repertoire.</td>
<td>IFL P1 P2 P3 P4</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>NFT P2 P3 P4 P6 P7 (Oral response only)</td>
<td></td>
</tr>
<tr>
<td>Listening, observing, discussing and responding in oral and written form to how composers have used the concepts of music in their works.</td>
<td>IFL - P4</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>NFT - P1 A3; A4, A6 (duration)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>P3, A3; (duration)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>P6 A2, A4, A5 (structure) (Oral response only)</td>
<td></td>
</tr>
<tr>
<td>Reading and interpreting simple musical scores.</td>
<td>Not present</td>
<td>0</td>
</tr>
<tr>
<td>Identifying and investigating the role technology has played in music throughout the ages.</td>
<td>Not present</td>
<td>0</td>
</tr>
</tbody>
</table>

Listening, observing, discussing and responding in oral and written form to a range of repertoire: There are 9 examples where listening tasks required students to respond to the repertoire they were experiencing, and in each case the response was in an oral form. For example in Project 3, which is found in the IFL section of the document, students begin to write their own songs by modelling on bands they have heard. The task requires students to “talk in non-technical terms about how a song came into being” (D’Amore, 2009, p. 156). These oral responses by students are encouraged particularly in group-work as students listen and respond to the tasks set.
The results show, however, that there are no cases where *Musical Futures* requires students to respond in written form as required by the NSW Music Syllabus Stage 4.

Repertoire selected for listening responses is limited to popular music except in two cases. The first case occurs in IFL Project 4 where students are encouraged to model their playing on familiar music from advertising or classical themes that may include music that is not from a popular genre: “while this music may be outside students’ immediate choice, they may be familiar with the music through hearing it on television” (D’Amore, 2009, p. 159). The second case occurs in NFT Project 7 where students are asked to develop a loop track that could be played behind a film segment. The approach suggests students listen to some ‘Minimalist’ works such as ‘Different Trains’ (Reich) and Neqoyqatsi (Glass) and discover minimalist techniques such as repetition, subtractive melodies and phase shifting. The results show that while students listen to some music other than popular music, the selection is narrow and only a small representation of the breadth of music outside the popular genre.

**Listening, observing, discussing and responding in oral and written form to how composers have used the Concepts of Music in their works:** The second requirement of Listening in the NSW Music Syllabus Stage 4 involves the Concepts of Music. Table 4.14 identifies 8 listening activities in the *Musical Futures* document where students discuss orally some of the Concepts of Music. The Concepts of Music targeted in these student listening experiences are Duration (5 occurrences) and Structure (3 occurrences). There are no targeted listening experiences for Pitch, Tone Colour, Structure or Dynamics and Expressive techniques. There are also no tasks requiring written responses from the students.

**Reading and interpreting simple musical scores:** There are no examples in the data to illustrate student listening experiences involving reading and interpreting simple scores.
Identifying and investigating the role technology has played in music throughout the ages: There are no examples in the data of student learning experiences that identify and investigate the role technology has played in music throughout the ages.

Summary of Listening Experiences
Data collected from the Musical Futures document records 38 listening tasks, however only 17 of these tasks meet outcomes as set by the NSW Music Syllabus Stage 4. Two areas – experience with scores and an awareness of the role of music technology over time, are not addressed. The data indicates that listening skills in Musical Futures would need to be more directed to cover the NSW Music Syllabus Stage 4 requirements.

4.4.4 Summary of Student Learning Experience
Musical Futures meets NSW Music Syllabus Stage 4 requirements by providing many student learning experiences through performing, composing and listening. However, when matched to the detailed NSW Music Syllabus Stage 4 requirements there are several areas not present in the Musical Futures document: there is limited repertoire used, strong focus on aural work but little use of traditional notation and context. Listening is developed through copying music by ear and is not expanded so as to develop other listening skills as required by the NSW Music Syllabus Stage 4.

4.5 Analysis 4: Additional Syllabus Requirements
This section examines three additional areas of the NSW Music Syllabus Stage 4 to provide further information relevant to teachers working under the BOS music requirements. Data was collected in the area of assessing and evaluating, music literacy and teaching technology, and the results are set out in detail below.

4.5.1 Assessing and Evaluating
The aim of Assessing for Learning is to enhance teaching and improve learning. The NSW Music Syllabus Stage 4 states that it is “assessment that gives students opportunities to produce the work that leads to development of their knowledge, understanding and skills” (Board of Studies NSW, 2003, p. 56). In organising the
data collection from the *Musical Futures* document, the themes for Assessing and Evaluating were selected according to the two requirements described in the NSW Music Syllabus Stage 4:

- Teachers provide students with opportunities to assess their learning as part of everyday classroom activities.
- Teachers plan assessment events to demonstrate what the students have learned.

In Table 4.17 the first column records the total number of text phrases that represented tasks involving students in assessing their work in the classroom (Assessing for Learning). The second column records the total number of text phrases that represent tasks involving student examining how well they achieved what they set out to learn (Assessing of Learning). This second aspect of assessing forms part of the evaluating or reporting process where teachers are required to provide feedback to students, parents and other teachers about students’ progress. In the NSW Music Syllabus Stage 4 teachers are required to assess student achievement on tasks in relation to syllabus outcomes. Teachers discuss with students the learning expectations and draw conclusions about how well each student achieved their goals. These achievements are then reported according to the 4 levels of achievement for Stage 4 (Board of Studies, NSW, p.58).
### Table 4.17

**Assessing and Evaluating in Musical Futures**

<table>
<thead>
<tr>
<th>Project</th>
<th>Assessing for Learning</th>
<th>Assessing of Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>IFL</td>
<td>10</td>
<td>Not present</td>
</tr>
<tr>
<td>NFT 1</td>
<td>2</td>
<td>Not present</td>
</tr>
<tr>
<td>NFT 2</td>
<td>4</td>
<td>Not present</td>
</tr>
<tr>
<td>NFT 3</td>
<td>6</td>
<td>Not present</td>
</tr>
<tr>
<td>NFT 4</td>
<td>2</td>
<td>Not present</td>
</tr>
<tr>
<td>NFT 5</td>
<td>0</td>
<td>Not present</td>
</tr>
<tr>
<td>NFT 6</td>
<td>1</td>
<td>Not present</td>
</tr>
<tr>
<td>NFT 7</td>
<td>3</td>
<td>Not present</td>
</tr>
<tr>
<td>TOTAL:</td>
<td>28</td>
<td>0</td>
</tr>
</tbody>
</table>

In *Musical Futures* feedback to students is provided by peer evaluation via classroom discussion of performances and comments on recordings. The discussions are of both the performance of set pieces – Projects 3 (Band Instrumental Work) and 5 (Taiko Drumming) as well as performance of compositions developed by the students. Listening takes place when students comment on the live performances or following the final performances by listening back to the recordings or videos. This peer and self-directed assessing is predominately undertaken by the student, however there are 6 examples where the discussion of tasks are directed by the teacher:
Table 4.18

*Directed Assessing from Teacher*

<table>
<thead>
<tr>
<th>Teacher-directed Student Assessing</th>
<th>Occurrence in <em>Musical Futures</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>Students are asked to respond to the success of the riffs composed.</td>
<td>IFT Project 1 Activity 4</td>
</tr>
<tr>
<td>Students are asked to respond to phrasing in the music.</td>
<td>IFT Project 2 Activity 1</td>
</tr>
<tr>
<td>Students are asked to identify improvements in their performance.</td>
<td>IFT Project 3 Activity 2</td>
</tr>
<tr>
<td>Students are asked to assess solos and how they address aspects of musical style.</td>
<td>IFT Project 3 Activity 3</td>
</tr>
<tr>
<td>Students listen to a poor performance and are asked to comment on ways it could be improved.</td>
<td>IFT Project 3 Activity 4</td>
</tr>
<tr>
<td>Students are asked to write a review of the film music composed. This is the only written response requested from students noted in the data from the <em>Musical Futures</em> document.</td>
<td>IFT Project 7 Activity 4</td>
</tr>
</tbody>
</table>

The *Musical Futures* document acknowledges that music curricula require tracking of student progress, and provide on their website assessment criteria developed by music teachers (D’Amore, 2013). Within the *Musical Futures* document, however, student-learning outcomes are not listed. The reason given for this is the informal philosophy adopted in *Musical Futures* and supported by the statements that: “Part of the informal nature of *Musical Futures* learning is the scope it holds for unexpected, unplanned musical and personal outcomes” (D’Amore, 2009, p. 24).

**Summary of Assessing and Evaluating**

There are 28 Assessing for Learning tasks collected from the *Musical Futures* document but no tasks that actually and effectively undertake the Assessing of Learning. In *Musical Futures* the students are required to assess their own work as well as that of their peers. There are 6 cases where the teacher directs this by asking
students to consider certain questions to discuss orally. Without any evidence of *Musical Futures* providing student outcomes there is no effective way to assess whether they are completed. The NSW K-12 Curriculum requires teachers to set, discuss and inform students of learning outcomes with guidelines on how the assessment would be undertaken. Given this, *Musical Futures* would not meet the NSW Music Syllabus Stage 4 on Assessment of Learning.

### 4.5.2 Music Literacy

Music Literacy refers to the vocabulary students develop to describe orally or in writing the repertoire they encounter. The NSW Music Syllabus Stage 4 states that “students will explore literacy by describing, classifying and interpreting meaning from a range of sources including textual, sound, graphic and multi-media” (Board of Studies NSW, 2003, p. 22).

Table 4.19 shows tasks in Music Literacy from the *Musical Futures* document. The first column corresponds to the set NSW Music Syllabus Stage 4 requirements. The middle column identifies the actual Music Literacy tasks identified from the *Musical Futures* document, and the final column totals the number of times the tasks occurred.
<table>
<thead>
<tr>
<th>Projects</th>
<th>NSW Music Syllabus Stage 4 Requirement</th>
<th>Musical Literacy in <em>Musical Futures</em></th>
<th>No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>IFL 1 - 4</td>
<td>Oral description</td>
<td>Learning processes of popular musicians.</td>
<td>1</td>
</tr>
<tr>
<td>NFT P1</td>
<td>Vocabulary</td>
<td>Riff, Groove, Tempo, Rhythm, Head, Rhythm, Role of Solos.</td>
<td>8</td>
</tr>
<tr>
<td>NFT P2</td>
<td>Vocabulary</td>
<td>Solos</td>
<td>1</td>
</tr>
<tr>
<td>NFT P3</td>
<td>Describing orally style from performing features</td>
<td>‘Salsa’ features, style, swing character, background of Latin music, improvisation, musical character of Latin music.</td>
<td>6</td>
</tr>
<tr>
<td>NFT P4</td>
<td>Vocabulary</td>
<td>Instrument’s role, guitar feature – frets.</td>
<td>2</td>
</tr>
<tr>
<td>NFT P5</td>
<td>Vocabulary</td>
<td>Taiko drumming, the Dongo, Otsukare Samadeshita to end a performance – performance protocol.</td>
<td>3</td>
</tr>
<tr>
<td>NFT P6</td>
<td>Interpreting song-styles orally, Vocabulary</td>
<td>Working with Lyrics, Songwriting verse &amp; chorus, moving the song along.</td>
<td>3</td>
</tr>
<tr>
<td>NFT P7</td>
<td>Interpreting minimalist features orally</td>
<td>Repetition, subtractive melodies, phase shifting, Rhythmic counterpoint, Pentatonic scale.</td>
<td>2</td>
</tr>
<tr>
<td>TOTAL:</td>
<td></td>
<td></td>
<td>27</td>
</tr>
</tbody>
</table>

Students experience facets of Music Literacy in all *Musical Futures* projects with 27 examples found in the data. Most examples were encountered when performing and composing popular songs and included the terms riffs, groove, head and solos. There were 4 examples where students were asked to describe the music orally. For
example in IFT Project 7, students were asked to discuss minimalist techniques and were encouraged to use the appropriate music vocabulary to describe them. There are no examples of students being asked to provide written responses, nor any student encounters with classifying and interpreting meaning from the repertoire encountered.

Summary of Music Literacy
The data on Music Literacy in Musical Futures show that a student’s experience would be limited by the styles and genre of the repertoire selected. The data collected show that only half of the skills outlined for Music Literacy in the NSW Music Syllabus Stage 4 are met.

4.5.3 Teaching Technology
The NSW Music Syllabus Stage 4 acknowledges that technological development has always been a feature in all styles of music. In is simplest definition any instrument can be regarded as a piece of technology - a tool that can be used by a musician to make music. For example, the improved construction of the piano in the eighteenth century and the incorporation of valves into brass instruments in the nineteenth century had a significant impact on the way these instruments were used and the music that was composed for them.

The NSW Music Syllabus Stage 4 states that musicians are avid consumers of new technologies and encourages teachers “to use the full range of technologies available to them, in the classroom and in the wider school context” (Board of Studies NSW, 2003, p. 19). Musical Futures integrates technology into its approach to teaching and learning stating that “recording, mixing, sequencing, and using web-based technology is part of what many students do in their own time” (D’Amore, 2009, p. 27). Technology is used in Musical Futures to engage students in music they can already relate to.

The NSW Music Syllabus Stage 4 has a definition that is broader than that adopted by the Musical Futures approach. It emphasises how technology influences the music produced and how it has been used in the past, as well as how it is used in the
present. The data collected from the *Musical Futures* document involved selecting the tasks that involved teaching technology and not just the hands on use of current technology by students.

Table 4.20 on the following page, matches *Musical Futures* tasks with the NSW Music Syllabus Stage 4 requirements. The first column lists these requirements, the middle column identifies where these skills occurred in the *Musical Futures* document, and the final column totals the number of occurrences of each skill.
### Table 4.20

**Teaching Technology**

<table>
<thead>
<tr>
<th>NSW Music Syllabus Stage 4 Requirements</th>
<th>Present in <em>Musical Futures</em></th>
<th>Occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>A variety of computer software, which can be used to teach a range of theoretical, aural and compositional skills.</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>The internet as a tool for research and learning.</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Computers and digital instruments that can be linked by MIDI (Musical Instrument Digital Interface) and programs for composing, performing, notating and reproducing music.</td>
<td>IFL P1; P4</td>
<td>3</td>
</tr>
<tr>
<td>File transfer systems, such as MIDI files and MP3s, that can be used to share musical ideas and/or across the internet.</td>
<td>NFT P3 (A2) NFT P6 (A5) (NUMU)</td>
<td>1</td>
</tr>
<tr>
<td>Non-linear recording and editing systems that allow for the recording and transformation of musical performances.</td>
<td>NFT P7 (A1, A2)</td>
<td>2</td>
</tr>
<tr>
<td>Multimedia to create presentations that include graphic and auditory components.</td>
<td>NFT P7 (A2, A4)</td>
<td>2</td>
</tr>
<tr>
<td>Creation of digitally generated and manipulated music.</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>Graphics-based programs to create non-traditional notation.</td>
<td>NFT P7 (A1, A2, A4)</td>
<td>3</td>
</tr>
<tr>
<td>Electronic communication for research.</td>
<td></td>
<td>0</td>
</tr>
<tr>
<td><strong>TOTAL:</strong></td>
<td></td>
<td><strong>11</strong></td>
</tr>
</tbody>
</table>
Software programs can be useful in assisting students to develop their aural skill such as rhythmic recognition, and pitch skills including intervals, chords, and harmonic progressions. These benefit a student’s listening skills and can also target notation skills. No data from the Musical Futures document indicates the student would have access to such software.

**The Internet as a tool for research and learning.**

The multi-media aspects of the net provide students with access to a wide range of music that can enhance their research into a genre, style or period. Musical Futures encourages students to access material from the net, but the data collected does not show any examples where this would be set as a specific learning experience for the student.

Computers and digital instruments that can be linked by MIDI and programs for composing, performing, notating and reproducing music.

The Informal Learning section of the Musical Futures document suggests students should be provided with access to ICT to be able to create sounds electronically (IFL P1). It is also suggested to the teacher that online audio streaming (For e.g. Spotify, We7 and Deezer) are good sites to access music, as are sites such as ‘Live Lounge’ where students can observe musicians creating their music. In IFL P4 the data indicates material being accessed and recorded using MIDI. These aspects of Musical Futures show that students would be encouraged to engage with technology that is currently available, with the exception of Notating software. There are no tasks that would introduce students to skills that would enable them to use and manipulate such digital notating programs.

File transfer systems, such as MIDI files and MP3s, that can be used to share musical ideas and/or across the Internet.

The sharing of MIDI or MP3 files is encouraged in Musical Futures. Specific data collected shows that students are encouraged to access a safe and free online music tool known as NUMU. NUMU stands for ‘new music’ and has been developed on behalf of the Musical Futures project team (NUMU, 2011). Through this site students learn how to record, process, mix and publish their own works. When a
school signs into NUMU they develop a record label and students can upload their music and listen to musical projects from other schools.

Student tasks using NUMU are recorded twice in the data: NFT Project 3 and NFT Project 6. In both cases students would upload a backing track to access at home for extra practice. These results demonstrate that students would use NUMU, but Musical Futures does not provide the tasks for students to develop skills to operate this technology. It may be that the intuitive nature of the site, and students’ previous experience with similar sites, makes this online option easily accessible and not requiring specific skill development.

Non-linear recording and editing systems that allow for the recording and transformation of musical performances.

Non-linear recording refers to the use of music software that cuts and pastes musical ideas and overlays them as desired. This occurred in the data collected from Project 7 Activities1 & 2 and was associated with the setting of music to fit a selected film segment. Ideas were looped then reduced, extended and overlaid to produce a ‘minimalist’ style of music. Musical Futures also uses these editing systems to make backing tracks for student performances and for tracks over which a student could practise their parts or improvisations.

Multimedia to create presentations that include graphic and auditory components.

This requirement of the syllabus is found in NFT Project 7, where the music composed by students is set to a film sequence and fulfills the graphic and audio component of a multi-media performance.

Creation of digitally generated and manipulated music.

Since the arrival of the electronic and digital age musicians have explored the creation of new sounds and the modification of existing sounds. Composers have also used computers to design compositions in their own right. Musical Futures encourages students to engage with digital music as it relates to popular music, but the data does not show tasks where students learn to create sounds digitally and use compositional techniques to compose ‘computer music’ as an independent Art form.
Graphics-based programs to create non-traditional notation.

Students involved in Musical Futures would be encouraged to use non-traditional notation. There is a range of software and music applications now available that allow sound representations of style and genre using a variety of graphic representations. These applications use colour, special blocking and layering effects that are particularly useful for developing grooves and loops. The data shows 3 tasks where students are asked to use graphic notation. For example, Project 7 Activity 1 “Encourage(s) students to notate their loops using stave or graphic notation to help them remember for subsequent weeks” (D’Amore, 2009, p. 120). There is no evidence that students would be introduced to the range of graphic notation software, but rather the evidence supports the likelihood that students would develop their own graphic system.

Electronic communication for research.

The NSW Music Syllabus Stage 4 refers to the use of email, blogs, interest groups and social media that enable students to research areas of their musical interests. Electronic communication has become commonplace since the writing of the NSW Music Syllabus Stage 4 in 2003. It could be assumed that for today’s students this type of communication is an everyday occurrence. However, the data collected in the Musical Futures document does not show any tasks that would involve students in research into their set projects or tasks that would encourage communication in this form.

Summary of Teaching Technology.

There were 11 tasks, which would allow students to learn how to understand and manipulate music technology. This is a small number of student-learning experiences, especially given that Musical Futures places a strong emphasis on Technology as a means to motivate and engage students. Of the 11 projects in the Musical Futures document only 4 Projects involve tasks that teach music, further evidence that technology does not actually feature strongly in the Musical Futures approach. When compared to the NSW Music Syllabus Stage 4 requirements, the evidence shows that only 4 areas are met by the Musical Futures approach, leaving 5 important areas not covered.
4.5.4 Summary of Additional Requirements

The analysis of the additional requirements for Assessing, Musical Literacy and Technology show that in each case only about half of the Musical Futures tasks would meet the requirements of the NSW Music Syllabus Stage 4. Whilst Musical Futures does provide tasks in these areas, the emphasis is either limited or different to the actual requirements set in the NSW Music Syllabus Stage 4. The results in this category have shown the least capacity for Musical Futures to meet the NSW Music Syllabus Stage 4 requirements.

4.6 Analysis 5: Musical Context

The NSW Music Syllabus Stage 4 outlines the importance for students to experience a varied music repertoire, to ensure that they explore and experience the Concepts of Music in a broad range of contexts. The NSW Music Syllabus Stage 4 recommends that context should include music selected that reflects a “student’s needs, experiences, expectations, backgrounds and levels of musical development” (Board of Studies NSW, 2003, p. 29). The repertoire should also be selected from art music (of varied style, period and genre) and music that represents the diversity of Australian culture, including music of Aboriginal and Torres Strait Islander people.

Student’s needs, experiences, expectations.

The results presented in this chapter show that Musical Futures uses repertoire that reflects student interests or music that is, in general, selected by the student or is familiar to them.

Art music from varied musical periods and different genres.

There are three examples of repertoire used in the Musical Futures document that introduce music other than popular music to the student:

- IFL Project 4 Informal Learning with other Musics: the Songwriting project is modelled on ‘classical’ music possibly known to students through advertising jingles.
- NFT Project7 Image Junction: students are introduced to ‘Minimalist” composition techniques to help them devise music for a film clip.
• NFT Project 5: provides a non-Western experience through performing examples of Taiko Drumming.

Of the 11 projects presented in the Musical Futures document, 9 projects are based on popular music, two present some tasks introducing a broader context to the student, while Taiko drumming explores in some depth this non-Western musical genre.

Australian cultural diversity, music of Aboriginal and Torres Strait Islander people. The Musical Futures approach is based on the UK Stage 3 Music Curriculum, and as a result there was no evidence available that would support this requirement of the NSW Music Syllabus Stage 4.

4.7 Discussion of Emerging Themes
The next section discusses three themes to emerge from the analysis applied to the process described in the methodology that grouped ‘like’ data.

4.7.1 Theme One: Formal and Informal Teaching and Learning
The personalised, informal teaching and learning approach adopted by Musical Futures is used as the exclusive model, whereas in the NSW Music Syllabus Stage 4 an informal approach is only one part of teaching and learning. The results show that the formal requirements set out in the NSW Music Syllabus Stage 4 are not fulfilled when using the Musical Futures approach exclusively.

Students participating in Musical Futures are involved informally in assessing for learning, where students comment on the success or otherwise of their work and that of others. The requirement of the NSW Music Syllabus Stage 4 for teachers to set learning outcomes to assess the learning taking place, and provide feedback to parents and school management, is not present in the results for the Musical Futures approach. The NSW Music Syllabus Stage 4 requirement for assessing of learning is a formal process, and is contrary to the aims of the informal personalised approach of Musical Futures.
The development of student musical literacy in *Musical Futures* occurs randomly, such as if a student inquires or a teacher introduces the musical vocabulary. The NSW Music Syllabus Stage 4 suggests musical vocabulary be introduced to the student in a sequential manner, whether it be a musical term such as ‘allegretto’, or a musical feature such as a ‘sequence’. The informal approach of *Musical Futures* would not necessarily develop a student’s musical literacy to the extent required by the NSW Music Syllabus Stage 4.

The personalised approach used by *Musical Futures* involves students in selecting their own music and working with repertoire to which they can relate to. This approach meets with some aspects of the NSW Music Syllabus Stage 4 however the results indicate that such an informal, personalised approach can lead to a narrow range of repertoire that could further affect the range of musical literacy a student of *Musical Futures* would encounter.

The use of music technology is an important part of teaching and learning in the approaches of both the NSW Music Syllabus Stage 4 and *Musical Futures*. *Musical Futures* data shows evidence of encouraging the use of current technology that helps the student to personalise their experience with creating and playing music. The informal learning takes place as the students of *Musical Futures* are able to experiment and develop their musical experiences without external structural impedance. By using the online web site NUMU they can experiment with music industry tools such as recording, marketing and music sharing.

The NSW Music Syllabus Stage 4 requires teaching and learning in more formal areas of music technology. The results show for example, that *Musical Futures* does not use software to develop students’ aural or theoretical music skills, and there are no tasks that require students to use the Internet as a ‘research’ tool. The *Musical Futures* tasks do not develop student skills in learning how to use a range of music software. The informal approach of *Musical Futures* limits the introduction of musical context, such as the technologies that have impacted on music through the different periods and genres.
4.7.2 Theme Two: Content, Repertoire and Contexts

Concepts of Music

The aim of Musical Futures to make use of aural/oral learning over technique and written instruction can be identified in the results, particularly in the areas involving students’ understanding of the Concepts of Music. Students playing and learning by ear are working with the Concepts of Music making decisions about using sound to produce music. The results show that students using the Musical Futures approach are involved in many tasks that use duration and pitch, and to a lesser extent structure, dynamics, texture and tone colour. The areas that do not meet the requirements of the NSW Music Syllabus Stage 4 relate to how to recognise, name and/or notate the Concepts of Music, the formal aspects of music learning. As teachers using the Musical Futures approach act as facilitators it is not known whether the relevant NSW Music Syllabus Stage 4 requirements would be introduced to the student.

Student Learning Experiences

Student learning experiences of performing, composing and listening are well represented in tasks collected from the Musical Futures document. There are a few notable exceptions – solo performances and vocal performance opportunities, which are limited. The aim of Musical Futures, to make music learning relevant to young people by using aural learning is evident in the results that show listening skills revolve around the copying of music by ear. This aural form of listening rarely involves the student listening to a broad range of music and there is no evidence of student listening that occurs when a musical score is followed either during a performance or the playing of a recording. Improvising features strongly in the results for Musical Futures, and more than meets this requirement of the NSW Music Syllabus Stage 4. Students in Musical Futures compose and create music but the informal approach limits their experience with any formal composing techniques or styles, as encouraged in the NSW Music Syllabus Stage 4.

The reliance of Musical Futures on the use of the popular genre occurs because it aims to meet the goals of relevance and student motivation. Musical Context, as a result, is affected because only the interests and needs of a ‘youth culture’ are fully embraced. There are some examples in the Musical Futures document of music that
is not from the popular genre but this is limited, and the student is not provided with any musical context to support background understanding and perspective. To meet the requirements of the NSW Music Syllabus Stage 4, Australian music would need to be integrated into any *Musical Futures* program introduced into Australian schools.

### 4.7.3 Theme Three: Mode of Communication

Communicating within music takes place in different ways and on different levels. Musicians communicate music aurally by listening, orally by explaining and discussing ideas, in written form by notating and in written words and responses, and visually through performing and/or conducting. This third theme examines how communication takes place within each approach and how this impacts on the extent to which *Musical Futures* can meet the requirements of the NSW Music Syllabus Stage 4.

**Aural**

*Musical Futures* is based on teaching and learning music that is similar to the way many popular musicians learn. Popular musicians often learn by copying from each other and by imitating other people’s music, often referred to as ‘playing by ear’. This informal approach to aural development meets some of the NSW Music Syllabus Stage 4 requirements but, without any additional formal teaching and learning taking place, the results confirm that there are unmet Syllabus requirements. These areas generally relate to basic music theory, such as recognising actual rhythmic patterns (not just being able to play them), recognising intervals that form a melody and recognising the chord being heard and how it functions.

**Oral**

The NSW Music Syllabus Stage 4 requires that students develop oral skills to communicate ideas about their music and that of others. The results show that the *Musical Futures* approach meets this requirement as it encourages students to discuss ideas verbally as they develop their creative projects. They discuss how to organise their performances and compositions, and having performed them, they make suggestions about what worked or did not work. The NSW Music Syllabus Stage 4
encourages verbal responses, however it aims to encourage the development of a musical vocabulary, something that may or not occur in the discussion in the *Musical Futures* examples.

**Written**

Written communication in music takes two forms:

**Written Language**

The NSW Music Syllabus Stage 4 requires that students be able to respond in writing to music they hear, and in doing so the aim is to develop a student’s musical vocabulary. There are no examples in the results where students using the *Musical Futures* approach are required to make a written language response. The *Musical Futures* approach aims to use aural and oral communication instead of written responses.

**Musical Language (Notation)**

There is evidence in the *Musical Futures* approach, of students using graphic notation or contemporary TAB guitar notation to write down musical sounds. Use of traditional notation as detailed in the NSW Music Syllabus Stage 4, is not evident in the *Musical Futures* results. Students using the *Musical Futures* approach are not asked to traditionally notate musical sounds they hear such as rhythmic pattern, the pitch of a melody or a chord progression, even though they may be able to play these. The *Musical Futures* approach does not emphasise traditional music notation as it is seen as a barrier of entry to students wanting to participate in playing music.

Another area where traditional notation is used in the NSW Music Syllabus Stage 4 is in score reading – the ability to play the music notated by the composer. This may occur when playing from a score, listening while following a score or directing or conducting from a score. Without traditional music notation skills these aspects of score reading could not take place, making it unlikely that this aspect of the NSW Music Syllabus Stage 4 could be met by using the *Musical Futures* approach.
Visual

Many aspects of music are communicated visually. During rehearsals and performances it is common to direct and conduct to communicate tempi, dynamics, phrasing, entries and exits, to mention a few. The *Musical Futures* approach provides the student with many tasks that allow experience to be gained in this area, whilst in the NSW Music Syllabus Stage 4 there is mention of conducting but there are no outcomes set to require this to be introduced to students.

Performance is a visual means of communication and *Musical Futures* involves students in many performing tasks encouraging performing for peers, an audience and video recording for sharing online. Students using the *Musical Futures* would develop stagecraft and the ability to communicate visually that would more than meet the requirements of the NSW Music Syllabus Stage 4.

4.8 Chapter Conclusion

This chapter reported and examined the data gathered during the study. It began by providing an overview of the results of all the Concepts of Music tasks collected. Next, the key requirements from the NSW Music Syllabus Stage 4 for the Concepts of Music were presented and tasks from the *Musical Futures* document matching these requirements were allocated accordingly. This process was then applied to student learning experiences of Performing, Composing and Listening, and finally, to the additional NSW Music Syllabus Stage 4 requirements of Assessing and Evaluating, Music Literacy and Music Technology. The final analysis examined three themes that emerged when patterns were discovered in the grouping of ‘like’ data.

The results show specifically where *Musical Futures* student tasks meet NSW Music Syllabus Stage 4 requirements and where they do not. The results present both specific information detailing requirements within each of the Concepts of Music and student learning experiences, as well as the broad analysis understood through the themes that were examined. The analysis undertaking in this results chapter has provided a sound foundation from which the research question can be answered in the following conclusion chapter.
5 CONCLUSION

5.1 Introduction
This chapter will discuss the findings from this study and present the evidence to answer the research question:

To what extent can the Musical Futures approach meet the requirements of the Board of Studies New South Wales Music Syllabus Years 7-10 Stage 4?

Following the presentation of the findings there will be a discussion of their implications in practice, the overall importance of this research to the field and suggestions for potential directions for further research and practice. The concluding section will draw together both research questions and present final comments.

5.2 Research Question
The results identified those tasks collected from the Musical Futures document that met NSW Music Syllabus Stage 4 requirements, those found to be present to a lesser extent and those not present at all. It is clear that if implemented exclusively, Musical Futures would not meet all the student outcomes required by the NSW Music Syllabus Stage 4. The findings of this study support Musical Futures’ own definition that Musical Futures is an approach to teaching and learning music and not a syllabus. The NSW Music Syllabus Stage 4 is a broad general music syllabus with flexible content delivery, yet even with this being the case, Musical Futures still did not meet many syllabus requirements across a range of student learning outcomes. This study provides evidence that Musical Futures requires significant supplementation to ensure it meets the NSW Music Syllabus Stage 4 requirements. This evidence and what it means is discussed in detail in the following sections.
5.3 Concepts of Music

The Concepts of Music are experienced when students perform, compose and listen. The NSW Music Syllabus Stage 4 requires that students meet specific outcomes in addition to what is experienced through the act of music making. In the next section these outcomes will be discussed for each individual concept.

5.3.1 Duration

The results from the *Musical Futures* document concerning Duration show that students would meet NSW Music Syllabus Stage 4 requirements in two areas; understanding steady beat set within varying tempi, and also the amount of performing experiences they would participate in. There are no tasks present where students would experience changing beats responding to varying tempi as required by the NSW Music Syllabus Stage 4. There are four NSW Music Syllabus Stage 4 requirements that are met in a very limited way. For example, only one of the four time signatures required occurred in the data collected from the *Musical Futures* documents and there are no tasks demonstrating five metric groupings set in the NSW Music Syllabus Stage 4. The results measured the extent to which *Musical Futures* meets the NSW Music Syllabus Stage 4 by looking at every task collected in detail. *Musical Futures* does let a student experience time signatures but the analysis shows that only one is actually introduced, meaning this area of the NSW Music Syllabus Stage 4 is met only to a limited extent.

Common musical terms such as compound time or tied notes are not found in the tasks collected from the *Musical Futures* document, nor are there any directions to teachers to introduce them to the student. To meet NSW Music Syllabus Stage 4 requirements, a teacher would need to introduce the relevant musical terms as outlined in the NSW Music Syllabus Stage 4 when introducing *Musical Futures* tasks, otherwise the NSW Music Syllabus Stage 4 would be met only to a limited extent.

5.3.2 Pitch

Tasks involving the basics of pitch such as high/low sounds, definite and indefinite pitch, pitch contour and the building structures of melody are present in sufficient
numbers in the *Musical Futures* document to meet NSW Music Syllabus Stage 4 requirements. Without direction from the teacher, however, a student would be unlikely to ‘discover’ or understand pitch techniques (such as pitch combinations and accompaniments) meaning that music literacy and skills to manipulate pitch as required by the NSW Music Syllabus Stage 4 would be omitted.

Harmony and tonality tasks in *Musical Futures* are few in number and would need to be added to the program to ensure NSW Music Syllabus Stage 4 requirements could be met. This could be achieved if, for example, singing in harmony and choosing songs in more varied modes were included in the *Musical Futures* approach.

### 5.3.3 Structure

There is evidence that tasks collected from the *Musical Futures* document would develop a student’s sense of sections and general organisation within a piece of music. *Musical Futures* meets the NSW Music Syllabus Stage 4 requirements for awareness of the roles of repetition and contrast in music and simple structures, and particularly of contemporary songwriting using verse, chorus, bridge and so on. The other four areas listed in the NSW Music Syllabus Stage 4 are met only to a limited extent and would need additional tasks to fully meet NSW Music Syllabus Stage 4 requirements. These areas include structural techniques such as phrases, motifs, themes, sequences and ostinato. Wider and more complicated musical structures do not appear in the tasks outlined in the *Musical Futures* document, meaning that students would not experience traditional musical forms of rondo, air with variation or canon. Without significant attempts to introduce these musical structures, *Musical Futures* would be limited in the extent to which it could meet NSW Music Syllabus Stage 4 requirements.

### 5.3.4 Tone Colour

The majority of a student’s experience with Tone Colour in the *Musical Futures* approach would be through the playing of instruments in a class situation or in a small ensemble. The voice is used in a small number of performances, however a wider variety of singing opportunities need to be introduced during these performances to meet NSW Music Syllabus Stage 4 requirements. There are, for
example, many Tone Colour possibilities not found in the results, such as colours produced in vocal harmonies or in an A Cappella style. *Musical Futures* would be limiting in the extent to which students would experience the range of vocal colours required by the NSW Music Syllabus Stage 4.

Data collected from the *Musical Futures* document has few examples indicating how students would acquire an understanding of how sound produced from different sound sources affects tone colour. For example, the tone colour produced by plucking a string is very different from one produced by bowing. Similarly, the NSW Music Syllabus Stage 4 requires that a student develop awareness of how different materials produce different tone colours. For example, the effect on tone colour that occurs depending on whether an instrument is made of wood or made of metal. In the area of tone colour, *Musical Futures* would meet the NSW Music Syllabus Stage 4 requirements to a limited extent, but would need considerable supplementation to adjust for this.

### 5.3.5 Dynamics and Expressive Techniques

This Concept area did not feature strongly in the data collected from the *Musical Futures* document. The NSW Music Syllabus Stage 4 requires that a range of dynamics, including gradations, be demonstrated to the student. Loud and soft dynamic range is present in the *Musical Futures* data, however no other dynamic contrast or gradations were identified.

There is no data recorded from the *Musical Futures* document that would indicate the development of a student’s understanding of expressive techniques, for example, articulations, tempi variations and stylistic features. Further, with no directions to teachers to introduce accurate terms to describe such features, there are significant areas of expressive techniques that require supplementation to ensure that NSW Music Syllabus Stage 4 requirements are met. Without supplementation *Musical Futures* is limited in the extent to which it can meet NSW Music Syllabus Stage 4 requirements in Dynamic and Expressive Techniques.
5.3.6 Texture
The findings list 6 examples where tasks from the *Musical Futures* document meet the first requirements listed in the NSW Music Syllabus Stage 4, that is, experiencing layering of sound and the texture that results in the music. Concerning the second requirement, to demonstrate the roles each layer plays in contributing to the resulting texture, there is no evidence from the *Musical Futures* document that this is introduced. Indirectly, during student performing, composing and listening activities, students would intuitively sense changes in the musical texture. However, without specific direction from the teacher it is unlikely that a student would develop an understanding to identify and describe the specific characteristic. A teacher would need to discuss the role of each musical layer, for example the accompaniment layer and the melodic layer, or in the case of a cannon a multi-melodic layer, and add the appropriate musical terminology to assist students with the identification of, and communication about, the texture in the music they are experiencing. The conclusion is that one aspect of texture is introduced through tasks set in the *Musical Futures* documents, however the other areas required by the NSW Music Syllabus Stage 4 are not found present in the results, indicating that texture in *Musical Futures* would be present to only a limited extent.

5.4 Student Learning Experiences
5.4.1 Performing
Results for the *Musical Futures* approach show that performing is given significant importance, demonstrated by the large number of performing tasks present in the data. Improvising also features significantly in the data collected, with 64% of student performances making use of this skill. These results clearly align with requirements in the NSW Music Syllabus Stage 4 for this area.

The NSW Music Syllabus Stage 4 however is very specific about the range and types of performing activities students should experience, and the *Musical Futures* approach does not fulfil all of these requirements. For example, many performing tasks in *Musical Futures* take place in groups. While this is required by the NSW Music Syllabus Stage 4, it also recommends providing students with solo experiences, and not just ‘soloing’ within a group situation. As this latter experience
is not found in the *Musical Futures* results, it will be an addition needed to ensure that all syllabus requirements are met. Similarly, the results record that students perform using instruments for the majority of their experiences, however the data indicates that vocal performances are present in only a few cases, not as often as required by the NSW Music Syllabus Stage 4. A better balance between a student’s instrumental and vocal experiences would be needed to more accurately meet NSW Music Syllabus Stage 4 requirements.

The *Musical Futures* document has 11 projects, 3 of which involve students performing music other than popular music. This indicates a bias towards performing repertoire that is predominately from popular music and indicates that to meet NSW Music Syllabus Stage 4 requirements, performing tasks will need to be supplemented with music selected from a wider range of musical styles and periods. Using only a narrow range of repertoire affects the ability of the student to read musical notation, which in the *Musical Futures* approach is found either in a limited form (graphic notation) or not at all (traditional notation). Introducing basic music reading tasks, both in traditional and non-traditional notation, will be required to ensure that the NSW Music Syllabus Stage 4 music reading requirements are met.

Performing within *Musical Futures* requires students to use technology whether performing using electronic instruments, performing using loop or backing tracks or recording actual performances and uploading them to an on-line server. However, as only a few *Musical Futures* tasks explain or teach students how to use the technology, extra time to help students in these areas will be required.

### 5.4.2 Composing

Students in *Musical Futures* compose and arrange in three main processes: developing ideas in groups, by the modelling or imitating of existing works, or by improvising and using sequencers. The compositions are often digitally recorded during the process and when completed. The findings show that the *Musical Futures* approach places significant emphasis on composing and arranging, however there are additional requirements in the NSW Music Syllabus Stage 4 that would need to be met.
Notation tasks in composing are few, and combined with the overall limited range of genres present in *Musical Futures*, reveals a gap in fulfilling syllabus requirements. *Musical Futures* would require supplementary tasks to develop traditional notation skills - for sounds to be represented on paper (not just recorded digitally). When repertoire selection is narrow students do not encounter a variety of compositional techniques as required by the syllabus. Further, even when compositional techniques may be present in the repertoire selected, without any direction from the teacher, students are unlikely to be aware of their presence, how they function in the music or how to describe them.

*Musical Futures* is supported by the NUMU website, which allows a composition to be shared amongst students in the classroom and beyond. Students have the opportunity to profile their compositions and hear works by other students when they use NUMU. Access to this technology provides an opportunity for a student to share ideas, comment on each other’s work and experience a process currently used by contemporary musicians. This is an innovative use of present day music sharing and distribution, however the NSW Music Syllabus Stage 4 lists additional requirements for composing using technology. The syllabus requires that students learn to manipulate basic notational software and is clear in its requirements for students to experience a variety of music software applications.

**5.4.3 Listening**

*Musical Futures* includes many tasks that involve students listening both to themselves and to others, and listening to imitate music (play by ear). These areas are important in ear training and it is clear that listening to develop a student’s aural abilities will take place in the *Musical Futures* approach.

The results do not show the presence of tasks from the *Musical Futures* document that would assist students to listen and identify how composers have used the Concepts of Music in their works, how they could read simple scores that develop music reading skills or provide opportunities to listen to a range of repertoire that shows how technology, over time, has influenced musical styles. Furthermore, no
tasks have been recorded in the results for written tasks, that is, tasks where a student responds in writing to a listening example, demonstrating and developing musical literacy skills.

These results show that listening in *Musical Futures* meets the NSW Music Syllabus Stage 4 to a limited extent. One area of listening (listening to develop aural ability) is present in *Musical Futures*, however five other syllabus requirements were not found in the document and would require additional tasks to supplement the student learning experience.

### 5.5 Additional Requirements

#### 5.5.1 Assessing and Evaluating

*Musical Futures* involves students in self-assessment and peer-assessment. The *Musical Futures* approach meets the NSW Music Syllabus Stage 4 requirements that “students take responsibility for their own learning” (Board of Studies NSW, 2003, p. 57).

However, the results show that *Musical Futures* does not set learning outcomes for students, meaning there are no formal ways of measuring a student’s level of achievement for each Project. This is a significant omission in meeting this NSW Music Syllabus Stage 4 requirement. To address this, each *Musical Futures* Project would need learning outcomes to be discussed with the student, including what they hope to achieve over an agreed period, follow-up discussions and feedback on what was actually achieved. The NSW Music Syllabus Stage 4 requires assessing of learning and describes feedback as a way of “reporting to students, parents and teachers about students’ progress, extending the process of assessing for learning into assessing of learning” (Board of Studies NSW, 2003, p. 58).

#### 5.5.2 Music Literacy

The data collected from the *Musical Futures* document shows that musical terms are introduced as they relate to the music performed. However, the narrow range of musical repertoire from which *Musical Futures* student tasks are drawn, limits the extent to which NSW Music Syllabus Stage 4 requirements can be met. The narrow
range, predominantly limited to popular music, means that there is little opportunity to introduce broad and fundamental music terminology that would occur if a larger range of music was introduced to students. Developing a student’s music literacy skills in the Musical Futures approach takes place verbally, while the NSW Music Syllabus Stage 4 requires students to also use written responses. These results indicate that in the area of Music Literacy, the Musical Futures approach would meet NSW Music Syllabus Stage 4, but only to a limited extent.

5.5.3 Teaching Technology
The Musical Futures approach, with its emphasis on popular music is encouraging of the use of current forms of technology. Several of the Musical Futures projects engage students in using the very latest digital recording techniques, sequencing and mixing software, and if students engage with the NUMU website they will be using music media to imitate current music practice. This approach to technology means that a teacher can use Musical Futures knowing that their students will meet the NSW Music Syllabus Stage 4 requirement to “provide opportunities to access computer-based technologies reflecting everyday practice” (Board of Studies NSW, 2003, p. 20).

Engaging students in everyday practice is an important part of the NSW Music Syllabus Stage 4, however additional outcomes in technology use are required. The syllabus requires students to use software that develops theoretical and aural skills, and to use computer resources for electronic communication and the gathering of information, particularly for research purposes. This does not occur in the Musical Futures approach.

Students in Musical Futures are assumed to have skills developed in music technology from their everyday use of it outside the classroom. This may be true in some cases, but in implementing the NSW Music Syllabus Stage 4 there are requirements to teach music technology skills using a range of software and hardware, and to not just rely on those that students may have accessed. Technology is a significant component of Musical Futures, however tasks involving students learning about the technology and using it across a range of applications as required
by the syllabus are more limited and would require supplementing. To ensure that teachers can teach a range of music technology it will be important that teachers be provided with adequate training in these areas.

5.6 Musical Contexts

The NSW Music Syllabus Stage 4 requires that the Concepts of Music and the learning experiences through which they are explored, be considered in a broad context provided by varied repertoire. Musical Contexts in Musical Futures draws on popular music repertoire and popular music practices. Musical Futures is limited in its capacity to meet the range of outcomes for Context required by the NSW Music Syllabus Stage 4 and will require significant supplementation.

Firstly, contexts are expected to reflect a range of musical styles, periods and genres. Musical Futures reflects many different styles of popular music, four different genres and one period of music other than the recent pop era. Syllabus also requires Art music repertoire to be included, and there is not any evidence from the Musical Futures document to support that this would happen. These omissions are clear evidence that a more balanced range of repertoire would need to be used to meet syllabus requirements for Musical Contexts.

Musical Futures states clearly that it is based on the UK music system. As teachers in Australia begin to implement Musical Futures in their classrooms the omission of Australian context is a problem that cannot be ignored. To overcome this major omission from the Musical Futures approach, it would be necessary to select repertoire from Australian popular music, Australian jazz, blues & folk music and Australian country music.

Australia is home to many different cultures, and music that reflects this diversity would need to be included in the Musical Futures approach. Music from the Australian indigenous community is rich and diverse, and special mention is made in the NSW Music Syllabus Stage 4 of the importance of its inclusion in the range of music introduced to students. The results show that the requirements found in the NSW Music Syllabus Stage 4 for Context are only met to a very limited extent.
5.7 Praxial Philosophy of Music

Elliott’s Theory of Praxial Music Education (1995) has been re-introduced at this point to provide an additional high-level analysis of the findings. The theory has been used as a lens through which this study was viewed because it is based on the premise that to learn about music, a student needs to engage with music making. The theory has provided the means to explain the multi-dimensional aspects of music and the aim of music education, which is defined as the continual development of musicianship involving a person’s musical knowledge, skills, thoughts and consciousness put into action (Elliott, 1991). According to Elliott all forms of musicianship are based on the procedure of making music (1995) with the four other types of knowledge contributing to procedural knowledge: informal, formal, impressionistic and supervisory (Defined in detail on p. 23).

In analysing the findings in this way, it is possible to learn whether the Musical Futures approach can develop student musicianship, which in the broadest sense, is the aim of music education and in turn of the NSW Music Syllabus Stage 4. To undertake this analysis, each of the areas identified by Elliott as needed for musicianship to develop have been considered and the conclusions presented.

The findings show that informal knowledge, that is knowledge that relies on the ability to reflect critically in action and to know how to make musical judgements, is one of the main types of knowledge developed within the Musical Futures approach (Elliott, 1995). In every project there is evidence of students participating in tasks where they are required to reflect critically in real time as they perform, compose and listen. As students develop their performances and compositions there are many tasks that require musical judgement and problem solving skills. For example, in Project 4 ‘Songwriting’, students are firstly required to copy a song by ear and then from this experience they develop their own song, based on what they have informally learned from the original process. This process is consistent with a previous case study where students stated that with every new song encountered it became easier for them to learn, indicating musical development had taken place (Jeanneret et al. 2011).
Formal knowledge uses verbal and non-verbal facts, theories and description relating to music is less represented in the *Musical Futures* data (Elliott, 1995). Tasks involving students playing different instruments indicate that some students make use of prior formal knowledge from lessons previously taken outside school. However, as the teacher provides few verbal instructions about the tasks undertaken, the Concepts of Music and the techniques related to them are not always explained to the student. This lack of formal delivery of verbal instruction may mean that students miss out on developing formal knowledge, particularly regarding music literacy, musical context and background of the genres of the music they experience.

Conclusions derived from current research in this area are conflicting. The research undertaken by Jeanneret stated that students were “highly articulate in the interviews and comfortable with the use of ‘meta language’ i.e. the language associated with the discipline” (2011, 22). However, other research (Imms et al. 2011) about the Arts in schools has shown that students are not good at being able to articulate what they have learned. Where this is the case, a teacher may observe a good performance but find the student unable to articulate the elements inherent in the music.

Impressionistic knowledge demonstrates the use of choices that rely on the emotions and intuition when involved with making music. The findings show that students using the *Musical Futures* approach rely on impressionistic knowledge. Students are able to select music based on their likes and dislikes. Students are able to react intuitively as they develop their performances and compositions to produce the desired outcomes. As they make changes they are adjusting the different aspects of the Concepts of Music, reacting directly, for example, to phrasing, dynamics and similar aspects. As the students engage in recording and performing, students would use intuitive and cognitive knowledge as they experience the different emotions and skills that form part of a live performance.

Supervisory knowledge occurs in *Musical Futures* when students are involved in group work, collaborate and manage a performance or produce a composition. Students need to make decisions about instrument selection, the band members needed and the organisation of the actual performance or recording. Such tasks
require students to develop management skills involving organisation, leadership, planning and co-operation. Self-regulation is also present in the Musical Futures activities and tasks as students take responsibility for their music making, including structural decisions within the music, integrating ideas such as when to introduce improvisations, and decisions on which technology is required to record their music making experiences. These conclusions are supported by research that reported that students were able to work in teams, build social relationships and engage in peer to peer mentoring (Jeanneret et. al., 2011).

In summary, this additional analysis has shown that the Musical Futures approach shows evidence that a student would develop procedural knowledge. Procedural knowledge occurs when the four types of knowledge are present contributing to the quality of performing or composing (Elliott, 1995). The evidence presented indicates the presence of three forms of knowledge identified by Elliott, with the fourth form, Formal Knowledge, being limited or in some cases not present at all. This shows that the Musical Futures approach has significant elements that would develop student musicianship, however, with formal knowledge not strongly represented in the data, the development of procedural knowledge in the student would be impeded to some extent.

The additional perspective gained from this analysis has shown that Elliott’s praxial theory has the capacity to provide a way of thinking about musicianship that is able to encompass new approaches and innovative ways of learning and experiencing music, providing a useful tool for further research to be undertaken.

5.8 Summary of Findings
The findings for this study show that the Musical Futures document can meet some NSW Music Syllabus Stage 4 requirements fully, while others are met to a limited extent or not at all. Musical Futures, if it were to be used exclusively, could not meet significant areas of the NSW Music Syllabus Stage 4 and to address this the teacher would be required to provide supplementary tasks. The summary to follow uses the three themes identified in the results to summarise the extent to which Musical Futures can meet the requirements of the NSW Music Syllabus Stage 4.
5.8.1 Theme One: Formal and Informal Teaching and Learning

Informal and formal approaches to teaching and learning are part of the NSW Music Syllabus Stage 4. *Musical Futures* relies only on an informal, personalised learning approach and as a result does not meet the formal learning and teaching requirements of the NSW Music Syllabus Stage 4. This study has found that when *Musical Futures* tasks are compared to a syllabus with significant content detail, the informal approach of *Musical Futures* cannot meet all the syllabus requirements. This result means that a teacher wishing to use *Musical Futures* in their classrooms has two options. The first is to use the *Musical Futures* informal approach in some units of work, while using alternate units of study to bridge the gap between what *Musical Futures* teaches and what the NSW Music Syllabus Stage 4 requires students to learn. The second option is to use the projects set out in the *Musical Futures* documents but supplement them in a way that would cover the work that would be missed using the *Musical Futures* approach exclusively.

Selecting the best option to use and how best to implement it, would be a decision left to the teacher. The first option would maintain the founding principles of *Musical Futures* of creating an environment similar to that environment in which popular musicians learn about music. Doing this might ensure that student engagement and motivation would be achieved and that some NSW Music Syllabus Stage 4 requirements would be met. Other units of work based on more formal teaching and learning principles would need to be included to cover the areas of the NSW Music Syllabus Stage 4 not met in the *Musical Futures* units. This option may create a greater contrast in teaching and learning styles, and students may not adjust well to the contrasting delivery styles of the different teaching units.

The second option of using the *Musical Futures* approach with supplementation would rely on teachers spending time to sequence the learning to ensure the missing NSW Music Syllabus Stage 4 requirements are introduced. The balance between informal and formal approaches may not be easy to deliver as too many formal teaching components may detract from the reasons for introducing *Musical Futures* in the first place. For example, the *Musical Futures* approach states that “part of the informal nature of *Musical Futures* learning is the scope it holds for unexpected,
unplanned musical and personal outcomes” (D’Amore, 2009, p. 24). The NSW Music Syllabus Stage 4 requires consideration be given to sequencing and continuity of learning to ensure student knowledge is built upon in a meaningful way. Trying to balance these approaches in one project or unit of work may not be possible.

A teacher using Musical Futures would also need a strategy in regard to assessment. The results show that Musical Futures has no provision for assessing the learning that takes place. To fulfil this requirement of the NSW Music Syllabus Stage 4 a teacher would need to develop learning outcomes negotiated with the student for each Musical Futures project. If this were not done and the Musical Futures approach is used exclusively, students, parents and the school would be unable to assess which, if any, student learning outcomes were met.

This study reports that the Musical Futures approach relies on students learning informally about music as they play or create it. This approach, used as the exclusive means of learning about music, is unlikely to meet the range of music skills outlined in the NSW Music Syllabus Stage 4. Once again it would be left to the teacher to introduce terminology to help describe what a student experiences and to direct them to techniques and musical features that may go undetected by the student. Similarly, when students themselves select music and that selection is narrow, the Musical Futures approach limits which musical features they will encounter. Introducing a wider range of music can occur (as demonstrated by the Taiko drumming project) but the difficulty a teacher may encounter will relate to the reduction of student motivation if they are not choosing the music that is of interest to them.

5.8.2 Theme Two: Content, Repertoire and Contexts
The NSW Music Syllabus Stage 4 has a detailed requirement for content to be experienced by students. Teachers implementing Musical Futures need to be aware that whilst students will experience the Concepts of Music, this study shows that when detailed analysis was undertaken, many of the Concepts of Music would not be experienced by the students and those that were would emerge in a random way. For example, the findings show that in NSW Music Syllabus Stage 4 requirements for Duration, students involved in the Musical Futures approach would be unlikely to
understand simple and compound time or a variety of rhythmic devices without some explanation from the teacher. Pitch requirements such as chord structures and harmonies would also rely on a teacher directing the student experience. Structural techniques such as motifs and sequences are not mentioned in the *Musical Futures* document, nor are traditional musical forms such as rondo and ternary form. In *Musical Futures* teachers do not explain the role of layering in different textures nor how to recognize or use stylistic expressive techniques. These and the other areas detailed in the study are areas that teachers would need to monitor to ensure that the content listed for the Concepts of Music in the NSW Music Syllabus Stage 4 would be introduced to the student.

**Student Learning Experiences**

The emphasis in the *Musical Futures* approach on students performing, composing and improvising is similar to student learning experiences recommended in the NSW Music Syllabus Stage 4. The evidence reported in the findings will mean that teachers using the *Musical Futures* approach will need to supplement their programs with more solo performances and include more vocal experiences to balance the instrumental bias found in the *Musical Futures* approach. Performing and composing overall would need a wider range of repertoire and genres, which shows again that relying on *Musical Futures alone* would limit students’ experiences of the Concepts of Music.

Listening experiences in *Musical Futures* are limited to listening for imitating music and listening to each other perform. To deliver the outcomes of the NSW Music Syllabus Stage 4 listening would need to encompass listening and following scores, listening to varied ensembles and responding in musical terms to the sounds heard. Without a teacher including these aspects, important components required by the NSW Music Syllabus Stage 4 would be omitted.

**5.8.3 Theme Three: Mode of Communication**

The results identified four types of communication in music: Aural, Oral, Written (Written Language and Musical Language or Notation) and Visual communication.
The findings show that the Musical Futures approach places its greatest emphasis on aural/oral communication over written communication. There are few written tasks recorded in the results for either writing about music or in notating the actual musical sounds on paper. The NSW Music Syllabus Stage 4 requires students to respond in writing to demonstrate their ability to understand and communicate what they are hearing, and without supplementary tasks being introduced by the teacher this requirement would not be met.

The NSW Music Syllabus Stage 4 has many instances where reading and writing using traditional notation are required. In student learning experiences in performing, the NSW Music Syllabus Stage 4 requires that students have experience in reading music, in composition they should write using traditional and non-traditional forms of notation and when listening, students are to read simple scores. In the Concepts of Music the NSW Music Syllabus Stage 4 requires students to read and write rhythmic notation (Duration) and in Pitch to use the staff, treble and bass clef notations. The teacher would need to consider whether introducing written notation to a Musical Futures project would be successful, or whether these skills would be better suited to another unit of work. Using Musical Futures alone would not equip students with the music notational skills required by the NSW Music Syllabus Stage 4.

Visual communication within Musical Futures, whether conducting or directing or in performing mode, meet the NSW Music Syllabus Stage 4 requirements. Students are involved in directing and conducting both in planning compositions and collaborating in group sessions. In Musical Futures student group performances provide many opportunities for students to communicate ideas and feelings, communicating visually as well as musically through performing.

5.9  Implications of the Findings for Practice

The findings have implications in three main areas. These are set out in the next section.
5.9.1 NSW High School Music Programs

There are significant implications for NSW school music programs employing Musical Futures. The findings detail exactly which areas of Musical Futures need supplementing to meet NSW Music Syllabus Stage 4 requirements. For example, in Duration teachers can include metric units not introduced in the Musical Futures tasks, but it would not be difficult to include such units to satisfy the NSW Music Syllabus Stage 4. Similarly, the findings show that the small range of repertoire used in the Musical Futures approach affects many areas of learning required by the NSW Music Syllabus Stage 4. With this knowledge more music representing different styles, periods and genres could be introduced, while still employing the informal teaching and learning style used in the Musical Futures approach.

This means that NSW school music teachers wishing to implement Musical Futures can access extra detailed information and be confident that they are still meeting NSW Music Syllabus Stage 4 requirements. Music programs can benefit from positive aspects of Musical Futures, as has been reported in several research studies (Hallam et al. 2008) yet still ensure that students develop the required music skills. The positive benefits of the music program when using the Musical Futures approach include motivated, confident students who gain more enjoyment from being actively involved in decision making, and an increase in the number of students wanting to continue studying music into the elective programs.

The data collected in this study records that there are many small group activities in Musical Futures involving the use of current instruments and technology. However, the number and types of performing, composing and listening tasks to be undertaken by students has implications for the music program regarding finding sufficient rooms and resourcing. Musical Futures projects will not be accommodated within one classroom but will require several breakout rooms. Resource considerations will include access to 4-6 sets of tuned and un-tuned percussion instruments (enough for one for each student), amplifiers (bass, guitar and keyboard), a drum kit and/or electronic drums, electric and bass guitars, keyboard/s and a selection of string and wind instruments. Each rehearsal space will require a level of technical equipment including computers with access to the Internet, Audacity software,
sequencing/recording software, MP3 recorders and networked computers. For music programs to be able to maintain and support this, access to technology support will be needed.

5.9.2 Teachers

Teachers need to know that what they will be teaching will meet student outcomes set in the syllabus. This study shows that it is not possible to use Musical Futures exclusively and meet syllabus outcomes. Teachers wanting to use the Musical Futures approach and meet the NSW Music Syllabus Stage 4 student learning outcomes will need to be prepared to make significant modifications.

The NSW Music Syllabus Stage 4 requires that teachers provide feedback to students and parents regarding student achievements in the music course. The findings of this study have implications for how a teacher can ensure feedback is provided, while accommodating the informal approach used in Musical Futures. Teachers following the Musical Futures approach are asked to “stand back, observing students and offering guidance and support based very much on what the students have decided they want to achieve” (D’Amore, 2009, p. 130). This ‘student led’ approach to learning means outcomes develop throughout a project and may change as it progresses. The NSW Music Syllabus Stage 4, by contrast, draws on established educational principles requiring student outcomes to be developed for each stage of learning. Indicators are used to measure how well a student has met the outcomes set.

The findings of this study show that a teacher would need to develop student outcomes for each Musical Futures project to meet the assessing and reporting requirements of the NSW Music Syllabus Stage 4. Ideally, when undertaking this a teacher should set student outcomes in consultation with the student and be prepared to allow for some flexibility to adapt to new outcomes that may emerge, drawing on the principles informing the Musical Futures approach.

This study collected many tasks from the Musical Futures document involving informal teaching and learning principles. Most teachers operate within formal situations found in the school and the classroom. There are implication from this study that the teacher trying to use informal methods will likely need new strategies
to provide students with more freedom to pursue their own creative directions in a meaningful and manageable way. Team teaching or bringing in additional tutors may be required to ensure adequate supervision and assist with any student management issues that may arise from students directing their own learning. These options would need to be budgeted and decisions made regarding where additional funds would be sourced.

5.9.3 Students
One of the implications of this study for students is that if they are involved in Musical Futures, they need not necessarily miss out on important aspects of the NSW Music Syllabus Stage 4. This means that a student can experience the motivation and enjoyment of a personalised, informal approach without missing out on aspects of music considered important in the provision of a thorough music education. This can be achieved if a teacher supplements the activities outlined in the Musical Futures approach, or integrates varied topics to balance those areas likely to be omitted should Musical Futures topics be followed exclusively.

The results of this study have the potential to develop confidence in teachers to introduce a pupil-centred program based on music relevant to students, knowing that there are clear indicators available to achieve a balance between relevance and a broad music learning experience.

5.10 The Overall Importance of the Research to the Field of Study
This study has examined Musical Futures to provide important information to music educators in NSW on its ability to meet NSW Music Syllabus Stage 4 requirements. One previous Australian study of Musical Futures (Jeanneret, 2011) examined its impact on teacher confidence, pedagogy and professional satisfaction and the impact Musical Futures had on students. This study takes a different approach, undertaking an in-depth document analysis of Musical Futures to determine the extent to which it can meet the requirements of a prescribed syllabus.

The NSW Music Syllabus Stage 4 was selected as it matched Musical Futures targetted age group and generalist music program prior to students electing to study
music. Musical Futures has been analysed carefully to select key phrases from the document representing tasks to be undertaken by students. These tasks were then placed under the themes representing NSW Music Syllabus Stage 4 requirements. The results led to conclusions that clearly show the extent to which Musical Futures could meet the NSW Music Syllabus Stage 4. Musical Futures describes its approach as a pedagogy that can be adapted to any music syllabus; suggesting it might be necessary to “take the ideas behind Musical Futures Projects and adapt them to meet the KS4 syllabuses” (D’Amore, 2009, p. 29). This is stated but the process as to how to achieve this is not detailed.

This research with its clearly stated methodology and detailed analysis does provide the information about the extent to which the Musical Futures approach can meet NSW Music Syllabus Stage 4 requirements. Importantly the research shows that in every area of the NSW Music Syllabus Stage 4, required student outcomes are either omitted or present in only a limited way, and that a teacher would have to include many additional tasks to fully meet the NSW Music Syllabus Stage 4 requirements.

5.11 Limitations of the Study
There are several limitations to this study that should be taken into consideration when reading the results. The curriculum studied was selected from the state of NSW and limited to the music syllabus for Stage 4; therefore the results may not be transferable to other syllabi.

The method of data collection was a limitation to the study, as decisions about which data was selected from the documents involved subjectivity on the researcher’s part.

5.12 Recommendations
The NSW Music Syllabus Stage 4 was published in 2003 and aspects of teaching music have changed over the past 13 years. Set out below are three recommendations that identify areas of the NSW Music Syllabus Stage 4 that would benefit from review.
5.12.1 Review of the NSW Music Syllabus

Technology
The digital age has brought major changes and developments in music in general and in music education specifically, making sections on technology in the NSW Music Syllabus Stage 4 not relevant. When the syllabus was designed for example, there was no conception of music skill development being transferred into the hands of the students via new applications and worldwide music sharing. The influence of such developments on music education, and ways to use them in the classroom, need to be incorporated into a revision of the curriculum in this area.

Traditional Notation
The Stage 4 Mandatory syllabus is a general music course prior to students electing music or choosing not to encounter it in school again. Musical Futures suggests that demands for students to understand traditional notation at this stage in their schooling can deter students from becoming involved in making music (D’Amore, 2009). The NSW Music Syllabus Stage 4 would benefit from a review of the specific level of notation expected to be taught, particularly when consideration is given to the role digital recording and editing now plays, which does not require a high level of notation skill in reading or writing music.

Directing Skills
Data was collected in this study for tasks where students were required to develop directing skills. This was done because directing is referred to in 26 Musical Futures student tasks, and although the term is not used in the NSW Music Syllabus Stage 4, it seems to be acknowledged under ‘Key Competencies’ where teachers are required to involve students in: “Collecting, analysing and organising activities, communicating ideas and information, and planning … working with others and problem solving” (Board of Studies NSW, 2003, p. 21). When a student directs a group, conducts an ensemble or organises a performing group, they engage all these skills. The concept of Directing as a musical performing skill would be a worthwhile consideration for inclusion in the NSW Music Syllabus, should a review take place in future years.
5.12.2 Music as a Practical Subject

The results of this study show that student learning experiences in performing, composing and listening are the vehicles through which students learn about the Concepts of Music. These learning experiences by their very nature are practical experiences, involving students participating in music making. For this to take place the researcher recommends music be considered as a practical subject with consideration given to allowing smaller class sizes, appropriate rooming and an assistant/technician to set up and maintain equipment - including instruments (both traditional and electronic), and the technology components including the recording /studio equipment and networking systems.

Throughout this study music education emerged as a balance between music participation, an informal inclusive experience, and the educational needs that require the rigour of a demanding academic subject. It is timely that these two demands be considered within the curriculum context to meet current leisure-based music and the academic requirements for those wishing to continue to tertiary music studies.

5.13 Suggestions for Future Research

There are further areas of research that would assist our understanding of the effectiveness of introducing the Musical Futures approach to students. Musical Futures is being introduced in some Australian schools and has the potential to engage more students in music and to improve music programs. As Musical Futures has been developed for schools in the UK more research is needed to understand the extent to which it is transferable to Australian schools. This study considered the NSW Music Syllabus Stage 4 in NSW, however similar research comparing the Musical Futures approach with other State syllabi would provide equally important conclusions. Furthermore, the National Curriculum is being introduced in schools across Australia and a comparison between Musical Futures and the National Curriculum would be an important topic for future studies.

This study has been undertaken as a document study. Valuable knowledge would be gained if future research examined the extent to which Musical Futures could meet
syllabus requirements when studied in practice, in a school classroom situation. In particular, research in the classroom is needed to discover the extent to which *Musical Futures*, when modified and when not modified, meets syllabus requirements.

This study concluded that to meet NSW Music Syllabus Stage 4 requirements *Musical Futures* would require modification. What is not known is whether by modifying *Musical Futures* the core features of its approach would be lost, along with the benefits for which it was originally being adopted.

Music education aims to develop student musicianship. There has been limited reporting on the extent to which *Musical Futures* can develop student musicianship (Jeanneret, 2011). There are several theories of musicianship (Elliott, 1995; Reimer, 2003) that could be examined to gain greater insight into the *Musical Futures* approach and the directions it may take in the future.

**5.14 Conclusions**

This study was undertaken to examine the extent to which *Musical Futures* could meet NSW Music Syllabus Stage 4 requirements. In undertaking a rigorous content analysis of both *Musical Futures* and the NSW Music Syllabus Stage 4 documents, the answer to the research question became clear. *Musical Futures* if used exclusively, would not meet a significant amount of the NSW Music Syllabus Stage 4 requirements. The key findings are summarised below:

- *Musical Futures* does not meet all of the student learning outcomes and content requirements of the NSW Music Syllabus Stage 4.

- For *Musical Futures* to meet the student learning outcomes and content requirements set out in the NSW Music Syllabus Stage 4, the music teacher would need to introduce supplementary materials.
• *Musical Futures* can develop student Musicianship through its significant focus on activities that develop a student’s Procedural Knowledge, but is limited by its lack of focus on aspects that would develop a student’s Formal Knowledge.

• *Musical Futures* meets NSW Music Syllabus Stage 4 requirements most significantly in the learning experiences of Performing and Composing and in the Concepts of Music involving Duration and Pitch.

• *Musical Futures* does not meet NSW Music Syllabus Stage 4 requirements for Assessing for Learning; Context (particularly in providing a wide range of music repertoire, Australian music); Reading and Writing Music (Notation); and Music Literacy (particularly traditional music vocabulary and written responses).

• *Musical Futures* encourages the use by students of current music technology, but does not teach students about the role technology plays in music and how to manipulate and use it.

• Group work features significantly in the *Musical Futures* approach and this requires consideration of resources including funding for equipment, extra spaces needed for concurrent rehearsals, technical requirements for rehearsals, technical requirements for networking and digital recording facilities.

The findings presented in this study are a significant addition to the knowledge about *Musical Futures* and its introduction within Australian schools. Investigations of this type are important in understanding new approaches in education and how successfully they may blend with existing educational curricula. The knowledge gained provides a platform from which to consider possible reforms to, or to discover the strengths of, a curriculum as it endeavours to ensure a balanced delivery of educationally sound teaching and learning.
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Concepts of Music are fundamental components of music. They are the building blocks of music, the basic elements on which music is created and performed. These concepts are:

**Duration**: the lengths of sounds & silences and includes the aspects of beat, rhythm, metre, tempo, pulse rates and absence of pulse.

**Pitch**: the relative highness and lowness of sound and includes aspects of pitch direction, melody, harmony, definite and indefinite pitch.

**Dynamic and Expressive techniques**: the volume of sound and the musical detail that articulates a style or interpretation of style.

**Tone colour**: that aspect of sound that allows the listener to identify the sound source or combinations of sound sources.

**Texture**: results from the way voices and/or instruments are combined in music.

**Structure**: refers to the idea of design or form in music, it relates to the way music sounds the same or different.

Student Learning Experiences:

**Performing**: participation in any form of practical music making, whether solo or ensemble.

**Composing**: the organisation of sound and includes arranging, improvising and notating – both in traditional and non traditional ways

**Listening**: the ability to hear, understand and respond to a wide range of music.

(The terminology adopted is based on the New South Wales Board of Studies Years 7-10 Music Syllabus p 14-18)

**Assessment for Learning**: is integral to learning and teaching and its purpose is specifically to look forward to the next stage of learning. This type of ‘formative assessment’ involves the learner in conversing about what they are doing and what they need to do next to improve their work.
Assessment of Learning: Looks over past student achievement and summarises it. This form of ‘Summative assessment’ is usually at a set time often resulting in a grade or mark (Evans & Philpott 2009, p. 64).

ICT (Information Computer Technology): this refers to the generic ICT found in the classroom such as computer, internet access, interactive white board.

Music Technology: music specific software and hardware e.g. sequencing and scoring software, samplers, microphones & recording hardware, electronic (digital) instruments (Evans & Philpott 2009, p. 54).

Teaching Music Technologies: refers to specific teaching and learning activities that involve students improving specific skills involving music technology.

Music Literacy: developing a musical vocabulary that better describes music both in accurate terms as well as in broader contexts of styles, periods and genres.
The Paul Hamlyn Foundation aims to be an exemplar foundation, existing in perpetuity. Paul Hamlyn was a publisher and philanthropist. He established the Paul Hamlyn Foundation in 1987 for general charitable purposes. The Foundation make grants to organisations which aim to maximise opportunities for individuals to experience a full quality of life, both now and in the future. In particular, the Foundation is concerned with children and young people, and others who are disadvantaged. There is a preference to support work which others may find hard to fund, perhaps because it breaks new ground, is too risky or is unpopular. (Paul Hamlyn Foundation, 2016)

Objectives identified for Musical Futures after 1 year of consultaton

The Paul Hamlyn Foundation’s Musical Futures project seeks to build on pre-existing knowledge of what makes some practitioners and projects so engaging to young people by identifying the common principles and actions underlying this work. It endeavours to identify the elements required to deliver a more engaging and valuable music education: linking lessons to wider learning opportunities, giving more editorial power to the student, increasing choice and broadening assessment. (Price, 2005a)
Text Phrases allocated to Categories based on NSW Music Syllabus Stage 4

<table>
<thead>
<tr>
<th>Project 1 Groove Head &amp; Solos</th>
<th>Duration</th>
<th>Pitch</th>
<th>Dynamics</th>
<th>Tone Colour</th>
<th>Texture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activity 1:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Warm Up 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Steady Beat</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clap a made up rhythm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alternate steady beat &amp; rhythm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Performance</th>
<th>Solo</th>
<th>Ensemble</th>
<th>Instrumental</th>
<th>Voice</th>
<th>Directing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full class participation</td>
<td></td>
<td>Alternate small groups</td>
<td>Clapping</td>
<td>Cue entries &amp; exits</td>
<td></td>
</tr>
</tbody>
</table>
## APPENDIX D EXAMPLE OF NUMERICAL VALUES REPLACING TEXT PHRASES

<table>
<thead>
<tr>
<th>Musical Futures Projects</th>
<th>Concepts of Music</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Duration</td>
<td>Pitch</td>
</tr>
<tr>
<td>Non Formal teaching (NFT)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NFT Project 1 Activity 1</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>NFT Project 1 Activity 2</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>NFT Project 1 Activity 3</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>NFT Project 1 Activity 4</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>NFT Project 1 Activity 5</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>NFT Project 1 Activity 6</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>NFT Project 1 Activity 7</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>NFT Project 1 Activity 8</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>NFT Project 1 Activity 9</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>NFT Project 1 Activity 10</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>NFT Project 1 Activity 11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NFT Project 1 Activity 12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NFT Project 1 Activity 13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Project totals</td>
<td>16</td>
<td>6</td>
</tr>
</tbody>
</table>
### APPENDIX E EXAMPLE OF DURATION TEXT PHRASES FROM THE MUSICAL FUTURES DOCUMENT/NSW MUSIC SYLLABUS STAGE 4 CONTENT

<table>
<thead>
<tr>
<th>NFT Project 1 Groove, Head, Solos</th>
<th>Stage 4 Music Syllabus Categories</th>
</tr>
</thead>
<tbody>
<tr>
<td>Steady Beat</td>
<td>Tempo (unchanging)</td>
</tr>
<tr>
<td>Clap a made up rhythm</td>
<td>Metric Groupings (simple quadruple)</td>
</tr>
<tr>
<td>Alternate steady beat &amp; rhythm</td>
<td>Tempo (unchanging) &amp; Metric Groupings (simple quadruple)</td>
</tr>
<tr>
<td>Steady Beat</td>
<td>Tempo (unchanging)</td>
</tr>
<tr>
<td>Construct loop rhythm over the beat</td>
<td>Rhythmic Device (loop/riff)</td>
</tr>
<tr>
<td>Alternate small group loop rhythms</td>
<td>Metric Groupings (simple quadruple)</td>
</tr>
<tr>
<td>Steady Beat</td>
<td>Tempo (unchanging)</td>
</tr>
<tr>
<td>Students to play any rhythm they like</td>
<td>Metric groupings, time signs (simple quadruple)</td>
</tr>
<tr>
<td>Steady Beat</td>
<td>Tempo (unchanging)</td>
</tr>
<tr>
<td>Construct a loop riff against the pulse</td>
<td>Tempo (unchanging) &amp; Metric Groupings (simple quadruple)</td>
</tr>
<tr>
<td>Play rhythmic groove</td>
<td>Metric Groupings (simple quadruple)</td>
</tr>
<tr>
<td>Improve rhythmic ideas</td>
<td>Metric Groupings (simple quadruple), time signs</td>
</tr>
<tr>
<td>4 or 5 students play rhythm section</td>
<td>Metric groupings (simple quadruple), time signs</td>
</tr>
<tr>
<td>Steady Beat constant</td>
<td>Tempo (unchanging)</td>
</tr>
<tr>
<td>Rhythm section plays for 4 bars, stops for 4</td>
<td>Metric Groupings (simple quadruple)</td>
</tr>
</tbody>
</table>

### NFT Project 2 Fills & Solos

<table>
<thead>
<tr>
<th></th>
<th>Metric Groupings (simple quadruple)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Body rhythm</td>
<td></td>
</tr>
<tr>
<td>Cow bell on beat</td>
<td>Tempo (unchanging)</td>
</tr>
<tr>
<td>Steady tempo</td>
<td>Tempo (unchanging)</td>
</tr>
<tr>
<td>Rhythmic chant</td>
<td>Metric Groupings (simple quadruple)</td>
</tr>
<tr>
<td>Continue to build rhythms</td>
<td>Metric Groupings (simple quadruple)</td>
</tr>
<tr>
<td>Firm up rhythm backing riffs</td>
<td>Rhythmic Device</td>
</tr>
<tr>
<td>Clapping rhythm first, establish groove</td>
<td>Metric Groupings (simple quadruple)</td>
</tr>
<tr>
<td>NFT Project 3 Whole class Instr.</td>
<td>Count to fit &quot;Tequila&quot; at appropriate time</td>
</tr>
<tr>
<td>NFT Project 4 Band Instrumental</td>
<td>Develop timing skills</td>
</tr>
<tr>
<td>NFT Project 5 Taiko Drumming</td>
<td>Students play dongo rhythm LH</td>
</tr>
<tr>
<td></td>
<td>Vocalise rhythm '1-a-dongo'</td>
</tr>
<tr>
<td></td>
<td>Play 5 straight beats RH play big beats over dongo rhythm played by teacher</td>
</tr>
<tr>
<td></td>
<td>Divide students half play dongo half play big beats</td>
</tr>
<tr>
<td></td>
<td>Introduce new pattern Dongodon 'So-re'</td>
</tr>
<tr>
<td></td>
<td>Introduce 'Don Kara' with rim shots</td>
</tr>
<tr>
<td>NFT Project 6 Songwriting</td>
<td>Find rhythm to suit verbal phrases</td>
</tr>
<tr>
<td></td>
<td>Recite 2 lines of lyrics rhythmically</td>
</tr>
<tr>
<td>NFT Project 7 Image Junction</td>
<td>Clap football chant rhythm, divide class into 2 groups</td>
</tr>
<tr>
<td></td>
<td>Add an extra beat (stamp /shout) to put rhythms out of phase</td>
</tr>
<tr>
<td></td>
<td>Explore rhythms in looping software</td>
</tr>
<tr>
<td></td>
<td>Listen and match key beats in the loop track to keep timing</td>
</tr>
</tbody>
</table>
To help decide the most appropriate approach to sampling the text a peer debriefing was undertaken with a high school music teacher. The teacher was asked to consider two given Projects (Project 1 & 6) from the MF document, divide them into activities and then select tasks representative of 3 given Concepts of Music: Duration, Pitch & Dynamics. The total tasks selected by the peer were compared to that selected by the researcher (A = Researcher, B = Peer).

**Project 1 Groove, Head & Solos**

<table>
<thead>
<tr>
<th>Concept</th>
<th>Researcher</th>
<th>Music Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration</td>
<td>A. 2. B. 3</td>
<td></td>
</tr>
<tr>
<td>Dynamics</td>
<td>A. 2. B. 3</td>
<td></td>
</tr>
<tr>
<td>Pitch</td>
<td>A. 4. B. 6</td>
<td></td>
</tr>
</tbody>
</table>

**Project 6 Songwriting**

<table>
<thead>
<tr>
<th>Concept</th>
<th>Researcher</th>
<th>Music Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration</td>
<td>A. 9. B. 10</td>
<td></td>
</tr>
<tr>
<td>Dynamics</td>
<td>A. 4. B. 5</td>
<td></td>
</tr>
<tr>
<td>Pitch</td>
<td>A. 1. B. 1</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Action</th>
<th>Researcher</th>
<th>Music Teacher</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activities:</td>
<td>Activities were selected on a segment of work around one key theme.</td>
<td>Based Activity selection on the tracks sections on the recording examples noted in the text.</td>
<td>Considered that selecting activities based on a related segment of work was more accurate as tracks were not resent in all projects.</td>
</tr>
<tr>
<td>Tasks</td>
<td>Each activity was sampled for tasks as per the 3 nominated</td>
<td>Each activity was sampled for tasks as per the 3 nominated</td>
<td>The outcomes considered were similar and therefore supported the idea that tasks could be identified and allocated to the appropriate concept of Music.</td>
</tr>
</tbody>
</table>
APPENDIX G CODING DEFINITIONS

*Sampled text:* The section of the documents from which the data is collected. These parameters are set and cannot be changed. The sampled data was selected as being most capable of answering the research questions.

*Projects:* The Project headings used in the sampled text are used to identify the text sections when the collection of data takes place.

*Student Activities:* within each project the text has been physically divided according to a student activity demonstrating a focused learning outcome.

*Physically Marked Sections:* these are recognised by pencilled brackets marked physically on the text.

*Focused Learning Outcome:* The desired student-learning outcome that is the main focus of the student activity.

*Tasks:* a sub-division within each student activity representing a specific task based on the dominant student-learning outcome.

*Text Phrase:* the nominated way to capture and record each task is a concise, brief phrase.

*Categories:* the selected headings based on requirements of the NSW BOS Music Syllabus Stage 4 under which each task is categorised.