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**Tackling alienation from western art music:
exploring strategies to enable musical ownership
and experimentation in a year 9 classroom**

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Abstract

This case study examines the potential for improving a year 9 class' attitudes toward classical music through a differentiated student-led, informal pedagogy. A mixed-methods ethnographic case study was used in order to scope attitudes both prior to and after the delivery of the 4 lesson schema. When given the chance to recompose classical music with heavily scaffolded materials, students demonstrated they could produce verbatim renditions indicative of a more advanced class. However, the year 9 class did not demonstrate willingness to take creative license with classical works when encouraged to do so. Compared to an older class, year 9 were reluctant to synthesise and recompose western art music to suit their aesthetic preferences.

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Introduction and background

This research project investigated whether student attitudes prevented a mixed-ability year 9 class from accessing formalised musical idioms and if differentiated pedagogies could combat this. I wanted to explore autonomy in the music classroom and investigate how it might assist non-popular music learning. In my first placement I found that when students were asked to listen to or perform western art music, many were not enthusiastic. I was keen to understand this reticence and wanted to explore whether or not I could overcome it. How do students react differently when western art passages are divorced from their social delineations such as the concert hall, the orchestra, elitism, and are given as part of an improvisation and recomposition task?

I conducted the research at a village school with academy status in Cambridgeshire. The college is smaller than the average-sized secondary school and serves a rural community. Recently, the school achieved 15% above the national average in GCSE attainment, and its last Ofsted inspection saw it achieve an ‘outstanding’ rating. It has a relatively affluent catchment, as the proportion of students eligible for free school meals is in the lowest national percentile. The music department at my final placement school focuses heavily on western art music. At years 10 and 11 students are expected to perform in a ‘classroom orchestra’, where students are expected to sight-read on their given instrument and play series of miniatures. There are a wealth of extra-curricular clubs: junior and senior choir, gifted and talented, symphonic wind orchestra, string ensemble, and jazz band. Again, these groups often expect students to be able to read from sheet music from around grade three standard upwards. Attendance is usually good at extra-curricular clubs, and all students at GCSE level play and receive lessons from a peripatetic teacher. In year 8, students can refine their subject choices for year 9, before committing to them as a GCSE subject in year 10. In the winter term, year 9’s worked in a student-led manner on a pop song cover of their choice, following the musical

futures framework as pioneered by Lucy Green (2002). As a transitional year, this year 9 cohort best evidence divides between western art and pop musicians.

In this specific year 9 class, it appeared that certain groups, especially those who look solely to the pop idiom were disengaged from their projects. I noticed that these students were disheartened when unable to realise the sonorities of the original songs, all of which were produced in plush studios, not a modestly funded classroom. These disenfranchised students accounted for two-thirds of the class, with the remaining third being familiar students whom I recognised from western art extra-curricular clubs, and who were able to reproduce verbatim covers with relative ease but little creative variation. As someone particularly interested in both composition and improvisation, it surprised me how students with good reading and playing skills were not willing to take creative license with their chosen piece, explaining “that’s just how the song goes”.

I wanted to see if an informal approach to western art music would allow for better self-efficacy, heightened student achievement, and a feeling of increased accessibility. Central to this was the question of whether informal approaches to western art music decreased student alienation and got students enthusiastic about a musical tradition that is both part of our European musical history and an inevitable part of their studies. My methods used a variety of techniques in order to encourage student self-efficacy in performance, composition, and arrangement of western art music. The study was chiefly influenced by the Institute of Education's Lucy Green's (2005, 2006) studies into meaning, autonomy and authenticity in the classroom.

My research had a central focus on playing, composing, and working with tropes that were considered traditional, but appropriating them to suit *all* students. I wanted to observe student attitudes towards these types of music and then record responses to learning them [in an informal manner, similar to Green's (2006) research on covering pop songs]. The in-class research, which I conducted with the year 9's, observed what happened to student attitudes when differentiated materials were given in the classroom. In order to best find suggestions for an effective pedagogy, the research aspect of this study is bounded by focusing on how an informal learning environment benefited a mixed ability class by contrasting the year 9 class' responses with those of a more able year 10 class.

Ultimately, my research questions (RQs) were thus:

- RQ I. How do students respond to musical tasks planned to encourage an informal approach to learning western art music?
- RQ II. What, if any, change to students' attitudes towards the pieces of western art music occurred after the scheme of work?
- RQ III. Can we or our students identify an effective pedagogy for teaching western art music in an informal manner? How can this be utilised in the future?

In order to find answers, I first had to engage in an in-depth examination of the texts that influenced and inspired this research project.

Literature review

The literature pertinent to this study has been divided into two sections. Part I: Ownership, delineation and identification, which explores the sociological implications of student autonomy in the music classroom and Part II: The role of the teacher: why informalise western art music? which provides suggestions as to why informal approaches to western art music may reduce alienation and increase student efficacy.

Part I: Ownership, delineation and identification

This initial segment focused on the following questions: what is musical ownership or autonomy? How can certain pedagogies prevent alienation and encourage an informal learning environment? I used Lucy Green's professorial lecture and journal articles on autonomy to investigate these questions. Green's lecture was based on in-field research across 21 schools in the UK, wherein Green experimented with informal learning environments for teaching music (Green, 2005, 2006). Green (2006) proposed reasons as to why so many pupils have 'ambiguous' or 'alienated' experiences when exposed to classroom music. The initial point she made was that post-World War 2, it was unthinkable that pop, jazz, or other popular music forms could enter the classroom (ibid.). This was because these musics were associated with rebellion, drug taking, and extraverted displays of sexuality (ibid.). Children were, therefore, educated in western art and folk music during this time, and were studying music with which they mostly had no point of

identification (ibid.). Children were also unfamiliar with the inherent meanings of western art and folk music, but while folk music had a stronger presence in some countries (usually those subject to colonial powers), it held a more negative delineation for those from ex-colonial nations, and was unlikely to communicate positive sentiments to the student (ibid.). Green suggested that without repeated listening and the establishment of a personal familiarity with western art music, then stylistic awareness was unlikely to occur. Therefore, without recognition of stylistic idioms outside of their taste, a positive experience of western art music is improbable (ibid.).

In the eyes of the student, what constitutes western art music? Green went on to note the difficulty of bringing contemporary music into the classroom. Some students when queried as to whether or not they studied popular music at school replied that they *only* studied classical music, despite their schemes of work showing a high representation of popular music (Green, 2005). Green claimed that a common sentiment held by most teachers was that The Beatles, the archetypical pop band, were deemed classical by most students (ibid.). This suggested that one of the difficulties of learning pop music in the classroom (described as ‘musical futures’, a term coined by Green) is getting students to appeal to their own sense of authenticity and embrace their own tastes (ibid.). Teacher control over popular repertoire is equally as dubious, however. Green suggested it would be almost impossible to write and rewrite whole schemes of work which keep up with the ephemeral music taste of adolescents (2005).

In terms of responses, Green (2005) recognised that when pupils listened to western art music, the inherent meaning was marred by the delineations and vice versa. The former of these two terms refers to the immediate sonority of the notes as a culmination of instrumentation, melody, harmony and rhythm whereas delineations are the extrinsic sociological, cultural or mundane associations that the listener attaches the music to. More often than not, a strong negative feeling towards a music’s delineations negated any possible positive experience of the ‘notes’ (ibid.). A grey area of note Green described as ‘listener ambiguity’; when the listener was positive towards only one aspect of the music and negative towards another. She provided the example of one having never listened to Mozart, but particularly enjoying one of his operas due to both the plot and the experience of going to a concert; antipathy towards the inherent meaning, but enjoyment of the social delineations. Conversely, one might enjoy the music itself and the phrases present in western art era music, but not enjoy the experience of going to opera on the grounds of the twee or melodramatic stories, or it being a ‘stuffy’ environment. Finally, negative experiences of both

delineations and inherent meanings (whether influenced by a holistic, or singular experience), produced completely alienated students.

Key to both my study in informal western art music learning and Green's own research is the following notion:

Not only may the quality of the response to one type of meaning contradict that of the response to the other, but something else can occur which is perhaps one of the most provocative aspects of music, and raises some interesting issues for music education. This is that the response to one aspect of meaning can overpower and even change the other.

(Green, 2005, p.14)

Green conducted a 'litmus' test in order to gauge whether or not students would respond positively to the repertoire (Green, 2002). It involved getting students to choose an excerpt from a CD by a major composer; six of the ten chosen were familiar to the children due to their ubiquity in TV adverts (ibid.). The first method got them to learn a song from such adverts. The second time they were given 'Für Elise' and four more obscure pieces, with each track broken down on a CD with isolated repeats of 4-8 bar segments (ibid.). Green found that in using such methods students could still produce results reminiscent of the original work, with pupils also explaining that it encouraged them to listen beyond simply the lyrics of their own private music (Green, 2005). Although students still held antipathies towards western art music, preferring pop, the experience of the inherent meaning had overridden the experience of the delineation (ibid.). My aim was similar to Green's, except my work was dependent less on verbatim imitation and more on creativity, accountability, and building an exciting space between western art and popular music through student music-making, improvisation, manipulation, and recomposition. In this sense, I intended not only to override the negative delineation, but to augment the idiom; to *declassify* the classical and provide the students with a music which they themselves could own.

Part II: The role of the teacher: why informalise western art music?

When Green (2002) took an initial survey of 51 music teachers' opinions, she found that western art music was a clear favourite when it came to their own schemes of work. When the same survey was conducted 10 years later, popular music accounted for almost half of the work covered by teachers, with western art and world music a joint second (Green, 2002). In the 1980's, three-quarters of teachers who completed the survey felt there was no need to justify why western art music was taught, with many stating that it was simply superior to popular music in terms of cultural value (ibid.). By 1998, the responses reflected that teachers had become aware of the parallels that can be

made between popular and western art music (for example, ostinati and riffs in blues and western art music) while only one respondent mentioned this ten years prior (ibid.). My aim was to encourage children to see such musical similarities between, for example, Arthur Rubinstein and Frank Sinatra. Not from an analytical perspective, nor to illustrate that the similarities qualify pop's value, but to demonstrate that there are resources and methods wherein one can engage with western art music whilst exercising identity and personal preference. By 1998, the respondents were overwhelmingly positive regarding the teaching of popular music, with some expressing doubts due to potentially 'intruding' on students' personal listening habits (Green, 2002). Could the disinterest some children experience towards western art music be also embedded in the relationship between teacher and student? Is resistance towards both western art and popular repertoire in the classroom, a young person's battle for autonomy?

What is the role of a music teacher in such a context? Randall Allsup (2011) investigated a series of strategies for teaching popular music to classical musicians in the United States. He noted that students used to the western art idiom were accustomed to a master-apprentice model, and that teachers faced a significant challenge when teaching pop. He illustrated that teachers were often in danger of passing on the same information that they themselves had learned, causing unconscious bias and limiting student freedom. Allsup championed what he describes as the 'classroom garage band', where, just like in Green's model, students learn via aural copying, working with student models, and learning to play together. He suggested that one should teach democratically, acting as a guide and facilitator, acknowledging the expertise students bring into the classroom. By introducing the task, the teacher-facilitator takes an active role in setting up musical challenges, moderating discussions, and posing questions which require theoretical or critical thought. Students are then given the expectation of having a teacher model a technique when they need or ask for it. In my case, I faced a critical issue as a practitioner; presenting children with music which they are unlikely to listen to in their own time. Therefore, to what extent does this mean I should incorporate a master-apprentice model - does the task necessitate it? How much does western art music necessitate a classicised pedagogy?

Chris Philpott (2010) wanted to investigate whether radical change could take place within music education based on developments in the subject across a series of three epochs. Of these, the most relevant for my research was his observation that pupils have long been subject to a 'museum' approach to musics, wherein they are learned in a reified, objective state, and students are made into

curriculum consumers, not curriculum makers (Philpott, 2010). Within this, music was commodified, and the complexity of the western art canon was championed by teachers, thereby perpetuating the curriculum's stratified social relationships between classical, world, and popular music (ibid.). In an essay about this quasi-bourgeois aesthetic, Gary Spruce eloquently expresses this sentiment:

The hegemony of classical western art music is rationalised by evaluating non-art music (pop) on art music's (classical) terms: as an autonomous object, detached from its social and cultural context, valued only in terms of the relationships between its musical materials. An exercise in which non art music can only come off worse. Thus the bourgeois aesthetic is confirmed as intrinsically superior and, by association, so are its consumers and creators.

(Spruce, 1999, p.79)

Philpott (2010) stated that informal pedagogies were in danger of the teachers themselves, noting that those who become teachers have been socialised into a cultural understanding of music which is informed by the western classical aesthetic. He states that this makes it difficult for informal learning to take hold, as most classically-trained teachers will struggle to embrace an informal pedagogy in earnest. Goran Folkestad (2006) points out that it is not always where the music takes place that makes the learning informal or formal, but our orientation in a learning environment at any given time; the intention, the outcome, and what is considered valuable. Folkestad's model (reproduced below), which is informed by a culmination of different conceptions of formal and informal learning as stated by Jorgenson (1997), Green (2002) and Ericsson (2002), implies that the distinction between formal and informal is defined by expectations set by the teacher in terms of both the outcome and how and where the learning process should take place:

1. The situation: Where does learning take place? That is, formal and informal is used as a way of pointing out the physical context in which learning takes place: insight or outside institutional settings, such as schools. For example, 'formally and informally trained musicians' in this respect is taken to mean trained in and out of school.
2. Learning style as a way of describing the character, the nature and quality of the learning process. IN this respect, expressions such as 'formally or informally educated musicians' rather refers to learning to play by written music or ear.
3. Ownership: who 'owns the decisions of the activity; what to do as well as how, where and when? The definition focuses on didactic teaching versus open and self-regulated learning.
4. Internationality: toward what is the mind directed: towards learning how to play a piece or towards playing in general?

(Folkestad, 2006, pp.141-142)

Folkestad (2006) suggested that the informal part of learning is an orientation period to playing and making music (composition, group-work, viewing models, experimentation). The formal moment is an orientation in terms of learning how to play music (mastery, understanding musical elements, and pulse) (ibid.). Therefore, students are always engaged in a dialectic between these two

moments. An example would be a group of students experimenting in a practice room on different instruments, here the learning is informal. One student then asks how a certain triad is played, another student provides a student-model - the learning becomes formal (ibid.). Philpott (2010) emphasised that a crucial feature of the formalised moment here is the un-alienated ownership of the music by the students themselves. For him, this dialectic was one of the defining aspects of what comprises musical tradition (not the master-student model). He went on to note that by reifying and commodifying 'moments' of this dialectic, the process of music education is in danger of undermining the material nature of the learning itself (ibid.). Indeed, Folkestad (2006) stated that it is a misconception that the content of informal musical learning is synonymous with learning music by ear and that formal musical learning means learning from sheet music, since what is learned and how it is learned are interconnected, it is not just the choice of content (such as pop) that becomes an important part of shaping an identity (and also an important part of music teaching as well), but the ways in which music is approached. That is, that the most important issue may not be the content itself, "but the approach to music that the content mediates" (Folkestad, 2006, p.142).

In terms of my research, these perspectives strongly imply that ownership and reinterpretation of the musical material provided must be held paramount. It was made clear, then, that quotation of western art pieces was to be expected, but that the students would be asked to 'own' and take autonomy for the work itself, taking accountability for their learning as both performers and composers. To exemplify this in practice, Folkestad quoted Bob Dylan stating that he never underwent practise in a solitary manner, but that public performance and jamming with other musicians were what developed him as a multi-instrumentalist, "I could never sit in a room and just play all by myself. I needed to play for people and all the time. You can say I practised in public, and my whole life was becoming what I practised" (Folkestad, 2006, p.138).

There are significant findings that suggest the quotation and use of western art motif can provide novel effects of their own. Research on group creativity (Sawyer 1999), or 'empathetic creativity' as suggested by Seddon (2005) and Seddon and Biasutti (2009), suggested that group improvisation in different genres was supported by increased levels of attunement between performers. A study conducted at the Royal Northern College of music examined the impact of western art improvisation in live concert on both performers and listeners (Dolan, Sloboda, Jensen, & Cruts, 2013). The study included getting university music students to improvise on basic cells of western art pieces based on Schenkerian (simple harmonic) reductions. Changes in brain activity by the

performers were measured using electroencephalograms, which were worn mid-performance. The findings indicated that the presence of an improvisatory state of mind in performance results in greater degrees of engaged listening (subjective feedback) and synchrony of brain activity (objective feedback) between performers and listeners. These effects occurred even in cases where there are few or no actually improvised notes played by the performer. It is clear that western art music can have a strong value in creative tasks, but it obviously should not be at the expense of the student's sense of self.

My goal was to transform delineations in order to allow for musical results which do not leave children feeling alienated or lost in music classes. The informal development of classical motifs in the Dolan (2013) study evidently provided students with a novel experience, which, when used informally, showed evidence of neuroscientific effects which were vastly different from playing the music verbatim. In my scheme of work, students engaged in a dualism of formal and informal, and were expected to draw on the expertise of peers and subject teachers. The greatest paradigm the students were expected to overcome was the fundamental loss of choice that they had in the previous musical futures module, where they could play any pop song of their choosing. In this scheme, students were only be able to choose from the 7 pieces provided, the solution to which could only be found in making ambitious and meaningful decisions when recomposing these pieces.

Research Design

The design of the research aimed to investigate how students responded to musical tasks which encouraged an informal approach to learning western art music. Various methods measured whether students' attitudes towards classical music changed after the scheme of work was delivered. The ultimate goal was to ascertain whether we or our students could identify an effective pedagogy for teaching western art music in an informal manner.

Methodology overview

This study employed multi-ethnographic case research with the aim of encouraging positive attitudes to western art music in a year 9 class and potentially providing recommendations for a broader applications. I collected data using conventional case study methods such as questionnaires, informal interviews, participant observations, and audio recording. These allowed for a cross-

examination of the work completed by students from a number of different perspectives. The work was facilitated and assisted by my mentor and me, who served the purpose of promoting a stable learning environment and provided models as appropriate.

Interview-based data provided a qualitative picture of student attitudes towards western art music. Pedagogical data looked at how 7 groups of students in a class of 30 go about completing a heavily scaffolded task. Efficacy based data was garnered via a class-wide survey, which asked students if any of the differentiated materials were useful for accessing western art music. Results-based data looked at student performances and assessment was provided by my placement mentor. This was used to analyse how successfully students had creatively manipulated western art pieces when given the option to recompose their selected piece. It also measured the technical ability of the ensembles. The students, their compositions, and their evaluations helped us understand whether or not differentiated materials actually made students more able to physically handle western art tropes. Combined, this data allowed us to analyse whether or not one can indeed take action to improve the self-efficacy of alienated students.

Sample

My sample was a year 9 class with 30 students in a mixed-gender comprehensive. The school has allowed these students to take a 'trial year' in music before committing to it at GCSE level. There was a wide range of ability in the class, ranging from grade 6 trombonists to accomplished self-taught pianists, to students with behavioural difficulties and no private tuition whatsoever. So far this term students have covered schemes of work centrally focused on arranging popular songs of their choice. Most of this class' school year has been spent looking at the conventions of classical dance and traditional music.

Ethics

An ethical approval form was also submitted to the Faculty of Education prior to the completion of this study. Naturally, no expressly poor teaching strategies were utilised in order to test for a preferable pedagogy. The schema delivered was designed to suit the preferred schemes of work delivered in the spring term. All recordings of data and audio were done so with the consent of both students and the school. In order to protect student identities, all names used in this study are pseudonyms.

Data

Interview-based data

I conducted pre-emptive interviews with 4 students. I opted for interviews in line with Oppenheim's view that interviews allow respondents to be more involved, motivated and fluent than questionnaires (Oppenheim, 1992, cited in Cohen, Manion, & Morrison, 2013, p.412). A lot of the social notions in this research are inherently complex. Thus, the interview was appropriate so that concepts could be clarified by the interviewer prior to responses. The qualitative interviews were comprised of 2 individual students and 2 students interviewed as a pair. I opted for this method in line with the value that Fingerson (2003, cited in Cohen et al., 2013) places on varied interview styles. As my research dealt with social delineations, I thought students may have felt more able to discuss their alienation or love of western art music without the potential judgement of another student. Furthermore, studies suggest that students conceal their actual musical taste or preferences due to peer pressure (Alden, 1998; Bennett, 2000). However, it appeared that my presence negatively affected the individual interviews, as I believe that students had assumptions about my own predispositions. Research shows that both the interviewer's occupation and assumed biases can vastly affect student responses (Seidman, 2013). I should thus note that the individual interviews provided limited insight into attitudes surrounding classical music and but can be found in Appendix 1. In retrospect, the group interviews took pressure off students and allowed them to engage in an unstructured dialogue with a fellow student. Informal interviews worked with a loose structure based on questioning prompts that revolved around the central theoretical perspectives in the literature review. Interviews were kept to a maximum of 15 minutes in a distraction-free room, as suggested by education researchers Cohen et al. (2013). Open-ended questions were predominately used in order to garner responses, as Wright and Powell (2006, cited in Cohen et al., 2013) noted that these questions got more accurate responses than closed questions and took greater account of children's varied linguistic abilities.

Pedagogy-based data

This data was centrally focused on the classroom environment, the core of my study. My pedagogical model is based on Lucy Green's, but providing a more differentiated, more creative aspect. The classical aspect of her musical futures study involved students from the 21 pilot schools

picking a piece of music from a major classical composer. They were exposed to the music and the various layers of the pieces were broken down on the CD, allowing students to direct their listening and aurally copy the music more easily (Green, 2005). She noticed that students attitude changed somewhat, and that they showed signs of enjoying the sonorities of the works whilst still voicing a disposition for pop in their use of negative language to refer to classical (ibid.). When students departed with their group in my study, they were instead equipped with a pack that contained a set of more differentiated resources, in order to gauge which students found most valuable. They included:

- I. Lead sheets with harmonic reductions, highlighting the basic chordal and melodic structure of the piece (x4).
- II. The piece transcribed in guitar tablature form (x1).
- III. A chord fingering guide for pianists and keyboardists (x1).
- IV. A chord fingering guide for guitarists (x1).
- V. Manuscript paper and coloured note paper (x1).
- VI. A bass guitar fretboard harmony chart (x1)
- VII. A CD with audio recordings and video guides of their piece. Additional recordings are also provided, which isolated high and low pitched sounds for directed listening (x1).

This method accounted for what seemed to be a lack of differentiated material in Lucy Green's (2005) original study on informal western art music learning, which solely used standard sheet music or isolated audio. These materials opened up the music to a wider spectrum of musicians than those who either read standard sheet music or learned all of their music by ear, aiming to provide enough resources to accommodate the wide range of ability in the sample.

The pieces utilised on this scheme were as follows. Groups are referred to by composer name:

- I. America/Our Country Tis of Thee by Samuel Francis Smith
- II. The Swan from Carnival of the Animals by Saint-Saens
- III. Romance by Anton Rubinstein
- IV. Minuet in G by J.S Bach
- V. Minuet from Don Giovanni by W.A Mozart
- VI. Largo from the New World by Anton Dvorak
- VII. Cancan by Jacques Offenbach

Assessment and efficacy based data

This results-based data hinged on the assessment and satisfaction of the students at the end of the scheme of work. It also considered how this scheme of work could be assessed in order to measure the effectiveness of informal methods. A mark scheme was created in order to judge the success of each group's work (Appendix 2). My mentor observed the recompositions, provided appraisals of them, and marked their success based on both technical execution and creative reinterpretation of the work. These marks allowed us to see from an experienced practitioner's point of view whether or not students can produce work that is both assessable and creative. An efficacy questionnaire then rounded off this project. The efficacy questionnaire (Appendix 3), asked students which materials made their pieces easier to learn, and if indeed they had helped them to become more enthusiastic and proactive in their approach to western art music.

Limitations

A major limitation of this research was the fact that at least half of the students in the year 9 class did not own their own instruments. Additionally, their negative attitudes may have been perpetuated by a lack of advanced music technology and competition over superior classroom instruments. The research was also limited by its relative brevity (four lessons) when compared to the popular song module in the previous term (16 lessons), meaning that students were used to working at a much slower pace on group projects. The popular song module allowed students to choose their own pieces to cover; however, my research lessons allowed students to choose from a selection of only 7 works due to the weeks of advance preparation needed to create the differentiated materials. Some groups inevitably had to settle for music that they had overtly negative feelings towards. Research on group creativity (Sawyer, 1999), or 'empathetic creativity' Seddon & Biasutti (2009), suggested that group improvisation in different genres was supported by increased levels of attunement between performers. However, even though students chose their own groups, class-wide group work like this inevitably meant that students worked with people they may not have a cordial relationship with, possibly limiting the creative output of certain group members.

In terms of musical development, studies suggest there may be further limitations. Swanwick's work on creativity (1988), suggests that children aged 13-14 may not be yet begin engaging with music in a discursive fashion. Similarly, Sloboda (1985), suggests that their experiences and training will be specific to their enculturation, meaning that students may not be able or willing to

engage fully in the creative process if they have not had numerous opportunities to experience the new pedagogy. This is commonly the case, as most of the class' previous schemes of work employed a formal pedagogy. Students at this age may not successfully be able to apply a sense of identity and "personal expression" to their work (Ross, 1982) until the following school year. In order to address how these developmental differences might have had an effect, I also delivered a series of lessons from this scheme of work to a year 10 GCSE class.

Results and analysis

This section presents and analyses the data in three sub-sections each addressing one of the RQs.

RQ I: How do students respond to musical tasks planned to encourage an informal approach to learning western art music?

The following data centralises on gauging how students *responded* to classical music taught in an informal manner. To some extent, lesson observations represent this also, but only from the perspective of the researcher. Therefore, I could only exemplify and measure student engagement based on inference rather than actual data. A record of said observations can be found in Appendix 4.

Assessment based data and analysis

The assessment of the student compositions was completed by my mentor, an experienced practitioner with many decades of experience as both a classroom and peripatetic teacher. The assessment rubric used can be seen in Appendix 2. Marking was completed a day after the class performance, having heard them live and produced recorded versions. Table 1 presents the assessment marks (out of a possible 10) for creative manipulation and technical execution for each group represented by the composer of their chosen piece.

Assessment criteria	Creative manipulation	Technical execution
Bach	4	7
Dvorak	1	4
Mozart	8	2
Offenbach	1	3
Rubenstein	2	10
Smith	2	9
Saint-Saens	4	8
Whole class	22/70	43/70

Table 1: Experienced practitioner's marking of year 9 recomposition performances

The results show that students scored poorly on the creative aspect of the task. The only group (Mozart) that achieved a high score (scoring 8) in the creative aspect lost marks on the technical execution (scoring 2). Conversely, those that performed a sound technical execution (three groups scoring 7 or more) did so at the expense of creativity (scoring 4 or less). The class on a whole scored higher on the technical aspect of the task, suggesting that they wanted to avoid the risk of presenting a poor performance to their peers by focusing on creating an accomplished verbatim performance. There was evidence of incidental creativity, such as with the Offenbach group, whose work was polymetric (two different time signatures). Upon checking with the students, this was evidently not a conscious compositional decision.

Self-efficacy based results

All 30 students responded to the questionnaire in lesson four. They were asked to comment on both their own self-efficacy (Table 2) and the effectiveness of the resources in the packs provided. A general overview of self-efficacy (Figure 1) showed that 21 students felt they were more successful on the popular song task, as opposed to 9 students who felt they achieved more when recomposing western art music. The modal response (see Table 2) to both group and individual success (22 and 21 respectively) showed that most students deemed their work to have been somewhat successful (4 on the scale) and indeed for both categories of success, 25 out of 30 opted for 'somewhat' or 'very' successful. None of the respondents deemed their group or individual attempts to be very unsuccessful. Table 2 displays each student's self-efficacy at the end of the schema.

	Very unsuccessful	Somewhat successful	Neither successful nor unsuccessful	Somewhat successful	Very successful
Group success responses	0	3	2	22	3
Individual success responses	0	1	4	21	4

Table 2: Student self-efficacy results

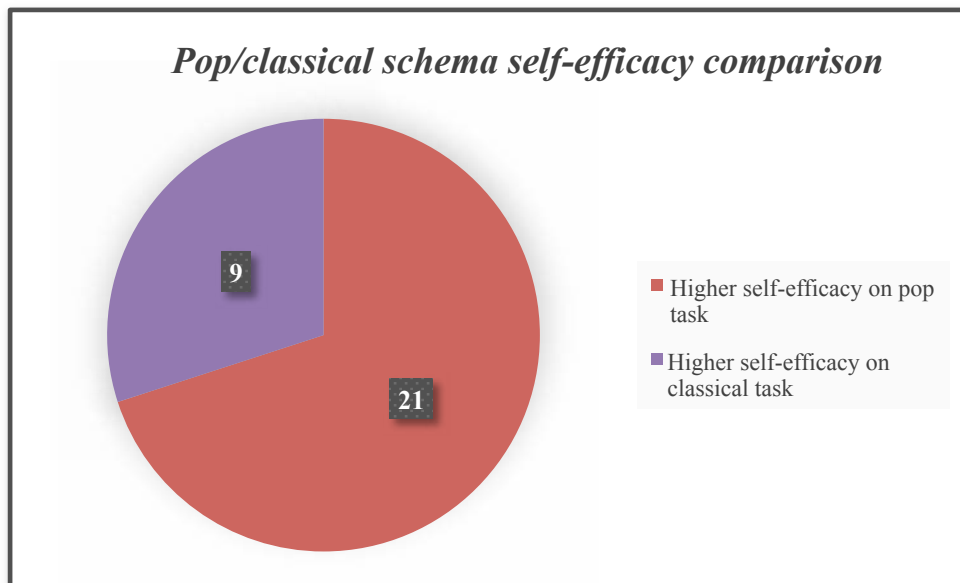


Figure 1: Comparative self-efficacy between schemes of work

RQ II: What, if any, change to students’ attitudes towards the pieces of western art music occurred after the scheme of work?

Interview results

All children’s names used in this section are pseudonyms. Responses to the pre-emptive interviews were mixed. ‘Rachel’ (Offenbach group) claimed that western art music was ‘alright’ but ‘boring’, while Amelie expressed a strong admiration for western art music. Rachel felt that all music was taught too ‘broadly’, without enough choice. For her, differentiation meant that students enthusiastic about a musical genre were unable to play authentic arrangements of pop songs by accomplished songwriters. She claimed that pop was more accessible, as one is not often required to read music. She stated pop was more authentic, as the music relates more closely to the real world.

Even if the idiom was more accessible, Rachel stated that she would not learn more in their spare time, as western art music was “like a job” and had no relationship to her sense of identity or taste. Rachel also associated western art music with the elderly and a lack of autonomy in year 7. She went on to say that western art music is symptomatic of an attempt to conserve the past and an unwillingness to move on, “It just reminds me of old things, old people. People haven’t made it more exciting. Classic[al] music is based on one thing. Always the same instruments.” After the scheme of work had been delivered and having struggled with the work, she reported that both the informal approaches and the creative freedom were not enough to engage her. She stated that her apathy towards western art music likely affected her ability to work well on this task. She felt her group would have produced superior results with a pop song.

‘Amelie’ (Bach group) disagreed with many aspects of Rachel’s comments, claiming that popular music was not formalised in the school, that students are given permission to ‘make it different’. She stated that as long as it was up to them what music they learned and how they played it, then popular music retained the same power it holds in the outside world. She believed that students would be much more engaged if teachers provided lessons on western art music made in recent years, rather than that from earlier periods. She said although she liked the sound of western art music, she had some negative delineations of classical music based on primary and early secondary education, “In my primary school we were made to listen to a classic[al] piece every day, and we also had to play classical music in year 7 and 8. To me it was like being forced.” After the scheme of work, Amelie reported that the schema gave her a ‘new appreciation’ of western art music, stating that she enjoyed the ability to compartmentalise the pieces.

Interviews analysis

The pair interview provided fascinating insights into the perception of western art music in the school environment. It would seem that Rachel, who reported a largely negative experience of classical music, was enculturated into a lack of autonomy related to the genre from a young age. This particular student clearly exercises a strong sense of identity, which she feels was quashed when her musical identity was obsoleted in the classroom. During the process of the scheme of work, I noticed that this respondent, although fully able to read music, had trouble engaging with the piece she was given, going frequently off-task to play songs by Coldplay and The Script. She also visited me outside of lessons for additional advice on practicing her piece, but, she claimed,

solely to avoid an embarrassing performance in the class concert. It would seem the scheme of work created did nothing to assist this student, as she ultimately still lacked the choice to choose a piece for herself. In practice, the informal method of teaching this student allowed her to play snippets of the music itself, but with little enthusiasm or inspiration for creative changes. It would seem that the student's negative delineations deny the potential for any enjoyment of the inherent meanings to take place.

Amelie, however, displayed a great deal of engagement in the task. Her insightful comment into how the curriculum should include modern western art music revealed difficult truths about my placement school. The current state of modern classical music undoubtedly requires expensive and varied music technology and electronic equipment. In order to rework pieces by the likes of Gabriel Prokofiev, Michael Nyman and John Luther Adams, the school would have to undergo a lavish overhaul of its music technology. She worked with her group to create a song out of Bach's Minuet in G, providing chordal accompaniment on piano. She had particular difficulty on fast chord changes and thus simplified the arrangement in order to execute her performance more smoothly. Two members of her group produced lyrics and performed as a duo, whilst a third member played the melody in unison. The group made use of the audio CD as a backing track in order to write lyrics and replicate the character of the piece. This student and her group show a clear ability to modernise and adapt western art motifs, making them popular, thereby satiating her need for an 'applied' pedagogy with regard to western art music. The week of lesson three, Amelie (Bach group) made her first appearance at the school's wind band, opting to play percussion.

RQ III: Can we or our students identify an effective pedagogy for teaching western art music in an informal manner? How can this be utilised in the future?

Resource efficacy data and analysis

In order to ascertain which pedagogies were the most effective for conveying informal classical music, I asked students to mark the efficacy of the scaffolded resources. Table 3 shows how useful each scaffolded resource was in the view of the students, or indeed whether they deemed each material worth using at all. The item students found most useful was the lead sheet with chord symbols. Contrastingly, they felt the audio CD with low and high pass filters was the least useful, despite being the most time-consuming resource to produce. The rejection of audio CD contradicts

methods used by Green (2005) in her study, which encouraged students to learn their pieces aurally. As students were asked to be creative and to recompose their western art piece, it is likely that they saw the audio CD as distracting.

Responses to the manuscript paper were polarised, with little middle-ground. The bar chart shown in figure 2 (the numbers on the horizontal axis representing the number of students selecting each option) best demonstrates this schism. The students that utilised this resource predominately deemed it ‘not at all useful’ (9) or ‘very useful’ (9). This highlighted a divide between students who did and did not need to represent musical ideas on paper. Those who could were typically seen transposing for their own or others’ instruments and almost no students used the manuscript paper for actual composition work. For those students, the task would have been much more challenging without the paper. The negative response to this resource is indicative of an alienated response, where students attempt to work with manuscript paper, but find it too time-consuming and abstract to work with in practice. The 10 students who did not utilise manuscript paper were likely those composing in a visceral, verbal and grouped manner and likely did not need to record their rehearsals or music graphically.

Resource efficacy	Not at all useful	Somewhat useful	Very useful	Not utilised
Lead sheet with chord symbols	1	10	16	3
Guitar tablature	6	4	7	13
Pianist chord fingering guide	4	7	7	12
Guitar chord fingering guide	9	6	1	14
Manuscript and coloured note paper	9	1	9	11
Bass fretboard harmony chart	8	3	4	15
Audio CD with low and high pass filters	12	8	3	7

Table 3: Resource efficacy questionnaire results

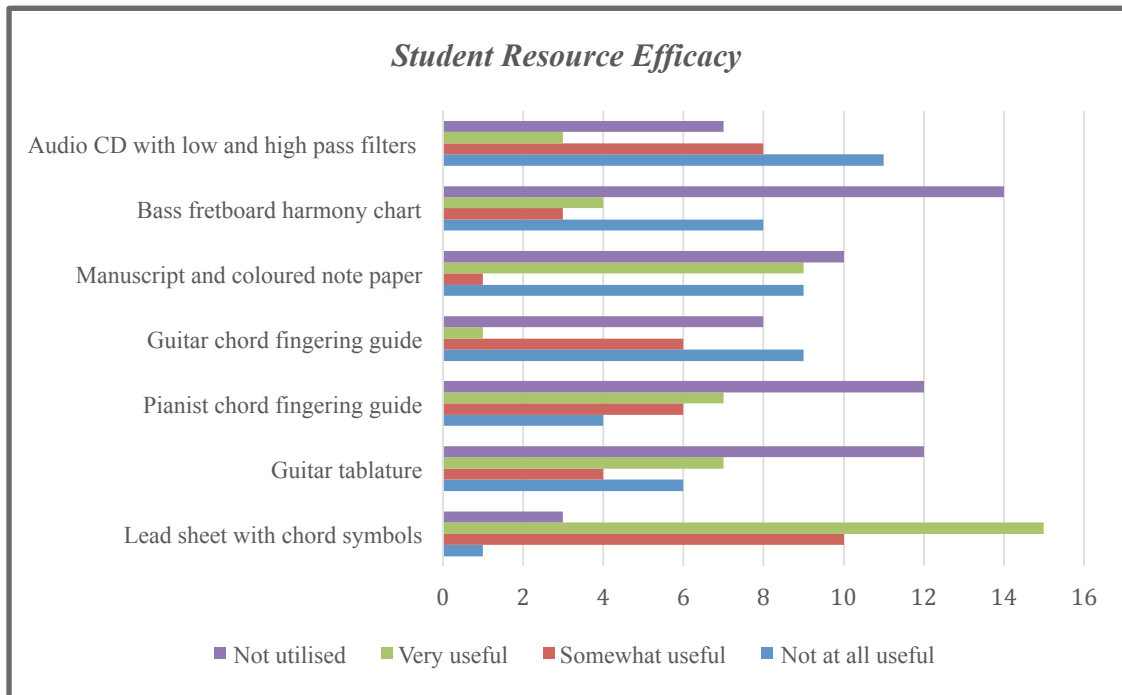


Figure 2: Resource efficacy bar chart

A year 10 class' response to classical recomposition

I delivered the same schema to a year 10 class, the success of whom I used to ascertain which pedagogies would be best utilised with the year 9 class. What was it about the year 10's and their experience of the schema that allowed for a more successful musical outcome?

The year 10 class was comprised of 20 students. Due to their age at this point in the year, most of these students were at a later stage in their creative development than the year 9 class. Swanwick and Philpott (2005) noted that year 9 students aged 13-14 would have had a lesser creative, emotional and self-actualising response to music and would thereby be less likely to display their own sense of autonomy in an interpretation.

The class was broken into 4 different groups. As only 3 lessons were delivered to this class, the same methods of data selection were used. Students had access to the group-packs, but a minority of students used them, as the range of ability in this class was much narrower. Only 2 of the 20 students in the class could not read standard notation and thus made use of chord guides and tablature.

The results included:

- I. A fully notated re-arrangement of *The Swan* by Saint-Saens, with antiphonal lines and interweaving syncopated melodic contours (oboe, clarinet, saxophone, flute).
- II. A jazz rearrangement of Dvorak's *Largo* from *The New World Symphony*, with head sections and corresponding improvised episodes (piano, keyboard, drums, saxophone, cello)
- III. A reinterpretation of Bach's *Minuet in G* for mixed woodwind quartet, with transformed rhythms. New parts written for different registers of the respective instruments (clarinets, saxophone, percussion)
- IV. Offenbach's *Cancan* transposed into the relative minor and played at a significantly slower tempo and dynamic. The group gave it a haunting 'carnival' feel (xylophone, guitar, drums, piano, voice)

The main difference between the two classes was that year 10, perhaps due to their reading skills and ability to process music more quickly, were able to take to the creative element of the task immediately, whereas the year 9 class required technical competence before they were willing to make amendments to the work, by which point, the schema was nearly finished.

The year 10 class, showed engagement throughout and required almost no differentiated material or an inclusive pedagogy. Their attitudes towards classical music were also mixed, with at least half of the class expressing strong preferences for jazz, pop, rock, metal and film music. When asked what they found valuable about the task, they noted that it was a good practical exercise of their theory knowledge (transposing, arranging) and was an opportunity to understand how other students had approached their composition coursework.

Conclusion

Discussion

Classroom observations made it evident that students appreciated and made use of the differentiated resources. In the cases of the students disengaged from the task, however, my interview responses revealed that when an extremely negative delineation to western art music comes from within school it proves difficult to override later on, even with an informal pedagogy.

Peer-teaching in this class did not prove an adequate replacement for the one-on-one master-apprentice teaching model, as students in receipt of such tuition scored higher in assessment, whereas those that were not still showed signs of alienation and reticence. Student attitudes inevitably proved a great challenge throughout, and the class had to be constantly reminded that they could take the music in a direction of their choice. There was little evidence of student attitudes changing. Few groups took creative licence with the task, but many provided performances which I forethought to be beyond their technical ability. The class saw little difference between this heavily differentiated task and a conventional schema centring on classical music. It would seem that although the task is reframed, as long as the original musical cells are ‘classical’, students will still show reticence.

My mentor’s assessments demonstrated that the year 9 students were less likely to spend a wealth of time exploring creative solutions to technical difficulties or aesthetic dissatisfaction and were more invested in polished verbatim renditions, rather than self-differentiating recompositions. If the goal of this research was to get students to play verbatim renditions of classical music, this would have been considered a successful task. A serendipitous result of this schema was that students who had never played classical music got the experience to do so and perhaps the option to avoid the classical idiom made the prospect of learning it as written more attractive. Student self-efficacy results reveal that the class were happy with their work, despite feeling more successful on the popular music task. This demonstrates that a class that would have otherwise become dejected at the prospect of playing classical music could actually reach a personalised, self-defined goal on their instruments. However, I do not believe that an ethically responsible practitioner should frame a task with the purpose of expecting learning outcomes other than the objectives directly presented to the class. Though it does raise one interesting point - if students can prosper in a technical manner and also proclaim belief in their success, then perhaps attitudes alone cannot impede the valuable learning of classical music.

Recommendations

The year 10 class proved much more successful in recomposing. These students, many of whom with equivalent sight-reading and aural ability to the year 9 class already possessed a background in composing numerous pieces in multiple-genres earlier in the year. However, if a classicised pedagogy has not been given earlier, then waiting until students have reached the final stage of

creative maturity, year 10 is likely too late to change student attitudes. Therefore, an express focus on composition and music theory from year 7 upwards could work as a gateway through which students with negative associations towards classical music could impose their autonomy on it. This way, they may develop a positive relationship with classical music by year 9. Advanced digital audio workstations such as Logic and ProTools might also prove effective for providing alienated students access to classical music, as the sonorities can be manipulated and worked with without the inevitable frustration of getting to grips with both a piece of music and the challenges of your instrument.

Student responses suggest that lead sheets were the preferred resource for learning the pieces provided. Other resources proved useful for students as individuals, but got too mixed a response on the class-wide questionnaire to justify encouraging music teachers to produce and print them each time. These resources, which can be drawn up fairly quickly are indeed practicable for a full-time teacher. If the task was completed again, then groups should have access to a music streaming service and a whole book of hundreds of classical lead sheets. On a whole-term scheme of work in such a way, would students bypass negative delineations by identifying interconnectivity amongst an abundance of classical pieces?

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Appendix 1

Individual interviews

The first respondent, 'Sarah', claimed to enjoy western art music, whilst struggling to name specific pieces of such music. In this sense, music was seen as more of an 'artefact' of activity, which was shared when listened to in the car with their parents. This student associated with dance classes, noting that the phrasing of western art music owed itself to a more 'elegant' style of dance. She found that western art music was more accessible and easier to get involved with in the school (which was indeed the case in this school, but not my first professional placement). She also said she experienced positive delineations when regarding popular music, associating it with trips to the opera, noting that western art music felt open to 'anyone'. She felt that the inherent meaning of western art music is inseparable from the delineations, as western art music is associated with different venues and types of activity than that of popular, stating that the two worlds never meet. After the scheme of work, Sarah said her opinions of classical music had stayed the same. She enjoyed the ability to learn a new piece of western art music and adapt it as her group saw fit. For her, the normalisation of the scheme of work to only include western art music created a healthy learning environment, whilst she claimed she felt overwhelmed and confused by the eclectic mix of songs around the department during the popular music task.

My second respondent, 'David' claimed a modest admiration for western art music, stating that on a scale of 1-10, he would rate music a '6'. He noted that he preferred blues, 80's, and experimental punk music, all of which were brought to his attention by a musician in his extended family. He felt that popular music could be taught in school without marring its authenticity, but that students achieved more satisfying results when the teacher stepped out of the room and only helped when needed. He said that he felt western art music was somewhat accessible to him, that he could play simple pieces on piano up to grade 2, but that pop and blues music were genres that he felt were much more 'open' to him. He reminded me that he is a regular attender of the school's college choir, which covers advanced pieces of choral music. He claims he enjoys the challenge of the choir and the live performance opportunities it presents. When asked if he would consider learning more western art music if the genre was more technically accessible to him, he stated that he certainly would. In the retrospective interviews, he stated that his attitude towards western art music was still the same. He said that given the chance to learn from lead sheets and harmonic reductions, he

would likely pursue classical music more. A motivating factor for him was that Dvorak's From the New World symphony created a positive inherent association with Howard Shore's "The Shire" theme from Lord of the Rings.

Following the completion of my literature review, and fully exploring the theoretical perspectives, I was surprised to find that David and Sarah challenged the assumptions which I had entered the research with. During lessons, I was similarly surprised to find that these two students are not those taking a lead role in composing in performing the classic pieces provided to them. This could be for one of two reasons. One, the school extra-curricular environment has created an expectation of western art music as normative, meaning students will respond to teachers positively when speaking about classical music in order to conform to the ethos of the department. Furthermore, this could promote the assumption that to speak positively about western art music is the "correct" answer, and to prefer popular music is radical and offensive to the teacher. Secondly, this could also be seen as a way of garnering higher favour of the subject teacher and thereby be perceived as a more diligent student. Regardless, it is clear that the responses of these two students does not transpose into their work in the classroom. If these students were indeed providing candid responses to the questions provided, then they might well have found the differentiated resources in the provided pack were not effective in improving their access to those particular pieces of western art music.

Appendix 2

Recomposition mark scheme

Classical musical futures mark scheme for group composition and performance

Group: _____

Creative manipulation of a classical piece

0	Students fail to communicate any coherent musical ideas or no musical performance delivered	
1-2	There is little or incidental evidence of attempts to change the musical work provided	
3-5	There is clear evidence of an attempt to change the musical work provided	
6-8	Students have successfully replicated a genre of music different to the extract provided and that is solely evident in the music.	
9-10	The students have made exciting and musically demanding technical changes to the work by adding modulations, improvisations, key changes, and adapting another musical genre.	

Technical execution of a classical piece

0	Students fail to show any sign of musical awareness or no musical performance delivered	
1-2	The performance is not fluid, with numerous interruptions and a lack of direction. There is disparity between members of the group.	
3-5	There is some disparity between members of the groups. Students can, however, perform the piece all the way through, but without regard to tone or dynamics.	
6-8	There is sensitivity to tone and tempo. The student's execute a solid and assured performance.	
9-10	There is sensitivity to dynamics, tone and tempo. The students perform stylishly and confidently, with a strong sense of direction. Phrases are clear and well punctuated.	

Appendix 3

Scheme of work efficacy questionnaire

Classical Musical Futures – End of Scheme Questionnaire

Responses are anonymous, but in order to identify your group please write below which piece you performed:

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On a scale of 1-5, how successful do you think your group was on this project?

Very unsuccessful	Somewhat unsuccessful	Neither successful nor unsuccessful	Somewhat successful	Very successful
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On a scale of 1-5, how successful do you believe you were on this project?

Very unsuccessful	Somewhat unsuccessful	Neither successful nor unsuccessful	Somewhat successful	Very successful
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Do you believe you were more successful on this task, or the popular song task?

More successful on popular song task	More successful on classical piece task
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Finally, please circle the resources you used according to their usefulness. If you did not use a certain resource, then please leave your response blank.

Treble clef lead sheets with chords:

Not at all useful	Somewhat useful	Very useful
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Piece in guitar tablature:

Not at all useful	Somewhat useful	Very useful
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Chord fingering guide for pianists:

Not at all useful	Somewhat useful	Very useful
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Chord fingering guide for guitarists:

Not at all useful	Somewhat useful	Very useful
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Manuscript paper and coloured note paper:

Not at all useful	Somewhat useful	Very useful
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Bass guitar fretboard harmony chart:

Not at all useful	Somewhat useful	Very useful
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Audio CD of your piece with low and high pass filters:

Not at all useful	Somewhat useful	Very useful
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Appendix 4

Lesson observations

Observation-based data was garnered from lesson observations and evaluations completed during and after each of these 4 lessons. Here, they are displayed as vignettes in the present tense. They measured how my class responded to the task provided and took note of anecdotal evidence of alienation or high self-efficacy in response to western art music.

Lesson one – Individual interviews took place in this lesson

The task is introduced by the subject teacher, and students are advised to do something creative with the music that suits their tastes. An example is given of the setting of the melody of Rubinstein's Romance into the Frank Sinatra song "If you are but a Dream". Students pick their song from the music given they include:

- I. America/Our Country 'Tis of Thee by Samuel Francis Smith
- II. The Swan from Carnival of the Animals by Saint-Saens
- III. Romance by Anton Rubinstein
- IV. Minuet in G by J.S Bach
- V. Minuet from Don Giovanni by W.A Mozart
- VI. Largo from the New World by Anton Dvorak
- VII. Cancan by Jacques Offenbach

Offenbach's Cancan proves an unpopular choice and is chosen last by a group consisting of respondent 3 of my interviews, who described negative delineations in response to western art music. Students take their packs to their designated area and explore the music given. Some groups are keen to listen to the audio CD in order to understand the nature of the piece. Despite reminders that the pieces can be played abridged and heavily changed, most groups attempt a verbatim performance of the pieces provided. The Offenbach group have serious trouble staying on task and make little progress this lesson. A bassist in the Mozart group who achieved very little in the musical futures scheme of work appears engaged and learns an unexpected portion of the piece this lesson. At this point, it seems many students have difficulty with the longer harmonic periods in the pieces. In other words, students were able to handle 4 repeated chords per section in the previous

musical futures scheme of work but have trouble when a period consists of more than 4 chords or a few chords with a variety of rhythms across a series of bars. Students return their packs at the end of the lesson. The Rubinstein, Saint-Saens, Dvorak and J.S Bach packs show that many lead sheets and chord dictionaries have been taken home by students, showing evidence of non-curricular engagement.

Lesson two – Pair interview took place during this lesson

The groups are registered and then reminded about the level of autonomy that they can exercise with this task. The Saint-Saens, Rubinstein and the Bach group listen to their audio CD's in order to understand the character of their original pieces. Serious resistance to the task is met by the Cancan group, who are frequently off-task and respond poorly to teacher assistance. There is also little evidence of making use of the resources provided. The other groups show sign of progress, but there is still little evidence of an attempt to manipulate or improvise around the music provided. Most groups still attempt verbatim reproductions of the music as it is seen on the lead sheet. Advice is given to each group on how pieces may be manipulated into other genres and how tempo and key changes can transform the piece by the subject teacher. By this point, most groups are using all the differentiated resources, such as fretboard harmony maps, tabs, and chord dictionaries. Very few groups, apart from those with transposing instruments, are using the manuscript paper provided. At this point, all groups apart from the Offenbach group have taken at least one lead sheet and a respective chord dictionary for either guitar or piano away from the lesson. By the end of this lesson, I have seen no completed performances.

Lesson three

Members of the Offenbach group request my attention the day before lesson three to get further advice on how to creatively manipulate the music provided. They are given a jazz progression which fits the piece provided and they attempt to learn it. In the lesson there is an attempt to add this progression to the music. By lesson three there is evidence of extra-curricular practice, and most students understand their role with their group. There is evidence of the groups becoming more cohesive and they can play their pieces all the way through. The Saint-Saens group have made a great deal of creative changes to their piece, using the theme as the basis for a series of variations on each repeat. The Bach group have written their own lyrics to the melody of the piece, which can be sung whilst the rest of the group provided harmonic and melodic backing. The Smith,

Rubinstein, Mozart and Dvorak groups can play their most or parts of their pieces together, but have not made creative changes to the original pieces. These are groups that responded positively to additional guidance and modelling from the teacher. Despite encouragement from the teacher to popularise the work, they have seemingly opted for exact copies of the original motifs and harmonies. At the end of this lesson, students are advised that the subsequent lesson would involve a class concert. At this point, students make more use of their packs outside of lessons, and there is evidence of rehearsal around the department in the days leading up to the final lesson.

Lesson four

Before the session three groups privately request not to take part in the class performance due to anxiety regarding their work. I decide to grant their request and agree to privately record them instead. At the start of the lesson, students are given time to warm up for the class performance. This time is also used to come around and see the groups who requested to be privately recorded. The Offenbach group perform a disparate rendition of the Cancan with flute, piano and percussion. Students in this group play with little awareness of each other and an unintentional polymeter of $\frac{3}{4}$ against cut common time. The Bach group have produced an interpretation of the minuet in G with song lyrics and otherwise verbatim musical material played on the piano. Those working with the Mozart (drums, violin, saxophone, and guitar, bass) play an avant-garde, grungy reinterpretation of the original, with a heavily backbeat and simultaneous themes. After these groups were recorded using a handheld recording device, the students are called back for the class concert. The Saint-Saens group (violin, keyboard, and flute) perform first, producing variations on repeats on the main theme of The Swan with numerous rhythmic and harmonic changes. The Smith group (timpani, percussive, guitar, piano, and trombone) play an almost verbatim rendition of the original piece, with some impromptu percussive changes. The Rubinstein group (flute, piano, bass, and trumpet) also perform a similar rendition to the piece provided on the audio CD, but with a rhythmic ostinato in the bassline. Finally, the Dvorak group (piano, guitar, x2 keyboards) perform a hesitant copy of the music as it is written on the lead sheet. During performances, my mentor has marked each of these performances based on both creative and technical execution. Students evidently enjoy the more technically successful of these performances, while contrastingly showing signs of anxiety and low-morale when having to perform in their own groups.

