TEACHING BOYS MUSIC IN THE FIRST YEAR OF SECONDARY SCHOOL: discerning and improving attitudes of young male students to singing and learning in classroom music.

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This work has not previously been submitted for a degree or diploma in any university. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made in the thesis itself.

Ethical clearance was granted and that the research was conducted in accordance with the approved protocol

Signed:

Anthony Young

Dated: 18 December 2016

I take this opportunity to offer heartfelt thanks to my supervisors, Professor Scott Harrison and Professor Greer Johnson, my confirmation examiner, Professor Graham Welch, my students and graduates, my colleagues, Fr. Peter Quin, Miriam Townsley, my family and my mother Gail, for advice, guidance, help and support in this study.

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ABSTRACT

Teenage boys in the first year of secondary school were interviewed about their Kodaly influenced, voice based classroom music course with a view to improving the subject offering in terms of educational efficacy and popularity at the site of the research. Discourse analysis of the interview transcripts revealed that the singing aspect of the course was not as unpopular with the students as some research predicted. Indeed, the boys enjoyed singing and playing instruments. They enjoyed the cognitive challenge of rigorous music education. The discourse analysis revealed that identity creation and friendship building in the first year of secondary schooling was more important to the students than the researcher had expected. Students enjoyed learning music by making music and advocated for more opportunities for paired and small group music making to have more opportunities to make friends, to learn about each other and to negotiate and construct their identities. The course was developed in line with the findings of the initial interviews in an action research framework. The study found that asking students about their learning and interrogating thoroughly what they say can assist in matching pedagogy to student needs. It found that practitioners should adopt a site and child specific, rather than a *one size fits all* approach when applying pedagogical practices.

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CHAPTER 1: POSITIONING THE RESEARCHER AND THE RESEARCH.

This project seeks to investigate the attitudes values and beliefs of students undertaking their first year of music at St Sebastians High School. The school is a middle-class boys school in Brisbane, Queensland. The school name is fictitious and was chosen to reflect that the school is Catholic, *order owned* (conducted by Edmund Rice Education; commonly known as the Christian Brothers), and strongly focused on sport. St Sebastian is the patron saint of sports. Pseudonyms have been used throughout this document for ethical reasons.

Chapter one begins by describing the site of the research and outlining the background and beliefs of the researcher. As the project is largely qualitative, the researcher's background, attitudes and beliefs are foregrounded in the interests of assisting the reader to draw trustworthy conclusions from the material. The research questions, which the project seeks to answer, are then set out. This is followed by a discussion of the historical and social context of the project.

Research from other influential educational contexts, namely the United States and the United Kingdom, is canvassed before the situation in Queensland is set out in detail. Recent pedagogical developments in the field are discussed in relation to their specific impact on syllabuses in Queensland. This discussion is followed by an explanation of the development of the music course at Saint Sebastians school. The chapter concludes by outlining research into boys' education and male changing voice and by explaining how this research has impacted upon the planning and implementation of individual music lessons.

The Site of the Research

St Sebastians school opened as a school for boys, run by the Christian Brothers in 1915. Except for some years during World War II, the college has been on the same site throughout its history. The college has a long sporting tradition and has separate sporting fields for weekend sport and all sports are strongly supported and resourced. For example, during the rugby union and football season, the school charters trains every Tuesday and Thursday afternoon to take hundreds of students to training at the school sports grounds, which are in a different suburb. To facilitate this, school finishes early on these days. Students can be involved in school sport almost every day of the school year. As well, there is a college camp site for challenging outdoor activities. While the college opened with 250 boys, it now educates 1800 and offers academic courses in mathematics, sciences, arts, fine arts, performing arts and trades. The college has a very broad enrolment policy in accordance with the teachings of the founder of the Christian Brothers, Edmund Rice. As a result, the population of the school is varied in terms of ethnicity. Enrolment of Roman and Orthodox Catholics is preferentially treated, but these Catholics may well be refugees from

different strife torn countries or recent immigrants from a very broad range of nations. Recently, there has been a significant increase in the number of students from Africa. The suburbs surrounding the site of the research used to be home to many families of Greek background and this is reflected in the ethnic makeup of the school population. As well, there is a sizeable number of students of Asian extraction. Over the last fifty years, the financial resources of student parents have generally increased, but the school continues to strive, through fee relief and subsidies from the Old Boys Association, to ensure that the school is open to all. This means that the students arrive at the school with very different musical backgrounds. If they have attended state-run primary schools, they are likely to have received specialist lessons in a Kodaly oriented curriculum as well as free instrumental lessons, but if the students come from other schools, the musical instruction varies dramatically.

The college has an extra-curricular music tradition, and staged a music and gymnastics concert in its first year of operation. In the 1930s, the college choir was well regarded and broadcast on local radio. In the 1960s, St Sebastians was known for its bugle band and by the 1970s, the college had a developing curricular and co-curricular music offering. The curricular program was strengthened by pedagogical input from an early practitioner in Kodaly methodology during the 1980s. By the time of the project, the college had 600 students involved in weekly music making in seven choirs, our concert bands, three big bands, two classical guitar orchestras, three string orchestras and one full orchestra. St Sebastians also had compulsory classroom music from years 5 to 7 with junior elective music in years 8 to 10. Senior music and senior music

extension were offered in years 11 and 12 and administered by the state education authority. A surprising number of graduates of St Sebastians follow careers in music in all styles and genres, ranging from one student who topped the popular music charts to another who is now the conductor of the Irish Army Band. Three graduates are now part of the music staff of the school and a number are music teachers in other places.

The school music department has a full-time teaching staff of seven who teach both instrumental and classroom music together with another fifteen-sessional instrumental and vocal instructors. The staffing of the department is quite stable with three of the full-time teachers having been at the college for almost twenty years. This stability, coupled with the fact that several of the younger staff are alumni of the college, results in a unified and integrated approach to pedagogy.

While the school implements full school singing for masses and assemblies, less than ten percent of the students and staff regularly attend Sunday mass.

Accordingly, it cannot be assumed that families share a repertoire of religious music, or that they participate in religious music on a regular basis.

Positioning the Researcher.

The current school program reflects the pedagogical standpoint of the teacher in charge, so it is important for readers to approach this document with an awareness of the teacher's attitudes, values and beliefs. Moreover, it could be posited that any effective communication requires the mutual construction of meaning by the parties so enhanced knowledge of the author will always assist

in constructing shared understandings about how and why the research was necessary now, significant and innovative.

It is also important for the teacher-researcher to continually reflect on background and practice with a view to improving teaching and student outcomes. Baker and King remind us that "reflective practice is an important disposition for educators and professional learning communities that focus on student learning" (Baker & King, 2013, p. 36). Bartleet and Ellis support this approach when they describe "a wave of self-reflexivity" ... "sweeping across the music profession". "In music learning and instruction, teachers are reflecting on themselves as learners and critiquing the values and relationships they embody in the classroom with their students and subject matter" (Bartleet, 2009, p. 7). The research project involves extensive analysis of interviews by the researcher in which the researcher was a participant. As such, *values* and *relationships* are strongly interrogated in the research material and a clear appreciation of the position of the researcher will assist in developing a true interpretation of the conclusions. Accordingly, the background and beliefs of the researcher are expressed in the first person, follow.

Researcher background and position

I grew up in a coastal country town (population 7000) in the Australian State of New South Wales during the 1970s, where I attended a Catholic primary school run by the Presentation Sisters. The school music education program consisted of private piano lessons with the *music nun* and class singing for an hour a week with the same

nun. Convents in that era provided music education in many country towns and the music nun, teaching piano, was often a key source of income for the convent (Henderson, 2015). Repertoire in the class lessons consisted of old popular tunes such as *Marguerite Tread the Grapes With Me* (Herbert & Ellis, 2011) and sacred music, some of which was composed by the nuns. There was no attempt to link with current popular musical culture. apart from other occasions without the music nun when the class would listen to and join in singing with the Australian Broadcasting Commission (ABC) — now the Australian Broadcasting Corporation - radio show *Let's Join In* and *Let's Have Music* (Australian Broadcasting Company, 2015). Singing with the radio occurred in regular classrooms conducted by the general teacher rather than with the music nun, in the music room. In retrospect, I suspect that there was a clear aim on the part of the nuns to impart the musical culture of our elders and that culture was definitely Catholic.

In addition, there was school Mass every Friday where the whole school sang. The school was effectively on show each Friday, as many members of the community attended these masses. The Catholic men would come to mass before a *counter lunch* at the local hotel. Each year the school population would be transformed into a huge choir as part of the performance of the Christmas pageant. Boys always sang the descants to the Christmas carols because the nuns told us that boys were the best singers. I suspect it was because we were outnumbered and therefore the overall choral balance was better.

I studied classical piano and undertook piano and musicianship examinations through the Australian Music Examinations Board (AMEB), under the tutelage of the nuns. Exams were held in the parlour of the convent where the best of many pianos were housed. I was taught to play the Hammond organ for Mass along with several peers, and sang with a respectable treble voice in the church choir and at school. I was also taught by the nuns to improvise to chords so that I could play the modern hymns.

Despite class music having little to do with popular culture, private piano students were made to enter the popular piano sections in the competitions and eisteddfodau. Admittedly, this included popular music, but sometimes dating from the 1940s, perhaps harking back to Ma Belle Marguerite.

The nuns, being somewhat perceptive, told us that there wasn't much money in classical music and encouraged us to play popular tunes. I was later very grateful for this fortuitous advice as it formed the basis for years of work as a cocktail pianist.

We were also entered in *own composition* sections and composed songs, which we sang at the competitions while accompanying ourselves at the piano. I recall being *imprisoned* in the piano room and told not to come out until I had written a song, which I dutifully did. For me, the composing was less traumatic than singing in the competition with a broken voice. It is interesting that when we composed, we wrote songs at the piano, a procedure that bore no resemblance to the silent composition exercises we completed for AMEB theory and musicianship exams. These activities

consisted of word setting to rhythm, melody writing, two-part melody writing and four-part choral harmonisation, all undertaken in complete silence during lengthy external exams in an austere school hall.

The piano competitions also included sight-reading tests. I was a dreadful sight-reader and studiously encouraged the nuns to play the pieces for me so I could understand them aurally. I would try to memorize the AMEB sample sight-reading tests in the hope that one of the samples would be included in the exam. We also had a memorisation section in one competition, which required the candidate to play *God Save the Queen, Happy Birthday to You* and *Auld Lang Syne*. I was much better at memorisation. One of the nuns advised me to turn weaknesses my strengths - a bit like *water into wine* - and I worked hard at improving my sight-reading once I became a choral conductor.

The local church was in the grip of the post Vatican II revolution and church repertoire featured traditional hymns together with the new folk style repertoire, accompanied by large numbers of guitars played by younger nuns and their students. When traveling up a narrow winding road to an excursion, I vividly remember one of the nuns standing, swaying with her guitar at the front of the bus while we all sang *Kum Ba Ya* and *Joy is Like the Rain* under her rollicking leadership. Clearly, any concern for her safety was greatly outweighed by her energetic urging to keep us singing. The same nun was the first we saw remove her veil to reveal bright red, wiry hair. For a while we thought that all nuns concealed a *red afro* beneath their veils. Unusually for the Catholic church, our congregation sang with gusto and

was encouraged to sing by one of the more formidable nuns (a retired Mother General) marching up and down the aisles with an angelic smile that brooked no disagreement.

Singing was not considered at all unusual and was simply something that everyone often did and this approach was mirrored in my family. My mother had been taught piano and singing by Josephite nuns and then at the Sydney Conservatorium and she had enjoyed several professional singing engagements on stage and in the early days of television with the ABC before meeting my father and moving to the country. She helped with the church choir and musically directed local amateur productions. My grandparents were all enthusiastic singers and taught their grandchildren favourite old songs such as *Daisy* and *Silvery Moon*. My surviving grandmother has dementia but can still sing the old songs and harmonise, that is improvise a harmony on the spot. One great grandfather played the harmonium in church and on the other side of the family provided a complete, self-taught dance band. The dance band members would import 78 rpm records and transcribe their parts from the recordings.

I attended the local State high school until the end of Year 10 and received, what I suspect to have been, a good classroom music education for that time. Year7 (the first year of secondary school in New South Wales) consisted of community singing for a period each week. The repertoire was now, popular music. We sang songs such as *Grease* and *The Pina Colada* song. Again, there was never any suggestion that students would not sing. In Years 9 and 10. I remember learning four-part harmony,

composition and arranging, which reinforced what I was learning in private lessons. The school had a strong musical culture with a concert band where I played lower brass parts on a very early model Korg synthesizer, a big band and choral group comprising girls and boys. In Year 10, large numbers of us performed in a musical written by a colleague of one of our teachers.

My voice by this time was changing, that is *breaking* and I was told not to sing until it *settled*. The *resting the voice* approach was the only theory known in our town at the time. I remember my grief at the loss of my treble voice; it had been replaced by a gruff instrument that sounded much better for debating but seemed impossible to control for singing. I was relieved to be able to play the piano in the band for the musical show, now that I could not sing. I also played; musically accompanied my mother in competitions and my sisters and other singers in vocal solos. If I could not sing anymore, at least I was a useful accompanist. Perhaps my love of accompanying stems from this part of my life. During these years I also developed the ability to *lead* a congregation from my organ playing. I was assisted in this by my mother and the nuns. Again, perhaps my desire for others to sing arose from my own inability.

My father's employer required him to move the family north and after I completed Year 10 and sent to a boys boarding school for Years 11 and 12. The school, run by Marist priests, was filled with music, but had very little organised musical training. AMEB piano and musicianship lessons were a ten-minute bicycle ride from the college to the convent next to the cathedral. The convent boasted nuns teaching piano in several music rooms to hundreds of students.

Despite there being very little formal training, the school had a marching band, a 50-voice choir and some rock bands. The whole school sang every morning and evening, except on Saturdays. There was full school singing practise every Wednesday and Friday evening and choir practise on Tuesday evenings. A priest, who was bursar of the college, managed the choir; ran the hymn practise and music for masses, prayers and benediction and directed musical activities generally. Although very enthusiastic, our priestly manager was not highly qualified. One of my strong formative memories was the sound of the chapel resonating with the collective voices of the student body. The rector of the college led the singing at morning assembly. Accordingly, boarding school was yet another formative environment where singing was considered completely normal and strongly fostered.

In some ways, the school unconsciously embodied the *sing through the change* methodology of dealing with the male changing voice. Everyone was expected to sing. Whenever Years 8 and 9 practised in the chapel, they sounded rather rough, but this was accepted as normal. By Year 10, voices had naturally mellowed for the boys to contribute to community singing. Year 7 students sang as unchanged trebles. Having not sung myself throughout Years 8 to 10, I was vocally lost. I again found a musical role by joining the other student organist in the incredibly busy job of playing for these many musical events.

My first conducting experience was also at school. When our conductor, a priest, assisted at communion, I would conduct the choir while the other student organist

played. I am certain that the choir only needed someone standing in front to function, the actual conducting was probably not very effective as neither conductor nor singers knew anything about conducting technique. However, I have enormous respect for that, not very trained priest, conductor for as well as his demanding bursar role of running the finances of a small country boarding school, he had a passionate desire for the boys to sing and did not let any lack of musical training hamper his efforts.

On graduating from school, I attended a boarding college on the Catholic university campus, studying for an arts degree in English literature together with a law degree. I played piano in restaurants and took private piano lessons from a lecturer at the university. My college was, perhaps typical of any university college in Australia during the 1980s, in that the copious consumption of alcohol was the prime activity followed by sport and cultural activities; academic pursuits came a poor last in the race for student attention. I played a small, electronic organ in the chapel at Mass, which surprisingly was attended by almost all the students. There was no piano in the college so I practised on an old pianola in the neighboring college laundry.

By my third year at the college, I was secretary of the students club and formed a male choir, which I conducted for nine years. At the height of its popularity, membership was one in three of the college students. At this time, my singing or conducting knowledge was minimal, apart from what I had gained from my family and through experience but again, the desire to have people sing seemed to suffice.

During this time, my restaurant employer encouraged me to sing as well as play the piano so I started singing to keep my job. I also discovered that my singing range was minimal and had very little control over my voice, resulting my singing repertoire being dramatically transposed to fit my range.

I continued playing in church, in restaurants and conducting the college choir; completed my legal studies and undertook two years as an articled clerk to enable me to be to become a solicitor. Articled clerks at this time were poorly paid, being so low that piano playing remained an essential part of my life, being core to my financial stability. By this stage I was playing regularly at a restaurant; filling in for cocktail pianists at city hotels, and playing organ at my parish church and the cathedral.

In my second year as an articled clerk, I realised that law was not my ideal career choice. I was working largely in debt collection during a recession and accordingly spent, what seemed a lot of my working day, bankrupting people; organising the repossession of their cars, and closing businesses. My love of music, particularly conducting, continued and it was at this point my life changed for the better. I asked my private piano teacher if he thought I might be suited to music teaching. He was effusively enthusiastic and encouraged me to follow the musical teaching path. With hindsight I now realise my teacher knew nothing about classroom teaching but his advice and confidence was, at the time, pivotal in my career choice.

Completing my articled clerkship, I embarked on a postgraduate Diploma in Education. Ironically, I attended the supreme court for admittance as a solicitor on the fourth day of my first primary school practicum. Using my arts degree, I trained as a secondary English and music teacher. It is perhaps a little disturbing that I was accepted into music teaching at the university simply having work experience and a good academic record in other subjects. Holding an undergraduate degree in music was not considered necessary. It soon became evident that my background was quite adequate, because the university music teacher was, at best, perfunctory. By contrast, there was valuable material taught for aspiring English teachers and I suspect that the input I received in reading, writing, speaking and listening as a trainee English teacher has influenced my approach to music as a subject.

In my first secondary school practicum, I was soon sent to music camp to manage the choir and on my return played for one of the acts of the school musical. My practicum was successful in that I was offered work at the school; a large coeducational state high school with a substantial music program for its time. I was privileged to work at that school for a further six years.

My beginning teaching career was as an English teacher with a couple of music classes, but as the years progressed the number of music classes increased. The prevailing classroom music teaching methodology then was quite compartmentalised. In four periods a week, elective students would generally undertake subjects as one of content and theory, one of aural one of composition and one of practical or *prac*. Students were certainly occupied and enjoyed the prac

lessons. A constant catch-cry was "can we do prac today?" This was how I was taught by my practicum-supervising teacher and, as the university instruction had been very sketchy at best, I adopted the methodology prevailing in the school.

With the dedicated support and assistance of the other music staff and the school, I expanded the already existing choral program. When I started at the school, it had a show choir. By the time I left the school I managed a full choir of 70, a chamber choir of 24 and a female choir of about 20. The chamber choir was a high standard, singing pieces ranging from Palestrina to popular music. I joined the Queensland branch of the Australian National Choral Association and undertook an adult education course in conducting at the Queensland Conservatorium mentored by Dr.

John Nickson, who was trained by Rodney Eichenberger.

After gaining teaching experience in my first school, I was concerned that the students who did well in my classes were those in the strong instrumental program. This program had two concert bands, a stage band and a string orchestra with group lessons in woodwind, brass, percussion and strings, funded by the state government. Of course, one would expect that students who were receiving an additional lesson each week would be stronger than those who were not, but those in the choral program did not show the musical skills of the instrumental program despite the offering of voice lessons (paid, not state funded) in the school.

This suggested a basic weakness in my teaching. While students were involved in comprehensive classroom music related activities, they were not developing musical skills and the learning experiences did not appear to be transforming the students to

being more *musical*. They might have learnt, for example, how many children Bach sired or the cultural context of the punk band, *The Ramones*, but they could not sing any Bach or even play the chords of *Blitzkrieg Bop* by *The Ramones*. They might recognise Bach or *The Ramones*, but unless they had training outside the classroom, they could not perform or demonstrate an internalised appreciation of the music. Those prac lessons were not enough to enable them to play well and those aural lessons would not enable them to extract a chord chart from an unheard song. I had too many learning experiences that were *about* music and not enough were *in* music. I began to question the validity of one of our core textbooks; *Kamien*; *Music*; *An Appreciation*. In maths, students improved at maths by practice. They did not learn maths by reading *Maths*; *An Appreciation*.

While studying education at university, I observed a demonstration of the Kodaly method of teaching and realised that this might offer some of the skills I believed I lacked. At the same time, I met the primary teachers of the local feeder schools at a choral conducting workshop. They used a Kodaly approach and I was astonished at what they were teaching the students who, on their arrival in my secondary school music class, claimed to know nothing.

From this encounter with the primary teachers, I attended once weekly lessons in musicianship and music teaching methodology; held at a private girls' school. I met several other secondary teachers in my class, who shared similar teaching experiences and had joined the lessons to learn another teaching approach.

Together we learned moveable *doh sol fa*, time names and struggled to master

Curwen hand signs; these tools of the so-called Kodaly method, which in fact have been used internationally for over 100 years in many countries and cultures. Our personal musicianship flourished and there was an immediate improvement in our own ability to take ensembles.

Until this time my sight-reading skills were dire. Despite extensive classical music training and honours results in AMEB tests, I remained largely an aural musician. My slow reading was a constant frustration for me in my choral conducting. I was slow in learning new pieces and could not sight conduct at all. Accompanying at the piano at sight was truly frightening. I voluntarily played for sectionals for the Queensland Youth Choir for a year and later, during my articled clerkship, for the cathedral treble rehearsals to improve my functional music literacy. I was unable to read rhythm satisfactorily until I was taught French time names.

The only Kodaly methodology training available at the time was for the primary school. This was valuable in providing effective and straightforward ways for students to master basic musical skills. It also this improved my classroom teaching immediately. However, I could not use the primary repertoire of songs such as *Bounce High* and *Snail Snail* with secondary students. Also, the methodology did not address some issues such as harmony and the higher levels of composition required by the then current senior music syllabus.

My secondary teaching expertise was improving. When students arrived in Year 8, claiming they knew nothing, I countered by telling them that I knew their primary

teachers. Suddenly these *know nothing* students could sing in tune and demonstrate the *doh* pentatonic scale in *sol fa* with hand signs. This was an important lesson to me as a teacher. Until I had met the primary teachers, my students had lowered their demonstration of their ability to meet, what they thought were, my expectations. Once those expectations were substantially raised, the students demonstrated considerably superior skills.

I attended an intensive two-week summer school run by the Kodaly society and enjoyed camaraderie with several other teachers, who believed that the development of musicianship was the key to student success. Because of this experience, I enrolled in a Post Graduate Certificate in Choral Conducting and Aural Musicianship with a Kodaly emphasis, which developed into a master's degree.

In methodological terms my teaching became an amalgam of my earlier compartmentalised work with the addition of *solfege* (time names had always been used in the school for some reason) as a meta language for pitch. By this stage I was learning, with the other secondary teachers, a methodology for teaching harmony in our after-school musicianship lessons and I simply mirrored these lessons with the higher-level students. Later the musicianship taught in the master's program, in relation to harmony, was a revelation, but its application for my own students was not automatically evident.

Canons became part of every lesson as they simultaneously developed intonation, literacy, rhythmic skill part work and harmonic sensitivity. What always surprised

me was that there was rarely any resistance to singing and to canon singing; students simply assumed it was a subject of the music program.

My hope at the time was that by developing the aural perception of the students the other musical skills of performance, composition and analysis would look after themselves. To an extent the outcomes for non- instrumental students did improve. At least the lessons contained much more music making, thereby improving performance in all areas. The aural development seemed to improve the compositional and analysis skills, but I remained unsatisfied with the comprehensiveness of my approach.

At this time, I was encouraged to apply for a job at an inner city Catholic boys school. I initially ignored the offer, but when I received another request to apply for the job I seriously considered it. My workload at the State high school was very draining, conducting two choirs and accompanying a third. This was in addition to a full teaching load and coordinating the instrumental music program. It was difficult to keep my lesson planning up to date and to do justice to my Masters studies, even though I only took one subject each semester.

I accepted the job at the Catholic boys school and am still in the same position after 18 years. I was unfortunately ill informed about the program that I inherited. The school had only a Year 5-7 choir, one concert band, one big band, together with a small strings and guitar program. The State senior music course was not offered and

I was given one class of six, Year 9 elective music students. My previous school had had two classes of 30, Year 9 students.

I was in the final year of my master's degree when I was given the university choir to conduct for my practicum. I set about re-invigorating the classroom music program at the school and building a choral program. I was fortunate to have excellent cooperative colleagues and we worked together in strongly developing the band, guitar and strings programs.

The school now has a respectable music program for a middle class catholic boys school in Queensland; with 450 students involved in six choirs, six bands, three big bands, two guitar orchestras and several string groups, including an orchestra. The school supports popular music and boasts a weeklong popular music festival run by the students, with daily performances at morning tea and lunch. Community singing is strong and the school is well known for singing with enthusiasm at school assemblies, liturgies and on the sporting field. We hold an old boys and community music season in the first term of each year, with parents, old boys, staff and members of the community coming together to arrange and present a concert to raise funds for charity.

The great advantage for me has been that my choral rehearsals are included as part of my teaching load and the Director of Music runs the instrumental program. This has enabled me to progressively concentrate on the development of the classroom music curriculum, which is now substantial and enjoys excellent results and

participation both in senior music and music extension. Graduates of the school music program can be found in conservatories, professional orchestras, jazz and popular music courses, sound engineering courses, popular entertainers - locally and internationally - recording artists, managers and promoters, film and choral music composers, playing in community ensembles across a wide range of musical pursuits and musical styles.

After completing my master's degree, I undertook three summer schools in teaching methodology. By this stage there was a substantive offering in secondary music teaching methodology. I was also fortunate to be part of a network of colleagues, who also believed in teaching a musicianship-based curriculum. Together we developed, what we describe as, the *Queensland Musicianship Method*. It is not a pure method, but more a rigorous approach to music teaching, with Kodaly principles at its core; developed for the local contexts of our schools. At my school, the full time instrumental teachers have attended methodology courses and teach in the classroom. Importantly, a musicianship-based approach also permeates their teaching of instrumental music and ensemble training.

I believe that my methodological approach to music teaching now is far more unified and cohesive. I am recognised and respected as a music educator; having won a State award for excellence in teaching and been a member of the State moderation panel for music for many years. The State moderation panel determines and monitors standards in music assessment throughout Queensland. I am presently a

representative on the writing team for the new State Senior Music syllabus, which will determine study and assessment in senior school music throughout Queensland. However, after teaching school music for many years, and after almost ten years elapsing after completing my master's degree, I identified a need to reflect on and develop the classroom program in the first year of secondary school at St Sebastians. Up to this time, I had been happy to read professional journals and texts and learn from colleagues and practitioners in allied fields, but I identified that a more systematic approach was needed and that I had not satisfactorily considered the needs of my students. My hope was to improve the subject, and, as a mid-career teacher, improve my own expertise. As well, the program had developed to the extent that classroom music was no longer a cottage industry with me as the only practitioner in my school. There are currently seven classroom music teachers and I have a duty to provide them with an approach to music teaching which is justifiable in pedagogical terms and which is likely to succeed in encouraging students to choose the subject and subsequently progress their musical careers.

From experience and formal learning, my teaching approach has matured and is predicated on several key assumptions about the nature of classroom music teaching. This also stems from my childhood, work experience as a musician, and extensive research. Any qualitative research undertaken by me must therefore be viewed with an appreciation that these fundamental assumptions may colour my interpretation of data.

These assumptions for students are that:

- musicianship is the core musical skill;
- singing, playing and active listening are effective ways of developing musicianship;
- every child can and should be taught to sing, play, analyse and compose; and
- a child's reluctance to sing in music can result from low teacher expectation,
 a teacher who is afraid to sing, or it can result from parent or peer pressure.

Just as the concept of literacy in Australia has at its core the ability to read and write English, the ability to read and write music using notation, whether on the staff, tabular or some other form, should be an essential part of music instruction.

Well-developed musicianship coupled with fluent Western music meta-languages, enhances the ability of students to study music of other cultures rather than being a hindrance, provided that an open and inquisitive approach to all music is encouraged. Students should also be encouraged to use skills learnt in classroom music to enhance their personal and corporate music making.

The assumptions for teachers are:

- the classroom music teachers responsibility to consciously develop in students a practical, working mastery of the elements of music;
- elements of music need to be taught logically and sequentially and be continuously reinforced with practice in the classroom; and

singing and playing by students should be at the core of music instruction.
 Analysis and composition should flow from the performance of the repertoire vocally and instrumentally.

No style, context or genre of music should be privileged, but the material for instruction should be chosen for its appropriateness for the development of the skills of the students. While all musical styles, contexts and genres are appropriate for music study in a school context, the teacher cannot teach everything. The teacher must make judgments about which styles, contexts and genres are taught after examining the culture of the school, the *zeitgeist* of the student culture, and after reflecting on the learning needs of the students, the requirements of relevant syllabuses and the personal strengths of the staff intended to teach the material.

The foregoing focuses exclusively on the teacher-researcher. The project and the research questions, however, focus on the students and their attitudes to the subject as it is embodied at St Sebastians.

THE RESEARCH QUESTION

There is currently in our society a strong demand for the pithy expression for complex issues. Those involved in research have been placed in the unenviable position of having to encapsulate the purpose of their project for friends and colleagues in a few sentences, using few words involving few syllables. Of course, many research projects result in answering quite different questions from those posed, while many others provide novel answers to questions, which have nagged human consciousness for centuries.

If we are to "squeeze the universe into a ball" (Eliot, 2015) this project could be encapsulated in the following question:

"If we teach boys classroom music by singing at the site of the research, how can we find out their views on the subject?

How can we use those views to make the subject better educationally and more popular in terms of student retention in the subject as an elective?"

Responding to this question requires examination of what classroom music in school is as opposed to what it might be thought to be. As part of wider discussions about the role of singing, and in particular, male singing, in Western culture, the nature of singing in schools has been the subject of substantial discussion (Ashley, 2015) (Freer P. K., 2007) (Harrison S. D., 2012). Educators, students, parents and the community, need to examine the changing role of singing in classroom music and the issue of adolescent male singing in the cultural context of the school and community. The nature of learning in music needs to be investigated in the light of ongoing curriculum, assessment and

pedagogy change in Queensland schools. In Queensland and elsewhere, expectations of what constitutes music or classroom music vary from school to school and it cannot be assumed, as it might have been in earlier times, that singing in music classes will be undertaken in every lesson or that singing will be taught at all. Investigating developments in the area should assist the planning and implementation of music learning at the site of the research and further afield.

While there is plentiful published material outlining the opinions of teachers, academics and researchers in the area of music curriculum design and pedagogy, the voices of the students directly involved in this enterprise are harder to discern. This project seeks to find trustworthy ways of discovering what students think about these issues; to determine strategies for improving student learning and enjoyment and to discuss subsequently if improvements occur.

CHAPTER 2: HISTORICAL AND PEDAGOGICAL CONTEXT OF THE PROJECT

The Historical Centrality of Singing in Classroom Music

In 2006, Janice Chapman, an Australian voice pedagogue teaching in London, lamented the fact that "many education systems have had to cut or downgrade singing from their curricula. Initial (secondary and primary music) teacher training includes little or no singing, and sometimes produces teachers who are too self-conscious to sing - even with children. The joy of making vocal sound for its own sake is in danger of becoming lost. We are *walking musical instruments* and singing is part of our birthright" (Chapman, 2006, p. 2). This comment could well be applied to Queensland and it is important to first plot this diminishing of singing in school classrooms.

Stevens argues that school music in Australia was initially equated with singing and group singing was promoted for its "extra-musical or extrinsic value". "Vocal music was widely believed to have value as a humanising and civilising influence" (Stevens R. S., 2002, p. 195). He efficiently charts the development of classroom music in Australia from the early use of didactic songs such as *I Must Not Tease My Mother* (Stevens R. S., 2002, p. 196), through the influences of the *Music Appreciation* movement, the *Orff Schulwerk* method, the creative music approach and the influence of music technology. Steven's work focuses on the developments in advocacy for classroom music as a subject, but his article also shows how many other activities can marginalise singing as a focus of the music curriculum. (Stevens R. S., 2002, pp. 199 - 202).

Influential other contexts: The United States and The United Kingdom A similar move away from teaching singing, occurred in the United States. Kenneth Phillips, in his seminal text *Teaching Kids to Sing*, complains that over time, the focus on methodical singing teaching in American general music classrooms was lost after being initially championed by Lowell Mason and others who pioneered classroom music instruction in that country (Phillips K. H., 1996, pp. 3-15).

There is a significant body of research from the United States and an awareness of both the similarities and differences between the current American and Queensland contexts will assist an understanding of the projects aims. In the United States, the predominant means of music instruction appears to be practical; students *take* band or choir and classes are essentially rehearsals carried out in class time. The United States subject offering that has most in common with classroom music in Queensland, is general music and these general classes will often be taught by teachers whose main role is to conduct choirs or bands. "The teaching of general music or general chorus classes is part of the high school teacher's responsibilities" (Roe, 1983, p. 159). Accordingly, a great deal of the research from the United States is aimed at choir or band classes and general classes will often be taken by a choir or band director. It could be contended that this convention influences the American view of music education and results in a greater emphasis on practical music making in the classroom.

In Queensland, it is unlikely that the classroom music teacher; especially in a State high school, will also be a trained conductor. In Queensland State high schools, the band classes, common in curriculum time in the United States, are usually taken by a peripatetic teacher before the start of the formal, daily school program. The classroom music teacher will coordinate the co-curricular instrumental music program and curriculum time music lessons will, perhaps, resemble the general music classes mentioned above. The fact that the classroom music teacher in Queensland may not be a conductor can influence that teacher's confidence in organising practical music making, particularly singing in classroom activities.

The practical influence in the United States is clear when Roe writes "junior high youngsters should build up a permanent repertory of memory songs. ... Seventh graders do a tremendous amount of singing. Keep them busy singing, but teach harmony, theory and other musical elements as an integral part of the learning." (Roe, 1983, p. 175). Clearly when Roe wrote his text there was a strong assumption that choral directors would take general music classes and that these classes in the Junior high school at least, would be characterised by lots of singing.

It appears that in the context of the United States, the changes in the characterisation of the concept of classroom music were driven by a desire to have the subject taken seriously as a core subject. In 1983, Roe wrote "(m)usic may take its rightful place as one of the major disciplines only when the main teaching emphasis is placed upon increasing students' knowledge of the innate

qualities and subtle values of music" (Roe, 1983, p. ix). "The modern music educator is increasingly being made aware that teaching for performance alone is not enough" (Roe, 1983, p. x). He writes extensively on listening and composing activities (Roe, 1983, pp. 166 - 174) and argues that music will have its "rightful place" if it is broadened beyond performance. He writes, "(t)he teacher of general music has an opportunity to teach the entire range of things musical to a class that is not bound by performance pressures". "Singing, playing, composing, listening to, and sight-reading music are effective means for making clear how music operates. Bodily movements, analysis, discussion, evaluation, and reading are some other means for obtaining growing insight" (Roe, 1983, p. x).

In 1996, Patchen noted that there was, in the United States, a focus on "musical performance ensembles that display exceptional virtuosity and musicianship at the secondary level" and that "music appreciation, composition, and improvisation at all levels remains well in the periphery" (Patchen, 1996, p. 19). Swanwick (1999) commented that the aim of choir and band classes was "to get a program of music in shape for public performance, rather than provide a rich musical and educational experience." and cites Leonard, House and Reimer as "warn(ing) against placing an over-emphasis on performing ensembles and a concentration on technique, which works against musical understanding".

Patchen argued for a "discipline based music education" which seems to have more in common with the current approach in Queensland (Patchen, 1996, p. 19). The emphasis on practical music making in the United States was reflected

in the mix of skills and abilities identified by the Music Education National Conference (MENC: The National Association for Music Education) as the outcomes of a course in general music. Amongst them were not only the ability to sing, but also the ability to "carry a part in group singing". Aurally the student was to be able to "hear and identify more than one melody at a time" and "recognise patterns of melody and rhythm when repeated in identical or altered form" (Roe, 1983, p. 163). The student was expected to be musically "literate" and be "able to respond to the musical notation of unison and simple part songs" (Roe, 1983, p. 164). While Roe admits that the MENC outcomes were designed to describe student achievement after "twelve or thirteen years of school" he recommends their use "as an idealistic goal in planning general music classes" (Roe, 1983, p. 165). The MENC website listed the goals as follows:

- 1. Singing, alone and with others, a varied repertoire of music
- 2. Performing on instruments, alone and with others, a varied repertoire of music
- 3. Improvising melodies, variations, and accompaniments
- 4. Composing and arranging music within specified guidelines
- 5. Reading and notating music
- 6. Listening to, analyzing, and describing music
- 7. Evaluating music and music performances
- 8. Understanding relationships between music, the other arts, and disciplines outside the arts
- 9. Understanding music in relation to history and culture.

A tension exists between the view more commonly taken historically in the

United States, that music classes should be performance orientated, promoted by

researchers such as Elliot and the view that classes should be "aesthetic education" (Swanwick, 1999, p. 130). As such, while choirs and singing still proliferate, general music classes, even in this performance-orientated context may well involve much less singing than in the past. This is evident in a description of the American Comprehensive Musicianship approach, which contends that "through discovery and experimentation with sounds and sound sources and through knowledge of music of all styles, periods, and cultures, students should be led to become composers, listeners, and performers." (Choksy, Abramson, Gillespie, Woods, & York, 2001, p. 336). This pedagogical approach does not mandate singing but instead investigates sound sources and recommends that "(t)raditional reading and writing, while desirable skills, are not necessary" (ibid. p 337). This less traditional approach reflects strongly the three dimensions of the Queensland Senior Syllabus; which are Musicology (previously 'Listening' and then 'Analysing Repertoire'), composing and performing. Indeed, MENC has now re-branded itself as the National Association for Music Education and now describes the outcomes of music education as "Creating, Performing and Responding" (National Association for Music Education, 2015) which reflects Composing, Performing and Musicology in the Queensland Senior Music Syllabus (Queensland Studies Authority, 2013). As well, they mirror the new (Australian) National Curriculum Arts descriptors of Creating, Presenting, and Responding and Reflecting, (Queensland Curriculum and Assessment Authority, 2016).

The change in focus of the United States standards reflects the work of Regelski and others who prefer a more contextualised and praxial approach to 'General

Music'. Regelski argues that "listening, performing, composition" should be considered "as distinct practices in their own right" (Regelski, 2004, p. 24). The historical focus on performance in the United States and the broadening of the United States approach to general music is relevant to Queensland in that the before and after school band programs in Queensland schools reflect the *take band or choir* approach of the United States while general music in the United States loosely aligns with classroom music in Queensland.

In Britain, Swanwick claims that the "pivot of the British secondary classroom is composing". He claims that in some classrooms, "composing is a highly developed musical process having the potential to involve students in musical idioms of their choice and to work to some extent in their own way and at their own speed". "Composing, performing and audience-listening each have their place, and individuals will find their own balances and preferences among these activities" (Swanwick, 1999, pp. 134,135). Swanwick attacks the band and choir class approach of the United States, claiming that "work in large performing groups can often stifle personal initiative and the repetition of a limited repertoire in rehearsal in preparation for public display can induce mindlessness or boredom," (ibid. p 134). The trend against organised class singing could be justified, according to Swanwick, because of the danger of "mindlessness", "boredom" and the "stilf(ling)" of "personal initiative". His work reflects the Musicology (in his case simplified to "audience listening"), Composing and Performing dimensions of the current Queensland Senior Music Syllabus documents while making a case for a greater emphasis on composition in the context of individuals making their own choices of activities.

Overall, in these quite dominant Western, English speaking countries, we see a tradition of favouring performance activities in the United States (through band and choir) and perhaps an historical emphasis on performing in American general music classes stemming from the fact that the teachers of general music were often also the conductors of the bands and choirs in their schools. By contrast, influential researchers such as Swanwick in Britain, seem to favour an approach with composition at the centre. Both countries seem to currently focus on the three areas of musicology (also called "listening" or "reflecting" or "responding"), composing, and performing. Accordingly, one cannot assume that singing will be at the core of music learning in these jurisdictions, which, it could be argued, have a strong influence on developments in Australia.

Classroom Music in Queensland and Pedagogical Trends

In many Queensland secondary schools, the first year of classroom music (previously Year 8 but, from 2013, Year 7), is a stepping-stone to the elective music subject in the later years. Its role is to promote the subject to prospective students and to begin their induction into the discourse of classroom music. This immediately prompts the question of "what is classroom music in Queensland?"

Setting the Scene: The Queensland Context for Music teaching in Secondary Schools

State Schools

In Queensland junior high schools, the governing syllabus document is "The Arts" syllabus while in the senior high school there is a separate "Senior Music" syllabus augmented by a "Music Extension" syllabus. Descriptors of achievement of the junior document are currently framed in the context of "Essential Learnings" in terms that can be applied to music, dance, drama and art. These descriptors are necessarily broad and leave the teacher a great deal of scope when deciding what classroom music will be in a school. This breadth of scope is being applied in a national curriculum and ASME in Queensland has cautioned that this approach may lead to the loss of "constituent parts of any music education curricula that are essential" (ASME QLD., 2010, p. 6). Indeed, the scope and sequence of the music strand of the national curriculum, while it mandates improvisation, composition and performance, together with a strong evaluative and analytical stance in relation to music, perhaps by necessity remains a document open to wide interpretation because it needs to accommodate wide discrepancies in music provision across the country (Australian Curriculum Assessment and Reporting Authority, 2013). Accordingly, the teacher planning classes for the first year of secondary school music in Queensland might be better placed to be guided from the existing Queensland Senior Music Syllabus with eventual achievement in the senior school partially in mind.

In the Queensland Senior Music Syllabus, at the end of twelve years of schooling, there is no mandated requirement that graduates of the senior music subject in will demonstrate singing at an assessable level. There is no discrete assessment

of aural skills. There is no underlying assumption that the music subject teacher will be a trained choral conductor or band conductor. In the senior high school, the students undertake musicology (previously, analysis), composition and performance activities. These skills and knowledge are assessed and equally weighted and can deal with any style of music (Queensland Studies Authority, 2013, p. 7). There is no requirement that the compositions be notated. They can be submitted as sound files or recordings (Queensland Studies Authority, 2013, p. 16). Analysis and composition are certainly not on the periphery of the subject as performance contributes only one third of the result in the subject (Queensland Studies Authority, 2013, p. 24).

In many Queensland schools co-curricular music programs involving bands, orchestras and sometimes choirs augment the classroom music subject. These groups are taken outside school hours and do not attract academic credit against university entrance criteria.

Historically, music education in Queensland was not taught as a subject in secondary school and instead students sat for examinations offered by the Australian Music Examinations Board (AMEB). The AMEB offers distinct syllabuses in solo instrumental performance, voice, theory and musicianship. This follows a pedagogical practice adapted from English organisations such as Trinity College and Guildhall (Wilkinson, 1971, p. 14). Indeed, the first record of secondary music study in Queensland is the entry by All Hallows School of students in the Sydney and Melbourne University public examinations of Trinity College London and of the Australian Music Board "in the early 1880s"

(Wilkinson, 1971, p. 19). Wilkinson quoted Bridges as arguing that "as long as provision was made for the talented (or privileged) few to take music in the public examinations.... many schools and education authorities did not feel obliged to devote more than a token amount of time and money to music. As for the music teacher, while music remained a non-academic fringe subject, he or she had little status or chance of promotion" (Wilkinson, 1971, p. 15). Wilkinson rejects this criticism and notes that because of the "music appreciation movement" the AMEB brought years of "steady and unyielding persuasion" to bear on education authorities to offer music as a subject in schools. As a result, Queensland issued a first syllabus in music for secondary school in 1963. The University of Queensland held AMEB music examinations from 1909 until 1966 when a general music course was introduced in Queensland secondary schools (Wilkinson, 1971, p. 16).

Since the Queensland State Government introduced the State Instrumental program, the situation has changed considerably. Kevin Siddell was appointed as the first Music Supervisor in Queensland in 1970 and oversaw the introduction of itinerant instrumental music teachers together with classroom music specialists (Stevens R. , 2011). Siddell was replaced by Ann Carroll who, by 1984, was able to report that students in state schools had the opportunity of receiving free instrumental tuition for 30 minutes a week in small groups. These students became members of ensembles that rehearsed outside class time as they continue to do today. (Carroll, Queensland Report, 1984, p. 87). As well, in state primary schools, most students currently receive a 30-minute class each week with a music specialist teacher in addition to the instrumental program.

These specialist classes often involve a voice and musicianship based teaching methodology allied to the Kodaly method and these specialist teachers often take primary school choirs (Carroll, Queensland Report, 1984, pp. 87,88) (Music Australia, 2016). Perhaps because of the vocal emphasis in classroom music in primary schools, primary school choirs proliferate.

In secondary state schools, classroom music teachers complement the instrumental programs by teaching classroom music. These teachers often teach academic subjects as well as music. There is no allowance or expectation of choral directing in the music classroom teacher's duties (the bands and orchestras are conducted by peripatetic instrumental teachers from the co-curricular program funded directly by the State). There are very few State secondary choirs, despite the proliferation of primary school choirs mentioned above. A possible cause is the complete lack of any funding for vocal teaching or choral directing in the State funded instrumental program in State secondary schools.

Private Schools

In private schools, the provision of music education varies widely. The site of the research is a Catholic school. Catholic schools are numerous in Queensland and currently serve 18% of all Queensland students. In Catholic schools, music education was traditionally provided by religious brothers or nuns at little or no cost to the school. Singing was strongly promoted for religious and liturgical reasons. The reduction in the number of brothers and nuns in Catholic school

education has had a significant impact on music in these schools and now there are dramatic contrasts between those schools, which are musically well resourced and those which are not (Queensland Catholic Education Commission, 2006). Many diocesan Catholic secondary schools will have one music teacher who is expected to cover all areas of music endeavour, but who usually only manages to deal with classroom curriculum provision. St Sebastians is owned by a religious order and so is better resourced with seven full time staff and 15 peripatetic instructors.

Because of these historical developments in both state and religious schools, the secondary school music teacher tends to teach a subject which is influenced historically by the AMEB theory and musicianship subjects and by the fact that the subject classroom music was effectively that which was *left over* as not covered by the State co-curricular instrumental or band program. Clearly, structural and funding issues in the different school systems have caused some marginalisation of singing in the discourse of the secondary music classroom. Also, a lack of resourcing could explain why there is so little organised singing in secondary school generally, despite the proliferation of singing, at least in the state primary schools. As well, changes in pedagogical approaches in classroom music have significantly influenced the amount of singing by students in music classes.

Influences on Pedagogical Development in Queensland

The next section presents a discussion of the research that seems to have influenced changes in classroom music in Queensland. The discussion is organised in accordance with the senior syllabus dimensions of musicology, composing and performing. These descriptors reflect to an extent the praxial, aesthetic, and compositional approaches found internationally.

Pedagogical trends in the Musicology Dimension

The Music Appreciation Movement.

One reason for the decline in singing in class in the secondary school could be the development of the *music appreciation* approach to music as a subject. Stevens suggests that this approach began to influence school music from the late 1920s. (Stevens R. S., 2002, p. 199) Barrett quotes Reimer as believing that "Music Education exists first and foremost to develop every person's natural responsiveness to music" (Reimer, 2013, p. xxii) (Barrett, 1996, p. 38). This movement is supported by a belief that students should listen to a broad range of music to appreciate its inherent form by "describing, analysing, comparing and making judgments". Barrett quotes Haack's comment that "(a)esthetic sensitivity has been defined..."as the ability to perceive and deal cognitively with musical elements and their relationships" (Barrett, 1996, p. 39) (Haack, 1992). Indeed, the senior syllabus in music devoted a third of its attention to *listening* (Board of Senior Secondary School Studies, 1996) and this dimension was re-named "Analysing Repertoire" in 2004 (Queensland Studies Authority, 2004, p. 4) and then changed to "Musicology" in 2013 (Queensland Studies Authority, 2013).

Regardless of the developments in nomenclature, the link between the Queensland senior syllabi to the music appreciation movement is clear.

Accordingly, the syllabus documents assume that a considerable amount of music will be studied simply by listening to it, with no expectation that any active interaction with the music, by way of vocal or instrumental performance, will occur. As such, there is no assumption that the material listened to will be sung. Indeed, Roe believes that "the general music class will not have a high enough degree of performance skill to be able to perform a great deal of the music that needs to be experienced, so the only way additional learnings and insights may be experienced is through listening and analysing" (Roe, 1983, p. 167). Reimer's belief that music appreciation stems from a "natural responsiveness" or is inherent can encourage a view that listening and discussing will of itself develop in students the aural analysis skills necessary to aesthetically appreciate the music. The potential flaw here is that the music educator might feel absolved from developing the performing skills of the class and might instead rely largely on passive listening as an instructional model. In visual art, this would equate with an overemphasis on viewing art with insufficient drawing, sketching or painting. In English, this would equate with an overemphasis on reading and listening with insufficient writing and speaking.

By contrast, Henry supports a more participatory model of musicological analysis. which involves training students to sing well enough to be able to participate as performers of the music being analysed.

"(R)esearch shows that with each increasing grade level, children's positive attitudes toward classroom music diminish" (Seidenberg, 1986: Taebel and Coker, 1980). Linked to these attitudinal shifts, I believe, is the lack of attention given to vocal development in elementary general music. Ignoring or underemphasising students' vocal development denies them access to more complex and motivational song literature in later elementary school, which results in a shift from the singing-based curriculum in the early grades to a unit-based curriculum in the later grades. How can a three-part African folk song inspire children who are incapable of independent singing? How can classroom singing be exciting when pitch matching and tone production are underdeveloped?" (Henry, 2001, p. 3).

Henry appears to recommend a singing classroom where students would stylistically sing meaningful repertoire and thereby participate physically in the analysis of music. This more participatory approach to the music being analysed is thought to assist the student in developing analytical skills. Henry's concern appears to be that passive listening will not of itself develop in a student the aural appreciation skills necessary to analyse the music in depth. Such a student is described as a "tone-bather" over whom a great deal of music has flowed with little effect (Ellison, 1959, p. 199).

Ellison evidently believes that a cycle of teacher introduction, listening and discussion can eventually produce "a sophisticate who perceives all or most of the musical elements when he or she listens" (Roe, 1983, p. 166), but Roe sees

practical problems. "Ideal as Ellison's creative approach seems, in an actual classroom situation many discipline problems are apt to arise from a "just listen" atmosphere. Young people are so accustomed to hearing music as a background accompaniment to doing homework or chatting with their friends that the habit of not being intellectually aware of the music tends to continue. Teachers have found it more practical to raise a question the students must answer by listening" (Roe, 1983, p. 167).

Given that Roe was writing 30 years ago, the "just listen" approach is even more problematic currently, when students are plugged unreflectively into media players almost constantly. Williams found that "rather than discussing the importance of popular music within a framework of emotional investment or identification, or describing music as meaningful, these young people found music to be significant in terms of its routine practical uses relating to rather meaningless and mundane engagements" (Williams, 2001, p. 236). According to Williams, the natural tendency for students is not to engage with music if they are listening passively.

While the listening approach can be used as an excuse not to sing in class, the voice can be powerfully used to prepare aural analysis of vocal and instrumental works so that the listening is engaged and active. Careful participatory preparation of the class for listening can empower the students to successfully deconstruct the music being examined. Classes can, for example, sing and memorise the themes of the works being studied and can sing and improvise through the harmonic progressions. Prepared listening enables students to

appreciate more complex works much more successfully than if the recording was simply played and discussion ensued. Barrett quotes Elliot's criticism of the "aesthetic concept of music education" for its "emphasis on musical engagement as passive listening rather than active "musicking" (Small, 1998) and instead recommends that "engagement in music experience should be reflexively thoughtful, contextually embedded and *active* in the music making processes of arranging, composing, conducting, improvising and performing" (Barrett, 2002, p. 67). Jorgensen agrees that we should "think of music as a verb rather than just a noun (Jorgensen, 2002, p. 37) and this reflects Regelski's position (Regelski, 2004, p. 25).

Another criticism of the aesthetic or music appreciation approach, is its emphasis on discussion over music making. Barrett criticises "an emphasis on verbal response to musical stimuli as a means of making judgments concerning children's musical understanding" (Barrett, 2002, p. 73). Certainly, visual and aural analysis tests and assignments have long been a feature of classroom music in Queensland, with long written responses being expected and the teaching of these genres takes class time that could otherwise be spent making music and singing.

The genres of expression of musical appreciation in Queensland have recently broadened to include oral presentations, power point presentations and websites, but this approach to presentation avoids Barrett's basic criticism of the perceived need to translate musical understandings into verbal form for them to be considered as valid. Barrett claims that deep understanding of musical

aesthetics can be demonstrated by students in the act of music making itself without the need for transformation into another medium. She suggests, "If we view the aesthetic broadly as concerned with values and judgments, it is clear that these are not only expressed through words. Values and judgments are often expressed most powerfully through actions" (Barrett, 2002, p. 73). Barrett gives the example of a composition by a seven-year-old child that shows a functional understanding of the context and musical elements of rap music (Barrett, 2002, p. 74). In 1996, Barrett quoted Swanwick as alleging that "when students compose and perform they are showing what they know even if they are not literally telling us" (Barrett, 1996, p. 42). Barrett would have us do less writing and more "performing, composing, arranging, improvising or conducting" (Barrett, 2002, p. 73).

Barrett's 1996 article is a convincing argument for the value of composition work in demonstrating non-verbally a student's appreciation of music. Stylistic vocal performance of music could be another compelling way for a student to demonstrate cognitive appreciation of a musical style. Henry would ask, "how can accurate assessment occur if the children do not have the vocal skills necessary to demonstrate their musical knowledge" (Henry, 2001, p. 4). This view could suggest the need for a more proactive approach to teaching students to sing in music classes.

Music appreciation and what music should be *appreciated*? The debate over the canon and popular music

The aesthetic approach has also become mired in the sociological debate about what sort of music is to be studied. Earlier texts unreflectively assumed that it was the role of the music teacher to inculcate in students the canon of Western art music. Roe typifies this perspective when he states, "high quality literature must be chosen from the various styles. Cheap, trivial literature obviously cannot be used for the teaching of style or for the development of the musical concepts that lead a student to the possession of musical taste and discrimination.

Authentic examples of jazz and folk music are not ruled out, for the student must be exposed to all important stylistic influences". The reader will note that the music of indigenous or other cultures is completely omitted and one can assume that popular music is considered "cheap and trivial" (Roe, 1983, pp. 278,279).

There is much evidence that music in schools was thought in the past to be a tool of cultural reproduction and control. Stevens notes that music was introduced into the school curriculum in Australia for "utilitarian" reasons. "Songs...were seen as a means of inculcating children with moral, religious, patriotic, family and social values" (Stevens R. S., 2002, p. 195). He claims that "(f)or many working class children, listening to classical music was probably their first exposure to 'high culture' and that "music also represented a form of 'cultural reproduction' of European, and particularly British associations" (Stevens R. S., 2002, p. 199).

This teaching of the Western Canon exclusively has come under attack from researchers such as Sheppherd and Vulliamy in England and Canada

respectively. Shepherd quotes Frith who links the traditional curriculum of university music departments to a specific class position. "Their purpose is to establish the canon, to come up with a coherent, linear, historico-aesthetic narrative" which will support bourgeois music (Shepherd, 1991, p. 98) (Frith, 1996, p. 38).

Shepherd argues for the inclusion of more popular music in music classes and advocates a post structural sociological analysis of the area (Shepherd, 1991, pp. 101-113). Shepherd and Vulliamy argue that the teaching of the traditional canon of Western classical music represses marginalised members of capitalist societies. They claim, "that the contribution that it (music) makes to the reproduction of capitalist ideology is significantly greater than this marginal status suggests" (Shepherd & Vulliamy, 1983, p. 10). Vulliamy echoes Steven's claim that "the earliest introduction of singing into schools as a compulsory activity" assisted in creating a "new, docile and moral factory labour force" for the factories of the Industrial Revolution (Vulliamy, 1984, p. 20).

Shepherd and Vulliamy allege that classical music is of its nature representative of the repressive structures of capitalist society and that popular music can articulate a potential challenge to capitalism. They claim that through teaching classical music "the students are not only socialised into a dominant *musical* ideology, but are also socialised into fundamental epistemological assumptions underpinning industrial, capitalist society" (Shepherd & Vulliamy, 1983, p. 10).

They assert that the nature of "functional tonality" "serves as a symbolic code for the social structure within which we live". They claim that notes in a musical scale are subordinated to the tonic in tonal music and this equates with the oppression of people in society. "It is as if the other notes of the harmonic-rhythmic framework are pre-existing atoms, to be placed at will in a piece in the same way that workers in capitalist society are seen as impersonal sources of labour to be placed at will in a predetermined system. "(N)otes ... cannot realise their full potential upon the musical world." (Ibid. p 10). "Afro-American music, on the other hand, speak(s) of a less alienated, more intimate relationship both to self and others "(ibid. P 11). Clearly, these authors, one of whom is a popular musician, have gone to great lengths to construct an argument against the teaching of the canon of Western music based on the ideological persuasiveness of high culture Western music to shape the way citizens think and act towards music.

Swanwick critiques this attack on the Western tradition stating that no "logical connection has been established between notated music and capitalist ideology, indeed, one might find stronger casual links between industrial capitalism and pop music; the latter shaped and controlled by the market economy as interpreted by big business" (Swanwick, 1984, p. 51). Moreover, he makes clear that the meaning "of music, while arising in a social context, cannot be linked *ultimately* to social significance". He states, "different social groups can take on the music of other groups, not because it somehow represents a specific social structure, but because they enjoy it on its own terms" (ibid. p53). Essentially,

Swanwick is stating that music occurs in a cultural context rather than creating or reproducing it as alleged by Vulliamy and Shepherd.

Schippers has constructed a convincing argument for a broader discussion around this area, where teachers are encouraged to recognise the richness of a range of cultures and traditions, their musical expression and their differing modes of transmission. Schippers hopes for the possibility of intercultural music education where teachers are "encouraged to be open to synthesising elements of diverse musics with one's own" (Schippers, 2010). He describes a continuum starting with monocultural musical education and ending with transcultural developments. A teacher adopting an intercultural approach is free to investigate and teach the exciting interconnectedness of the contexts, styles and genres of different musics. Cain cites Schippers and believes that "those employing an intercultural approach prefer to emphasise the communication and dynamism of these constantly evolving musics" (Cain M. A., 2010, pp. 112,113). Schippers also offers a "non-prescriptive and non-judgmental" model, which empowers the teacher to choose and evaluate approaches and contexts for teaching music of differing cultures (Schippers, 2010, p. 118).

The usefulness of such an approach is that the teacher is empowered to teach a broader range of music, provided that the relationship of the music to social constructs and power relationships is acknowledged. Accordingly, Queensland syllabii contend that all styles of music are worthy of study and should be treated equally (Queensland Studies Authority, 2004, pp. 22-24) (Queensland Studies Authority, 2013, p. 7).

The World Music Movement and Music Appreciation

The arguments for broadening or abandoning the canon of music used in music appreciation classes have been supported by the *world music movement*. World music proponents broadly argue that music classes should not perpetuate the dominant Western culture but, instead, should provide opportunities for cross cultural education and understanding.

Jorgensen believes that "music education should be concerned with the transmission of multiple musical traditions" (Jorgensen, 2002, p. 37). Campbell quotes Blacking as claiming that "all the best of the world's music's" are open territory for teachers. He viewed the European tradition as an important component of a music program and thought that the heritage of members of historically older and newer layers of a national culture should be honoured by their curricular inclusion. But he also advised "looking to the expression of those from the world regions that were not specifically involved in the shaping of a national culture, for reasons of their own musical integrity" (Campbell, 2000, p. 350). It is important to note here that Blacking, in using "musical integrity" as a criterion for inclusion was choosing music for more than simply its cultural background. It is suggested that he was alluding to the music having educational value in and of itself.

In England, Blacking played a central role in the *Arts Education for a Multi- Cultural Society Project,* which resulted in early attempts to secure a place for Indian and West African musics in the English music curriculum resulting from

substantial immigration from those nations to the United Kingdom after WW2 (Swanwick & et.al, 2004). One would hope that in a contemporary context, this would assume cultural sensitivity and contextual awareness on the part of the teachers and students, particularly in the case of indigenous music. However, Swanwick sounds a warning for teachers to:

"steer clear of seeing multicultural resources as a kind of musical world coach tour. Having fairly recently escaped from the clutches of propositional knowledge associated with the history of Western classical music, we must be careful not to replicate this state of affairs with the history of music from India, the Caribbean, Africa, China, or the Pacific region" (Swanwick, 1999, p. 138).

In addition, Carroll advocated balancing peer group interest with wider social, community and cultural concerns so that students can participate in a broad range of musical and cultural contexts (Carroll, 1988, p. 98).

From the above it is contended that while the musicology dimension of classroom music seems innocuous, it is as highly contested as the subject itself. There is a large amount of music from around the world vying for the attention of the student and the teacher. It is clear from the research that once the teacher is absolved from making the students actively involved in the music, once they are free to *just listen*, then an avalanche of potential listening activities confronts the teacher. It is unsurprising then, if practical performing activities become marginalised in class while the teacher tries to do justice to the canon, popular music and the music of the world.

By contrast, researchers such as Barrett suggest that listening activities should be based on active music making tasks ("musicking"). Sung musical excerpts from the material can be used if the class is not able to sing the whole of a complicated piece. If a more participatory approach to music appreciation is taken, listening activities should be closely linked to the development of the performing abilities of the students as has been suggested by Henry. Once teachers accept that they will never fulfill the demands of the aesthetes referred to above in the limited curriculum time available, they are free to choose targeted listening experiences, prepared through student performance activities, which are likely to be powerful, relevant and educational.

The second major dimension of the Queensland music syllabus is performance. Over the last twenty years, the requirements at a senior high school level have changed from performances of largely classical notated works from approved lists in senior music extension to the current syllabi, which permit performance on any instrument including voice in any style to be assessed entirely using the audiation skills of the teacher without reference to a score (Queensland Board of Senior Secondary School Studies, 1996) (Queensland Board of Senior Secondary School Studies, 1997) (Queensland Studies Authority, 2013). This change in the assessment of music literacy reflects the ongoing discussion surrounding concepts of music literacy in music education. The current discussion, put simply, asks should students be performing from written scores or not, and if they are performing from written scores, what sort of notation is appropriate?

Pedagogical trends in the Performing Dimension

The Literacy Debate

Music literacy, as manifested in the ability to read and interpret Western musical notation is no longer discretely assessed in the Queensland Senior Music Syllabus (Queensland Studies Authority, 2013, pp. 2,3). Engaging in "symbol systems" is described as "fundamental" and "proficiency" with "notation" is described as "essential" but not mandated for assessment in any dimension of the course (Queensland Studies Authority, 2004, p. 14). Earlier syllabi required that performances be from scores and mandated sight singing and sight playing assessments for all students. Music extension performances were taken from repertoire lists provided by the Board (Queensland Board of Senior Secondary School Studies, 1997). These requirements clearly privileged notated music as being worthy of study and restricted the music that could be performed for assessment.

In more recent syllabuses, terms such as "symbol systems" reflect a broadening of the concept of music literacy to embrace wider conceptions of sign systems and knowledge in areas such as popular music, and in particular, electronic music, as well as the music of other cultures. Davidson argues for an expanded definition of music literacy. He claims that "if a broader understanding of the term is taken, it may be viewed as more complex and diverse in the twenty-first century than ever before". He describes a "blossoming of literate sophistication rather than a move into a post-literate musical culture". Further, he contends that "the functions traditionally performed by staff notation in Western music have become distributed among a large collection of specialised visual

representations of music, both prescriptive and descriptive" (Davidson, 2012, p. 280).

By contrast, some researchers seem to have alleged that there is a binary opposition between Western classical notated music and aurally based, orally transmitted other popular and Afro-American music. Vulliamy and Shepherd construct a post-structural argument in which they claim that the notation of music excludes everything that is not signified by the symbols from being defined as music. They argue that the effect of musical notation is that "melodically and rhythmically personal, spontaneous utterances are replaced by literately controlled impersonal norms. All notes must be 'in tune' and fall exactly 'on the beat'." "The immediate, the personal and the social in music is effectively filtered out".

They argue that:

"an insistence on strict notational playing and on a thoroughly notational understanding of music... points to a grave alienation of students not only from the proper understanding of performance of musical styles which might reflect and articulate their own social situation, but from any form of musical utterance which concentrates on the immediate and personal rather than on an arbitrarily imposed, abstract and impersonal norms.

Through participating in school music programs, many students alienate themselves from an inherent potential to musically externalise their own social situation, as well as from the inherent possibility of making any spontaneous, fluid, emotional musical statement....it also prevents them

from fulfilling all aspects of their humanity" (Shepherd & Vulliamy, 1983, p. 14).

They also claim that when notation is used in relation to non-classical music it acts as "a notational filter which reasserts ideological distinctions that help reproduce the epistemological bases for social class relations in capitalist societies" (Shepherd & Vulliamy, 1983, p. 15) (Vulliamy, 1984, p. 27).

The post structural argument has been used to attack the teaching of musical notation as elitist but it fundamentally misrepresents the purpose of notation and misapprehends the relationship between the musical score and performance. As Swanwick observes "when preparing and engaging in performance within the apparent constraints of notation, there is still enormous scope for judgment and decision-making relating to particular qualities and relationships of the sound being produced". Afro-American music "has its own constraints, including fairly rigid harmonic sequences, stereotyped *riffs* and stylistic devices" (Swanwick, 1984, p. 50). Swanwick believes that the problem is not with notation itself but the way it is used in the context of "the logistics of schools as social structures, and in feelings of personal security on the part of teachers" (Swanwick, 1984, p. 51).

Popular music is clearly not an exclusively aurally based, personal and spontaneous art form. The internet is filled with sites offering full scores, chord charts and tabular notation of popular music. The popular musical performers who use these resources are certainly not limited by the notation. A student fluent with notation can have a richer interaction with the musical material and a

stronger skill set with which to create a personal response to the music. There are many different versions of "Halleluiah" by Leonard Cohen (to take a currently ubiquitous example) on the internet, both as notated music, tab and chord charts, and performances on You Tube. A student with well-developed aural and notational skills can detect the variations in the harmonisation and arrangement of this song and make personal decisions about performance of the song or can use ideas from the song in an original composition. The fact that the song is notated in various forms is not a restriction on musical self-expression or creativity.

It is a fallacy to suggest, as Sheppherd and Vuliamy appear to, that there is a binary opposition between Western classical musicians and rock musicians. Many of the heaviest rock guitarists in the 1980s and 1990s were highly classically trained and quote baroque composers' works extensively in their improvised solos (Ray, 2013, pp. 40,48,49). The approach of Sheppherd and Vulliamy denies students the ability to discover these intertextual links. Sheppherd and Vulliamy also appear to ignore the fact that a wide range of musical notations is in use around the world in diverse cultures. While it could still be argued that other notations are also used to exert cultural power of their own, it could be argued equally that the notation is simply used to record and communicate the music. Indeed, Gordon argues that (Western) notation "simply helps us remember what we have already learned and achieved through audiation" (Gordon E. , 2000, p. 5).

The post-structural view of interrogating the *sign* and the *signified*, that underpins Shepherd's and Vulliamy's critique grew in parallel with approaches to the reading and teaching of English. Mellor and Patterson claim that these approaches, in the secondary classroom context, can be termed "Cultural Studies English". Ironically this research encourages readers of English to read written text in the same way as Swanwick describes a musician interpreting a musical score. This is given as an example of "reading against the grain", enabling readers of texts to discern marginalised voices and interrogate gaps and silences in texts. They claim that cultural studies English assumes that "meaning is not fixed in or by the text" and that "texts are sites to produce multiple meanings" (Mellor & Patterson, 1994). Accordingly, tteachers of English do not abandon the teaching of literacy due to a concern for perpetuating the canon of Western literature. Instead, literacy in English is a core tool in the analysis of power relationships in texts and contexts. While many English classrooms are now occupied with a range of texts and media, literacy in English, as it is written in Western culture, is still a core means of communicating understandings about texts. Vulliamy and Sheppherd's arguments, if applied to English, would suggest abandoning reading and writing in English and replacing it with listening to and talking about only vernacular texts, which, of course, would never be acceptable in a school environment. It is perhaps an indictment of the low status of music as an *academic* subject in schools that the current Queensland syllabus abandons formally assessing music literacy (under any definition) while it retains English literacy in the form of analysis examinations and assignments. English literacy is privileged while music literacy is marginalised.

Like written English, musical notation is similarly a tool, with admitted limitations, for representing musical ideas (Davidson, 2012, p. 279). Just as written English has limitations in its ability to communicate a performance of a play, notated music is also merely an incomplete communication of a performance of a piece of music. It is not the tool, but its use that might have limited classroom definitions of what is music (Swanwick, 1984, pp. 50-51). The limitations of the tool of music notation should be admitted rather than the teaching of music notation marginalised.

Teaching music notation in an educational context is valuable in its development of the cognitive ability of students, which is generally agreed to be core business for schools. Stevens notes that there was recognition from the early days of music education in schools of "promoting cognitive skills through a study of music theory and development of music literacy" (Stevens R. S., 2002, p. 198). Clearly, developing confidence in using the written meta language of music is essential if students are to be empowered to participate in the discourses of music and musicians and if community understandings are that music makes students smarter, we should ensure that this is the case. Again, a comparison with other academic subjects is schools is instructive. Mathematics is considered an academic subject and there would be an outcry if algebra and calculus, two areas not particularly helpful in self-expression or immediately relevant to students lived experience, were removed from the curriculum. In mathematics, instead of removing study of algebra or calculus, efforts seem to focus on making these areas of study relevant to the students (Dennis & O'Hair, 2010). Ashley makes a strong case for establishing that music contributes powerfully to the

rigorous academic development of students and defends the teaching of music notation for its contribution to the academic mission of schooling (Ashley, 2015).

It is also important for classroom teachers in Queensland to support the work in music literacy and musicianship undertaken by the teachers who take bands and orchestras in the instrumental program. In her 1988 report on "Secondary music Education in Australia" Anne Carroll, the Supervisor of Music in Queensland at that time, warned against the co-curricular instrumental and choral programs being the whole music program of a school. She believed that "(o)ngoing development of each student requires the forming of a sound musicianship allied to skills development. Without this foundation public performance can be a hollow sham" (Carroll, 1988, p. 94). Swanwick re-stated this concern in 1999, when he criticised American band and choral programs for tending to focus exclusively on preparing small numbers of works for performance in competitions at the expense of developing in students a broader "musical understanding" (Swanwick, 1999, pp. 128,129).

The foregoing literature in performance debate, played out amongst researchers and pedagogues including Ashley, Brown, Davidson, Gordon, Swanwick, Shepherd and Vulliamy, has provided an opportunity to interrogate the styles of music being performed and studied in classroom music and the way in which they are taught. It is contended that the decision as to whether to teach sung music from notation or by rote learning should be made with a view to the cultural context of the music involved. The positive outcome of the debate is that aural based music is now as accepted as notated music in Queensland syllabuses.

This should have a positive effect of encouraging a broader range of sung music to be performed in the classroom context, without teachers abrogating their responsibility to teach literacy.

It is clear from the foregoing that the debate about whether to teach notation in music classrooms impacts upon what music is performed and studied. The earlier requirement of performance from notated scores in Western classical style was seen as having the effect of marginalising popular music and the music of other cultures. However, researchers such as Brown and Davidson, have argued that it is better to broaden the definition of music literacy than to abandon it. In terms of supporting the singing classroom, which is at the heart of this study, the broadening of the material to be sung in class beyond the Western classical tradition can only make the maintenance of singing in class more likely.

The third dimension of the Queensland syllabus, composing, has also been influenced by the literacy debate. Earlier syllabuses mandated that one composition for voice be completed in each year of senior schooling and that one composition each year had to be notated by hand. Compositions can now be in any style and do not have to be notated; they can be submitted as recordings. Implications for the singing classroom are varied. Of course, more composing in class can mean less singing, but the acceptance of recordings of compositions without notation has made the subject more accessible to "singer songwriters" (Queensland Studies Authority, 2013, p. 16).

Pedagogical trends in the Composing Dimension

Composition forms one third of the material of the senior music course in Queensland (Queensland Studies Authority, 2013, p. 24). In earlier syllabi, students were expected to write for voices, piano and instruments, including transposing instruments, showing the ability to demonstrate modulation. The syllabus mandated that one composition each year had to be hand-written by the student. The current syllabus allows composition in any style and may be submitted as a recording or as a notated score. The relaxation of composition submission requirements has enhanced the opportunities for aural-oral musicians described by Shepherd and Vulliamy. Students can record their own performances of compositions and submit these recordings for assessment. It is suggested that this practice diffuses some of their criticisms of classroom music as being notationally restrictive. It is also agreed that this approach offers more justice to the learning and assessment practices as it does not allow the now oft cited "notational filter" to impinge on the ability of a student to demonstrate their compositional ability. Students composing electronic music can also use more culturally appropriate and practical modes of presenting their work, including using multiple media to present programmatic music, film music and computer game music. Accordingly, for a teacher advocating the use of the voice as much as possible in class, the developments in syllabus design in composition are a mixed blessing. Depending on the pedagogy employed, the singer songwriters in classes might be emancipated but *gamers* might not sing at all.

There is historical support for a creative approach to composition. Swanwick et. al. recall the era when "spontaneity and inventiveness were valued, where music was regarded holistically and where composing in the classroom joined hands with the exploratory attitude and serious work of contemporary composers" (Swanwick & et.al, 2004, p. 239) .

Roe admitted that "creating original melodies, harmonies, and rhythms is nearly always associated with the use of traditional music notation". He also claims that "a more logical place to start with composition" is by "building sound-pictures or sound-scapes". He continues, "some form of notation must be devised by the class members". "It then becomes easier for teachers to teach traditional notation and how it relates to the unconventional" (Roe, 1983, p. 173). It could be argued that the substantial development in the availability of music technology renders this transition to traditional notation obsolete. Students who wish to use traditional notation are powerfully assisted by software programs such as *Sibelius* and *Finale*, which enable compositions to be notated and heard with reasonably representative timbres during their composition.

The teacher is faced with a very broad set of possibilities in relation to composition. A creativity-based approach will certainly enable students to express themselves and the use of software makes the creative possibilities very exciting yet one cannot fail to wonder whether these creative excursions will necessarily lead to the compositional development of the student. Barrett claims "children's musical thinking and aesthetic decision-making may be evidenced in the structural features children employ in their musical discourse as composers"

(Barrett, 2002, p. 73). It is submitted that this allows for a far more focussed and valuable use of composition in the classroom. If the compositions emanate from the music being performed, listened to and analysed, they become powerful exemplars of the student's "understanding of the musical structures and performance practices of that style" (ibid).

Accordingly, it is contended that composition activities should generally flow from styles and genres that have been performed in class and should demonstrate, as Barrett suggests, an understanding of the style, genre and context of the music. The music composed can then demonstrate the musical understanding of the student. Given the developments in technology, the question of notation of the composition is answered by the context of the style composed. For example, a folk song could be submitted as a recording of unaccompanied singing, a popular song as a recording with a *chart* of guitar chords and a traditional hymn would be submitted as written music in four-part harmony. This approach is supported by the Queensland Studies Authority Music Extension Syllabus (Queensland Studies Authority, 2013, p. 16). The teacher would bear the responsibility of ensuring that the students had the skills necessary to make an assessable record of the composition in a contextually appropriate medium. This requires that composition activities be sequential in their nature to align with the musical development of the students themselves. In the junior school, singing could be core to the act of composing. While free composition activities have their place in developing a student's "own personal style" (Queensland Studies Authority, 2013, p. 16), students should be progressively given more skill in developing their own style by mastering others.

The approach at the site of the research in the light of pedagogical developments

The foregoing discussion has examined the major areas of discussion in curriculum development that have impacted on the planning of music courses at the site of the research. It is important also to examine the philosophies and practices behind classroom music in the context of the site of the research so that the orientation and underpinning assumptions of the project are clear. As the Head of Classroom and Choral music in a boys school, the researcher is in the enviable position that, thanks to supportive staff, the implementation of the classroom music course at the site of the research reflects shared attitudes, values and beliefs amongst the classroom and instrumental teachers.

This author advocates the centrality of performing to the classroom music experience and that singing is a core performance experience. However, singing is not an end in itself, but, in addition to being a fundamental means of student expression, it is used as a powerful cognitive tool in the intellectual development of the students.

Teaching music literacy is fundamental so that students are empowered to participate in a range of musical discourses. Music literacy is taught largely by singing in context. Sound should come before sign and all literacy should be underpinned by strong aural musicianship development.

Listening examples for analysis can be taken from any style or culture but the listeners need to be well prepared for the listening so that they can engage actively and cognitively with the material in use. This preparation of the

repertoire for analysis is largely vocal even if the music being studied is instrumental. In the case of the analysis of instrumental music, themes, rhythms and harmonic progressions from the repertoire are sung to internalize the musical concepts being taught.

Composition activities are designed to flow naturally from the repertoire being performed, listened to and analysed. These compositions can be submitted as performances, recordings or on scores depending on the style, context and genre. Accordingly, many of these compositions, particularly in the Junior high school, can be presented as small musical fragments, especially in the early stages, which would be sung to the teacher.

Overall, the broadening of the concept of classroom music from class singing to the current and contested range of activities has, perhaps, marginalised the act of singing. The response at the site of the research has been to use singing as the core method of the delivery of this broader curriculum, thereby continuing to satisfy syllabus requirements while still maintaining music making, particularly, singing, as key focus to every lesson. At the site of the research, music for analysis is chosen with student abilities and development in mind with a view to developing the analytical abilities expected in the Senior syllabus. The ability of the students to sing the repertoire, or at least key excerpts of the repertoire, is core to the curriculum planning in the research site.

The Junior High School Music Program

Regardless of the author's position however, the teacher is obliged to ensure that a course is offered, which enables students who study it, to excel according to the standards of the syllabus. The outcomes of the senior students are therefore directly impacted by the Year 7/8 course, which is the subject of this study. If the course is too unpopular there will be no senior students and if it does not begin to provide the skills needed in the Senior school, it will be a serious waste of lesson time; students will discern this and select more useful subjects.

Alternatively, they will commence elective music having missed an opportunity for valuable learning.

THE COURSE AT THE SITE OF THE RESEARCH

The following section summarises the program at the site of the research, which attempts to satisfy syllabus requirements at the completion of senior schooling while also ensuring performance and singing are the core of lesson activity. The dimensions of the Senior syllabus, musicology (analysing repertoire), composing and performing, are used to organise the scope and sequence table, which follows thereby ensuring clear progression from the Junior high school course to the Senior syllabus course. The dimensions of the course organise the learning experiences at the site of the research and students are assessed in relation to these dimensions. The National Curriculum, administered by the Australian Curriculum Assessment and Reporting Authority (ACARA), governs music curriculum until the end of junior schooling. In terms of the national

curriculum, musicology is equated with listening; composing is equated with composition and performing is equated with performance. The ACARA curriculum when describing music in terms of "the arts" combines performing and composing under the term "making" but the distinction between performing and composing is maintained at the site of the research to make the transition from middle school music to senior school music more straightforward for students and parents (Australian Curriculum Assessment and Reporting Authority, 2013). As well, because the site of the research is a private school; following the national junior curriculum is not mandatory. Many of the decisions behind the material in the different year levels are arbitrary and related to school context. These decisions change over time as the program develops and changes in line with teacher input, student interest and ability. The Senior syllabus is non-directive in terms of the styles and contexts studied and this is a great advantage for those planning curriculum. (Queensland Studies Authority, 2013, p. 7).

The moveable *doh solfa* system is used to describe the notes learnt and the French time names are used for rhythms. Of course, absolute note names and staff notation are used extensively as are tabular chord charts for guitar. The practice of singing in moveable *doh solfa* and French time names reflects the Kodaly influence on the program at the site of the research and the influence of the Kodaly philosophy on many of the primary schools, which the boys attend before coming to the site of the research. Of course, singing in *solfa*, note names and time names provides opportunities for students to be involved in singing as a core part of the learning process.

It is important to note that the music studied becomes progressively more challenging as the students develop and that any music studied analytically will have been first sung in some way. By singing the music, which is to be analysed, and performing the style to be composed, the teacher encourages an acceptance that singing and performance are at the core of all music activities. Hopefully, this empowers the students as performers; enables a far deeper appreciation of and internalisation of the music and leads to better compositional outcomes.

The music studied in the subject is not chosen for its relevance to a particular unit; common in many secondary school approaches, but rather, because of its appropriateness for teaching a musical concept. Musical concepts are taught sequentially and continually reinforced once presented, both within and across lessons and throughout the course.

A summary of the order of the concepts can be appreciated by reading the left-hand column below without reference to the styles of music studied.

It is not practical to sing symphonic works but singing the themes, motifs and harmonic progressions can engender a much stronger analytical appreciation of the material. Such a focus on the singing also impacts on the choice of repertoire as a more singable example will be chosen in preference to another, which presents vocal difficulties. For example, instead of using "The Erlkonig" to teach Lieder, "Der Muller und der Bach" would be preferred as it has a smaller range.

This piece also enables the teacher to deal with jump bass, arpeggio, modulation

to the tonic minor, the Neapolitan 6th, the use of musical elements to express emotion and the characteristics of Romanticism.

The table below describes the first year of music as seven/eight. This is because from 2015, Year7 became part of the secondary school. At the site of the research, the first year of the secondary course remains compulsory. This has resulted in three years of junior elective music in the school from 2015; however, the time given to the elective subject has decreased. Accordingly, it is likely that the musical skills will take longer to develop. A further complication is that students will soon be arriving in music classes six months older because of changes in the administration of primary (elementary school) education, including a preparatory year. Therefore, while the logical sequence of the presentation of the concepts will not markedly change, the rate at which the concepts are developed will alter depending on the development of the students. Some adjustment in this area already occurs due to contextual changes and differences between student cohorts in different years.

	Analysing/Musicology	Composing	Performing
7/8	Beat, rhythm, metre, phrase, bar line, simple	Variations on known songs	Performance of known
	time, do re mi so la do' la, so, pentatonic scale,	Rhythm assignments in groups	songs vocally, on
	intervals in the pentatonic scale		keyboard, on guitar,
	Treble clef reading		notated on Sibelius and
	ta tete tika tika te tika tika te syn co pa		downloaded on to Garage
	Folk songs		Band
	Pop songs		Drum kit
	Rap		Singing in head and chest
			voice
8/9	Compound Time, All pentatonic scales fa, ti,	Variations of known songs	As above
	major scale, natural minor scale, scale,		Putting the thumb under
	intervals in the scales, triads, bass clef,	Pentatonic compositions	at the keyboard to enable
	Folk songs		playing a scale
	Canons	Introductory diatonic	
	Baroque music	composition.	Notes on the bass guitar.
	Classical music		
	Rock music		Playing chords on piano
	Pop music		and guitar.
9/10	Swung rhythm	Writing diatonic melodies to	Basic accompaniment
	Harmonic minor	chord progressions	patterns on the
	Harmonic function		keyboard.
	Harmonic rhythm	Song writing	Basic strumming
	Piano accompaniment		patterns on guitar
	Augmentation	Arranging for voices	
	Diminution		
	Third Imitation	Writing piano accompaniments	
	Backing vocals		
	Inverted or 'slash' chords		
	Suspensions starting with the $7^{\text{th}}\text{chords}$		
	Folk music		
	Canons		
	Classical music		

	Romantic music		
	Spirituals		
	Rock music		
	Pop Music		
	Australian music		
11	Baroque descending sequence	Arranging for voices	As above. Students who
	Secondary dominant		have taken the course to
	Lydian mode	Arranging for instruments	this level will have the
	Mixolydian Mode		performance skills to
	Modulation	Writing to a given chord	satisfy syllabus
	Dorian mode	progression	requirements
	Gregorian chant		
	Organum	Writing Theme and variations	
	Hymn	in a range of styles	
	Oratorio		
	Chorale		
	Mass setting		
	Gospel music		
	Baroque music		
	Classical music		
	Romantic music		
	Jazz		
	White Gospel music		
	Black Gospel music		
12	Modes not yet covered	Song writing and arranging for	As above. Students who
	Neapolitan 6 th	voices and keyboard	have taken the course to
	Extended note chords	accompaniment	this level will have the
	Parallel chords		performance skills to
	Multi and mid metre	Film music	satisfy syllabus
	Poly chords Impressionistic Music		requirements
	20th Century music	Free composition	
	Nationalistic music		
	Programmatic music		
	Film music		
	Electronic music (e.g. William Orbit)		
	Opera		

Operetta	
Musical	
Rock opera	

Learning Experiences in the Junior High School
On paper the Year 7/8 program, which is the subject of this research appears
very dry. Six months of theory, singing folk songs relieved by a bit of drumming
and some time with keyboards and computers might be enough to turn students
off the subject. However, numbers in the elective classes at the site of the
research are healthy and a core question here is whether students are taking the
subject because of the Year 8 course or despite it. The delivery of this curriculum
has been heavily influenced by research into the teaching of male adolescents.

Research on teaching Male Adolescents.

In 2007 Freer "found that young adolescents need a change of activity focus or location in the room about every twelve or thirteen minutes. In general, adolescent boys need a great deal of physical activity and movement while learning, teachers need to channel this propensity into productive learning experiences rather than see it as a behavioural problem" (Freer P. K., 2007, p. 30). He finds that "a meta-analysis of educational research concerning adolescent learners in five countries found males to be more kinesthetically and peer orientated than their female counterparts. Boys required more teacher intervention and support". "Teachers report a decrease in behaviour problems when adolescent boys and girls are physically separated" and he advocates that teachers "take advantage of research suggesting that competition and timed activities promote learning in male students" (Freer P. K., 2007, pp. 29-31).

This focus on kinesthetic learning is found in several teaching methodology texts aimed at the elementary school. Barron, in "Ride with Me" advocates teaching conducting patterns to students (Barron, 1993, p. 15) and claims that "the hand signs help visual and kinesthetic learners remember the various sounds and sing better in tune" (Barron, 1993, p. 27). Feierabend believes that "students should maintain eighth note beats with some body motion whenever they are speaking rhythm patterns". "While tapping with the two fingers on the eighth note beat, also gently sway from side to side on the quarter note beat in two–four meter" (Feierabend, 1995, p. 19).

It would be unfortunate if this active approach to learning was lost in the middle years of schooling. Swain, in a paper alleging that boys generally construct their masculinity in terms of sporting prowess and violence describes "a struggle over the body between the school system and the boys". "(W)hile the official practices of the school attempted to regulate and control the bodies to render them docile and receptive, the boys in this study were full of activity and agency and often resisted these attempts." He argues that schools should "consider the tension within this relationship" (Swain, 2003, p. 311). Indeed, Bronfman uses a sporting analogy when explaining the "research in motor learning in relation to skill acquisition". He finds that "for optimal physical learning to occur, repetition should ideally consist of a variety of similar tasks that are related to, but not an exact replication of the skill to be learned". While Bronfman describes "trying to learn how to hit a fastball", his article deals with the importance of repetition implemented with engaging variety in the context of the middle school choral

rehearsal (Bronfman, 2009, p. 61). This is the sort of repetition with variety essential for boys to learn to co-ordinate changing voices.

Carrol, in Queensland, supports a more active approach to secondary music teaching generally. In her 1988 report, she lauded a "new emphasis on practical skills both as a means to the development of musical understanding and musicianship and as a performance skill that allows personal creative expression and personal participation in the world of music" (Carroll, 1988, p. 98).

Mills found that teachers who found success in teaching boys "sought to challenge them intellectually in a variety of ways and encouraged them to succeed. They sought to make the curriculum relevant to the boys but not in stereotypical ways. They scaffolded their students' learning and provided an environment where it was okay to succeed and where put-downs were challenged". He claims "that teachers can make a difference by not adopting deficit views of boys. These teachers were not prepared to lower their expectations" (Mills, 2009, p. 18). Clearly Mills recommends a challenging yet supportive classroom environment. In this he is strongly supported by Phillips (Phillips K., 2003, p. 43).

Mills supported by Swain (Swain, 2003, p. 309) also deals with narrow constructions of masculinity, which can exclude academic pursuits from acceptable male behavioural norms. He suggests that the "valorisation" of sport, which comes not only from "other students but is often part of the structures of some schools" can lead to a "denigration of boys who reject sport". He continues, "Denigration is often delivered through misogynist and homophobic

discourses....to marginalise boys whose behaviours do not accord with the expected forms of masculinity". "Within some communities there is a construction of schoolwork as feminine, and some subjects more so than others, for example, dance, music, English and drama". Later he suggests, "one of the contributing factors in the lower achievement levels of boys from such communities, in relation to the girls from the same communities, is an avoidance of all things feminine". His conclusion is to "suggest that boys have to learn to value what girls tend to do well". One could contest his assumed binary opposition of sport and music but would do well to embrace his suggestion that successful teachers "encouraged boys to see that there were multiple ways of being a man" (Mills, 2009, pp. 18, 19).

It is very easy to broaden a young man's self-image to include musical activities if they are found to be active, engaging and sport like. Such an approach to music teaching could encourage sporty boys to be more musical and musical boys to be more sporting or better still, encourage boys to be more rounded generally in their pursuits. Harrison has conducted extensive research in this area and proposes that significant progress can be made in realising the "complementary roles of sport and music" (Harrison S. D., 2005, p. 56). Sporting language is certainly appropriated at the site of the research, with boys substituting, for example, "training" for "rehearsal". Broad concepts of masculinity, together with the appropriation of connections with sport, are encouraged at the site of the research. Determining how the encouragement of sporting connections influences attitudes to music will be examined as part of this project.

Anita Collins has contributed substantially in this area by formulating a model for the factors that contribute to successful boy's music education. She describes this as a boys' music ecosystem (Collins, Boys' Music Education: Using the Boys' Ecosystem Model to Better Understand Successful Teaching Practices, 2012). She finds that boys tend to remain engaged in music education if six "essences (success and accomplishment, interest and positive attitude, praise and acceptance) and seven elements (relationships, student character, teaching strategies, school culture, parents, role models and peers) combine successfully to support music study (Collins, 2012). Her findings in relation to the seven elements strongly support the findings of this study are discussed in later chapters.

Another reality for a teacher embarking on a voice-based teaching model in a boys school is that large numbers of boys in each Year 7 and 8 are undergoing significant voice change.

Research on The Male Changing Voice

Traditionally boys were told to stop singing when signs of voice transformation were evident. This approach has now been widely discredited in the profession, but the attitude still appears to persist in the community.

There is significant research based, practice proven material to guide those who wish to assist boys in singing healthily through their voice change. Friar provides an excellent summary of this material (Friar, 1999, pp. 26-29) while White and White make valuable practical suggestions (White & White, 2001). Cooksey has also contributed powerfully in this context (Cooksey, 2000) as has Phillips

(Phillips K. H., 1996, pp. 67-87). Phillips and Aitchison assert that "singing is a learned behaviour and can be effectively taught as a developmental skill" and that "total vocal range may be improved with instruction, especially for boys" (Phillips & Aitchison, 1997, p. 195). Freer reminds us that boys value knowing how their voices change, and appreciate identifying how to deal with voice change (Freer P. K., 2007, p. 31). Recently, Ashley wrote an excellent text on lower secondary school singing which deals with every facet of this matter (Ashley, 2015). The strength of Ashley's material is that he combines discussion of the physiological, psychological and sociological aspects of the issue. His lower secondary school text follows his earlier text on treble singing and the two texts read together, provide a valuable insight into the situation in the United Kingdom (Ashley, 2009). These authors agree on the essentiality of singing throughout the change and provide many useful approaches, strategies and exercises to assist students in developing their vocal coordination. The author has published detailed material in this area relating to the Australian context in other publications.

Application of this research at the site of the research.

The author attempted to apply the recommendations of the existing research at the school after substantial self-reflection on methodology and practice. Initial results were published in an article in the national Kodaly Journal in 2006 (Young A. , 2006) This was followed by a book chapter dealing with using the voice as a medium for the teaching of classroom music in Year 8. (Young A. , 2009). Subsequently, a paper on teaching singing to changing voice boys, which was presented at a national Kodaly conference and published in the National

Kodaly Journal (Young A., 2012). As well, a practitioner reflection on singing in school contexts was written (Young, A; (a), 2012).

As a result, it is hoped that lessons became more strongly designed to ensure that the learning was enjoyable and engaging. Folk songs continue to be largely used in the teaching repertoire because they include the musical concepts being taught and have a range small enough to be managed by boys with changing voices. The folk songs are short enough to be mastered by students of any ability, but the learning activities ensure that there are challenging extension activities for every student. They also enable students to engage in music from a range of cultural contexts. Art music and popular music are also used when they are relevant to the learning sequence. Popular songs are included or removed as their popularity waxes and wanes. Singing is not seen as an end in itself, but as part of an academic journey of discovery for the students. Moreover, singing is rarely the sole focus of any activity, and is usually accompanied by activities such as keeping the beat, using hand Curwen signs, tapping rhythms, drumming, dancing, drawing the melodic contour, recording on Garage Band and notating on Sibelius so that students who find singing difficult do not overtly focus on the singing itself, but instead become involved in the cognitive enquiry to which the singing is connected.

Lesson activities normally change every five minutes and each five-minute focus involves a review of known material, a teaching point, and a reinforcement of the learning. The new material builds on the old and is always revisited so that students who miss lessons are not disadvantaged. This type of lesson delivery

borrows heavily from the Kodaly method and from the pedagogy of Judith Klinger (Klinger, 2014), together with that of the Curwen Institute (Swinburne, 1980, pp. 14,46).

The changing voice research has also assisted in developing strategies to accommodate the changing voice males that comprise the music classes. For example, the compulsory Year 7/8 course commences with only three note songs using *doh*, *re* and *mi*. Notes are added sequentially to develop the (Swanson, 1960, p. 53) control and range. This approach is taken from the Queensland Musicianship Method and influenced by the Kodaly approach. It also exactly mirrors what Swanson found necessary in his first changing voice experiment in a high school. In 1960 he wrote, "(w)e literally went back to first grade tonematching for a while – no books and everything by rote as we tried to find those elusive pitches" (Swanson, 1960, p. 53). His description sounds very much like a ear 7/8 music class at the site of the research 50 years later.

Whilst it is clear that the music course at the sight of the research underwent substantial development because of that research; evidence of its success and acceptance by the students was anecdotal at best. Student attitudes are key to whether a school has a healthy post compulsory, elective classroom music program. If the students do not like the compulsory course more than other competing courses, the teacher runs the risk of preparing an irrelevant course with no students. Accordingly, a core concern of the research is to discover how students perceive the course, whether the course meets their needs and the curriculum and how the course can be improved..

CHAPTER 3: RESEARCH METHODOLOGY

This chapter outlines the development of the project methodology. It begins by defining the project in terms of qualitative research, placing the overall project in an action research framework and then examines material on the voice of the student in research. Next, the chapter examines the issue of the teacher as researcher and how this issue has been addressed in several projects. This material is followed by a discussion of methodology for student interviews, together with a discussion on a pilot project. Discourse analysis is then discussed. First, Fairclough's approach to discourse is canvassed and a sample of transcript from the first student interview is analysed using Fairclough's analytical approach. Gee's discourse analysis methodology is then discussed and found to provide more rich material in terms of answering the research questions.

Having researched the pedagogical underpinnings of subject music, and then developed an approach and program, a suitable research design was needed to address the research questions. This project basically asks whether boys at the site of the research enjoy learning singing and music and if the program can be developed to encourage them to enjoy it more. In evaluative terms, it assesses the compulsory music curriculum that is, the way it is delivered; ways it can improve educational outcomes and how to encourage Year 8/9 students to enroll in the program as an elective subject.

The basic steps in data generation presented themselves at the start of the project. The school administration, parents and students were willing supporters and participants in the process. The music course was clearly documented and course materials, notes, lesson plans, accounts of progress and other supporting material was at hand. It seemed quite a straightforward process to simply ask the students their opinions and then use the student responses to answer the research questions and thereby improve the course. However, considerable work was needed to determine how to deal with the data in such a way that valid conclusions could be drawn.

Crawford writes "research is orientated towards the extension of knowledge and the solution of problems" (Crawford, 2008, p. 60). The methods used for extending knowledge and solving problems vary widely with the context and the aim of the research. The variation involved is theoretical, philosophical, methodological and practical. The typical distinction made between the basic forms of inquiry is between qualitative and quantitative research.

Quantitative and Qualitative Research

Quantitative research is basically "numerical" and "deductive" (Phelps, 2005, p. 163). It is consistent with "positivistic philosophy" (Johnson & Onwuegbuzie, 2004, p. 14). Phelps et. al. cite Tuckman's postulation that quantitative research involves a systematic, objective measurement of variables. Burke and Onwuegbuzie explain that "according to this school of thought, educational researchers should eliminate their biases, remain emotionally detached and

uninvolved with objects of study, and test or empirically justify their stated hypotheses" (Johnson & Onwuegbuzie, 2004, p. 14). Research of this nature is characterised by "a formal writing style using the impersonal passive voice and technical terminology" (ibid). The quantitative researcher will tend to use surveys, mathematical models and statistical analysis.

By contrast, qualitative research tends to be "verbal" and "inductive" (Phelps, 2005, p. 163). It includes "descriptive, ethnological", "grounded theory", "field study" and "naturalistic" research" (Phelps, 2005, p. 163). Instead of experiments and the measurement of variables, qualitative researchers "rely on their own judgment" (Phelps, 2005, p. 163). Qualitative researchers argue that "time- and context-free generalisations are neither desirable nor possible, that research is value bound, that it is impossible to differentiate fully causes from effects, that logic flows from specific to general...and that knower and known cannot be separated because the subjective knower is the only source of reality" (Johnson & Onwuegbuzie, 2004, p. 14). Stylistically, qualitative research material is communicated by "detailed, rich, and thick (empathic) description, written directly and some-what informally" (ibid). Crawford states that "qualitative research has its origins in descriptive analysis and follows a naturalist paradigm where meanings derived from the research are specific to that setting and its condition." "The approach emphasises a holistic interpretation of the natural setting or real-world setting". Crawford goes on to rely on Golafshani's assertion that interviews and observations are dominant methodologies. (Crawford, 2008, p. 61).

This distinction between the basic types of methodologies is reflected by Crawford (Crawford, 2008, p. 61). Johnson and Onwuegbuzie lament methodological puritanism with its claims that "accommodation between paradigms is impossible". They quote Guba and Sieber who name the "paradigms" and their opposing "research cultures" "one professing the superiority of 'deep rich observational data' and the other the virtues of 'hard generalisable'...data". They complain that graduates might think it necessary to "pledge allegiance to one research school of thought or the other" (Johnson & Onwuegbuzie, 2004, p. 14).

Johnson and Onwuegbuzie instead argue for a "pragmatic" approach and find significant "commonalities among the traditional paradigms" (Johnson & Onwuegbuzie, 2004, pp. 15-16). They rely on Sechrest, Sidani and Sandelowski to allege that both approaches "use empirical observations", "describe their data", "construct explanatory arguments from their data, and speculate about why the outcomes they observed happened as they did". Similarly, both approaches "incorporate safeguards into their inquiries in order to minimise confirmation bias and other sources of invalidity (or lack of trustworthiness) that have the potential to exist in every research study". (Johnson & Onwuegbuzie, 2004, p. 15). Accordingly, they "are advocating a needs-based or contingency approach to research method and concept selection". They state "(w)hat is most fundamental is the research question - research methods should follow research questions in a way that offers the best chance to obtain useful answers" (Johnson & Onwuegbuzie, 2004, pp. 17 - 18). They are supported by Phelps et. al. who allege that "the labeling of research concepts or tools is less

important than the actual collection and interpretation of the data" (Phelps, 2005, p. 163).

Bartell makes a similar argument after canvassing the modern trends in research and warns that "(s)implifying a construct in research may clarify method and design but risks distortion" (Bartell, 2006, p. 347). Bartell claims that "researchers concerned about validity may need to draw on several types of representations (complex data) and multiple methods" (Bartell, 2006, p. 352). Education is described as "inherently multilevel – concerned about both individuals and groups". "As a result of being multidisciplinary, multilevel, and inherently complex, educational research is multimethod" (Bartell, 2006, p. 356). Bartell cites Zeller when he posits that one way of establishing the veracity of a study is to establish "no conflict between messages received as a result of the use of a variety of different methodological procedures" (Bartell, 2006, p. 359). Accordingly, the research design for this project needs to flow into and from the research questions so that the data can be gathered, analysed and dealt with in a valid and trustworthy fashion.

The research questions deal with the attitudes, values and beliefs of the students. As such, it also deals, with the way in which students construct the subjective reality of their identity as music students and singers in Year 7/8 classes.

Therefore, the research orientation, which suits this field of enquiry best, is basically a qualitative approach within an action research model.

Overarching Model applied in this project

The study developed into a qualitative, mixed method approach in response to the research questions. According to Graham Welch, the cyclical nature of the study, in which teaching strategies changed over time in response to interviews, and the fact that the teacher is the researcher, suggests that the project be couched in terms of Action Research (Welch, confirmation feedback on research proposal).

Relevance of Action Research

Regelski complains that "too much research in music education today seems to be either essentially irrelevant to teaching practice or is addressed more to researcher peers more than to the kind of real-life problem–solving that is pertinent to music teachers and needed in music education today" (Regelski, 2007, p. 18) He encourages "researchers to leave their Ivory Towers and their university-predicated epistemologies of research... and to engage more directly with the situated problems of teachers and teaching". He quotes Kemmis, who believes that "teachers should prepare themselves to engage in participatory collaborative transformation of their practices in ways that anticipate and build solidarity among those participating in the discourse". Indeed, he stresses "theory and practice understood as mutually reinforcing and collectively constituted" (Regelski, 2007, p. 19).

A research process couched in *Action Research* terms encourages embedding the teacher as researcher in the research process. Costello remarks that the concept

of the teacher as researcher is not a recent idea (Costello, 2011, p. 31). He defines *Action Research* as having the following characteristics:

- is referred to variously as a term, process, enquiry, approach,
 umbrella term, sequence of events, flexible spiral process activity
 and as cyclic;
- has a practice-orientated, problem solving emphasis;
- is carried out by individuals, professionals, practitioners and educators;
- involves being respectful of participants' knowledge and understanding;
- brings together theory and practical knowledge;
- involves rigorous applied research, systematic, critical reflection and action;
- aims to improve educational practice;
- action is undertaken to understand, evaluate and change;
- research involves gathering and interpreting (or analyzing) data,
 often on an aspect of teaching and learning; and
- critical reflection involves reviewing actions undertaken and planning future actions.

(Costello, 2011, p. 7)

He also quotes Denscombe as suggesting the four key benefits of *Action**Research are its:

- 1. practical nature;
- 2. focus on change;
- 3. involvement of a cyclical process; and

4. concern with participation. (Costello, 2011, p. 7)

The cyclic nature of *Action Research* is described differently by several researchers. The original model was proposed by Kurt Lewin and comprises; planning, action, observation and reflection (Costello, 2011, p. 8). Costello also describes, among others, Denscombe's model, which consists of professional practice, critical reflection (identifying problems or evaluating changes), research (systematic and rigorous enquiry), strategic planning (translate findings into an action plan) and action (Costello, 2011, p. 9). Denscombe's model strongly reflects the process undertaken in this study.

As a basically qualitative methodology, it is important to ensure that the project produces valid results. Cain, in a comprehensive review of action research in music education, warns against "anecdotalism or selective treatment of data" resulting in findings that "might exist mainly in the minds of the researchers" (Cain T. , 2008, p. 287). He states, "in order to undertake high-quality action research, researchers need a good understanding of action research, a focused use of research literature and a defensible position with regard to data analysis and the generation of trustworthy findings" (Cain T. , 2008, p. 283).

Cain undertook a comprehensive review of 24 *Action Research* projects in music education and evaluated them in terms of the eight "methodological principles" of *Action Research* postulated by Somekh, who, according to Cain is an acknowledged expert in the area and whose material corresponds closely with

other authors on the subject (Cain T., 2008, pp. 283-286). He advocates Somekh's eight characteristics as good guiding principles (Cain T., 2008, p. 310)

Each of these eight characteristics will now be canvassed in terms of their applicability to the conduct of this project.

1) Integrates research and action (1a) in a series of flexible cycles.

Extensive research in music and voice pedagogy had already been undertaken by the researcher before this project was initiated and was used to refine the delivery of classroom music for one semester and then to inform the subsequent development of the subject. During the project, the research material was enriched by discussions with other practitioners.

- 2) Is conducted by a collaborative partnership of participants and researchers. Students collaborated with the teacher throughout the interview process and this collaboration was formalised in recorded discussions. In addition, thesis supervisors acted as *critical friends* throughout the study. As well, vocal experts were involved to evaluate the vocal development of the students using a blind evaluation of recordings of anonymous class singing at various stages of the course.
- 3) Involves the development of knowledge and understanding of ...change and development in a natural (as opposed to contrived) social situation.

 The classroom situation is by nature contrived, but for the purposes of teaching it is a naturally occurring site of social action. The situation of a teacher in the

classroom is the most natural classroom situation possible. Although the interview situation is not a natural part of classroom discourse, the content of the interview discussions, that is, the improvement of lessons, was an appropriate topic of discussion between teachers and students.

- **4)** Starts from a vision of social transformation and aspirations of greater social justice for all. A core tenet of the school identity is social justice and the music program is predicated on the belief that music is 'for all' (Johnson J., 2011). Accordingly, the project itself is aimed at making the discourse of classroom music more open to more students.
- 5) Involves a high level of reflexivity and sensitivity to the role of the self. According to Cain, Somekh did not believe that *Action Research* was solely concerned with the professional development of the practitioner, but that the 'development of self-is important in research' (Cain T., 2008, p. 309). In this project, in the interests of trustworthiness, a statement positioning the researcher is included in the material to demonstrate sensitivity to the role of *self* in the study. Throughout the project, self-reflection is part of the process of review undertaken by the teacher.
- 6) Involves exploratory engagement with a wide range of existing knowledge. This aspect of the method has been largely dealt with in the literature review and in the continuous professional reading being undertaken by the researcher.

- **7) Engenders powerful learning for participants.** It was an expectation that the project engendered powerful learning for all concerned.
- **8)** Locates the enquiry in an understanding of broader historical, political and ideological contexts. The social and historical context of the project is also dealt with in the literature review and in the reflections on the interviews.

Possible problems with the methodology and ways of supporting trustworthiness.

Cain noted several shortcomings in the research he reviewed. Many studies lacked detail in their description of data collection and analysis. In this study, data was collected through evaluation of student work, interviews with those students whose parents returned ethics forms; involving an outside supervisor, recording class singing, having the class singing externally evaluated, collecting lesson plans, accounts of progress and other documents, undertaking discourse analysis of the transcripts of the texts collected and through length and depth of engagement with the research group. This objective detail enables readers to trust the conclusions in relation to their application at St Sebastians.

Some projects lacked ethics information and others would have been strengthened by the "support of critical friends". Ethics issues in this study were supervised by Griffith University and the research supervisors acted as critical friends. Many projects lacked reference to other action research projects

however, this shortcoming is not evident in this study. Some projects were not cyclical but this study is cyclical (Cain T., 2008, p. 308).

Costello (Costello, 2011, p. 55) advocates the following as enhancing the trustworthiness of findings:

- Prolonged involvement. The teacher has been immersed in the context of
 music teaching at the site of the research for Eighteen years. The project,
 from the initial investigation of research to the conclusion of results,
 spanned eight years.
- Triangulation. In this project, several information sources and methods of analysis are used.
- Negative Case Analysis. This has not been practical.
- Audit Trail. Extensive material is included in the submission.

Costello also quotes Dick (Costello, 2011, p. 56), who advocates using multiple sources of data, which should be the case with two classes and four interviews, continually testing your assumptions, seeking exceptions in cases of apparent agreement and being willing to change one's ideas. Dick's recommendations are clearly followed in this project.

The voice of the student

Within the model of action research, the researcher is then confronted with the decision of determining which qualitative approach is best suited to address the aims of the project and to gather material from the students in order to organise improvements to the course and to develop answers to the research questions. Clearly these questions suggest listening to student voices in this project but the

concept of student or pupil voice is contested in the literature. Cook-Sather notes that the instances of "involving students in informal and formal ways in researching their own learning processes and schooling experiences has increased as a result of efforts to comply with an international resolution passed in 1989 through the United Nations convention on the Rights of the Child" (Cook-Sather, 2014, p. 132). Cowie et. al agree that "the United Nations Convention on the Rights of the Child" (1989) provides a political imperative to consult with children". "Given that students are the intended beneficiaries of schooling, their involvement in educational matters would seem essential" (Cowie, Otrel-Cass, & Moreland, 2010, p. 82). Crawford quotes Southcott's observation that in historical musical research, "it has been particularly hard to find the contemporary voice of the child" (Crawford, 2008, p. 63). Harwood complains that "the exclusion of the child's voice within educational research is still pervasive (Harwood, 2010, p. 6). She claims "(t)he research participant is the expert on their own life and should not be excluded from the research process. However, participants, especially children, are rarely given the opportunity to act as full participants within educational research" (Harwood, 2010, p. 6). Cowie et. al. stress that the realisation of the importance of student voice stems from the "recognition that children are social actors" and "authorities on their own lives" (Cowie, Otrel-Cass, & Moreland, 2010, p. 82).

Wheeley argues that the student voice is essential in curriculum development in secondary schools (Wheeley, 2011). In their review of the literature in this area, Dempster, Stevens and Okeeffe report Mitra's observation that "student perspectives are sought most often on learning, pedagogy and curriculum" while they find that Brooker and Macdonald "suggest that student input can be sought

also in the development processes of the curriculum" (Dempster, Stevens, & Keeffe, 2011, p. 95). These researchers confirm the aim of this research that involves students in discussions about their experiences in junior music with a view to better understanding their attitudes to the subject and the way the subject can be taught.

However, Cook–Sather notes that "while England has been a leader in promoting and practising student voice work" "the current governmental emphases have moved away from student voice" (Cook-Sather, 2014, p. 132). Indeed, Bloom, in an article titled *Pupil Voice? it's bad for discipline*, reported that a "moderate amount of involvement and autonomy may be optimum. Beyond a certain point, children at this age may not respond well to high levels of autonomy because such strategies may adversely affect the disciplinary climate" (Bloom, 2008, p. 19). This approach seems to stem from an authoritative view that students need to be subdued rather than collaborated with 'seen but not heard'.

By contrast, Cook-Sather criticises projects which do not take student voice far enough and believes that "respecting students also includes creating opportunities for them" to be involved at every stage of the research process; from determining research questions to taking "greater control over their own paths through school and life" (Cook-Sather, 2014, p. 132). She condemns projects, which lack "genuine respect for all parties involved and intentional structures to support collective action by adults and young people" as "empty rhetoric – claims not acted on in practice" (Cook-Sather, 2014, p. 132). There

appears to be a wide breadth of opinion regarding the amount and nature of student involvement in educational research.

Harwood effectively canvasses the range of approaches. A traditional approach is that research is "conducted on children" and the child is treated as an "object". Harwood suggests that this material "contains an adult-centric bias". In other research, children are treated as "subjects" where "the child becomes a semiparticipant and augments the researcher's original focus of study". A more child centred approach involves "research trends which recognize children as social actors" where "the child participant has equal status to the adult participant and is considered a co-constructor of knowledge and change". The most child centred approach, involves children as "active participants". "Children are an integral part of each step of the research process" and act as "co-researchers" (Harwood, 2010, p. 5). Clearly, approaches to the role of children in educational research range from treating them as objects to treating them as colleagues. In this project, the role of the student voice appears to fall somewhere between the student as subject and the student as "co-constructor of knowledge and change". This decision acknowledges the existing power structures extant at the site of the research. Students participate in interviews, moderated by the teacher, in which they give suggestions about their attitudes to the subject, which are reflected upon by the teacher.

According to the existing research, interviews and discussion, unsurprisingly, are generally favoured methods whereby student voices are heard. Clearly, the first requirement is that the researcher listens. Harwood states "the most obvious

advantage of interviewing a child is that the child is the expert (the only expert) on his (sic) feelings, perceptions, and thoughts. Thus, if knowing the child's point of view is important, the interview is unsurpassed as a technique for obtaining information. If an adult wants to know what or how the child is feeling or thinking, the adult must ask the child" (Harwood, 2010, p. 9). Dempster, Stevens and Keeffe agree that "listening is generally the starting point.... research should endeavour to find more active ways to bring young people's voices into the foreground in education and beyond" (Dempster, Stevens, & Keeffe, 2011, p. 10). They find "focus groups and interviews, both semi-structured and open-ended, feature prominently in the literature" and that "the body of research is largely qualitative" (Dempster, Stevens, & Keeffe, 2011, pp. 11,13).

Clearly, in a project that seeks to investigate the attitudes of students to a subject, failing to listen to them would be counterproductive. Cowie et. al. allege that "students have much to offer in opening up and moving forward our thinking about educational problems and possibilities. Our experience is that students, given the chance, are thoughtful, fair minded and critical commentators on their learning and school experiences" (Cowie, Otrel-Cass, & Moreland, 2010, p. 91).

Freer, an experienced educator and researcher in adolescent male choral education in the United States, strongly supports listening to the student voice, admittedly using narrative methodology, with a view to strengthening participation of young males in middle school chorus. He states; "I believe this neglect (of the "voices" of students) has resulted in a gap between the goals and

the methods of choral music education - a gap that seems to affect boys more than girls, as evidenced in the disproportionately low enrolment of boys in middle school and junior high choral programs" (Freer P. K., 2006, p. 3).

Given the research questions, which seek to find whether the students like singing and learning in classroom music at St Sebastians, one common sense approach to give voice to the students would be to simply ask the students questions about their course, report their answers, and act on their recommendations but the context of the research and the fact that the researcher is the teacher of the students means that sole reliance on such an approach would have questionable validity. Dempster and Lizzio warn that "youth have been found to reflect back what they think adults want to hear rather than their own authentic views" (Dempster & Lizzio, 2007, p. 281). The fact that the teacher is in a position of power over the students would immediately suggest that students might say what they thought the teacher wanted to hear. It might be heartening for teacher-researchers to hear their personal views repeated to them by students, but the value of the information could be doubtful. Bernard points out that "statements and behaviours that are volunteered by informants are more likely to be part of the shared, collective culture than statements and behaviours that are engineered by a researcher" (Bernard, 1995, p. 363).

The Teacher as Researcher

This concern, that students might simply say to the researcher what they have prompted them to say, has not stopped teacher-researchers enthusiastically undertaking the action condemned by Bernard above. Brown as the teacher in

2004 was happy to "formulate the question, to organise and implement sessions, which engaged students in a fluid way, to create an appropriate environment, to collect the data, and to analyse the data along thematic lines" to "nourish the spirit" of adolescent students (Brown H., 2004, p. 25). Unsurprisingly, she reported the following student response "Mrs. Brown nourishes and encourages my spirit. She always says the right things at the right time. When she writes things in my response log, it brightens my spirit" (Brown H., 2004, p. 29). While Bernard, discussing phenomenology claims there is no substitute "for a good story, well told", Johnson and Onwuegbuzie warn that research should be more than "one researcher's highly idiosyncratic opinions written into a report" (Johnson & Onwuegbuzie, 2004, p. 16).

The issue of the power imbalance between student and adult has been addressed differently. Harwood, working with young children to investigate teasing, took steps to "limit the obvious adult-child role differential" by "cast(ing) myself as an 'eager participant' alongside the children, crawling around on the floor with the children, playing the role of a cat (and other roles), participating in games such as hide-and-seek, building a train track set, and laughing at deviant behavior (such as jumping on furniture or throwing toys)" (Harwood, 2010, p. 8).

Options for working/researching teachers in junior secondary school to take on such roles are rare. While a junior music class at the site of the research will often involve music games, the teacher at times may take on the role of referee rather than participant and taking on the role of a naughty child would not seem authentic or honest to children who already had an established relationship with the teacher.

Indeed, the roles and relationships of students and teachers are already in existence at the site of the research and need to be acknowledge and developed with researchers-teachers and students acting collaboratively in terms of negotiating positions about curriculum and teaching methods. Cook-Sather calls upon researchers "to act, and to interact differently than what many are used to in more hierarchical and distanced research relationships" and notes that students rights and power cannot be assured, and sometimes the best we can do is make explicit the power dynamics in any given situation" (Cook-Sather, 2014, pp. 135,141-142). This view suggests that the teacher/researcher investigate and evaluate the continually constructed roles of teacher and student they are involved with. Cowie et.al. recognise "that teacher and student classroom roles are mutually and reciprocally constituted" and that "learners of all ages" are "active and intentional meaning makers" (Cowie, Otrel-Cass, & Moreland, 2010, p. 82). This formulation of the power relationship makes the relationship itself worthy of examination in this study.

This approach was taken by Young in her research into boys' constructions of masculinity (Young J. P., 2000). Young researched the attitudes of her sons (and two other boys) to constructions of masculinity in a home schooling environment thereby inhabiting and negotiating alternatively the roles of mother, teacher and researcher. As suggested by Cook-Sather above, Young makes clear in her findings that she "was very much aware of (her) multiple positions as researcher, mother, friend, and teacher throughout the research process" (Young J. P., 2000, p. 331). Young used Fairclough's method of Critical

Discourse Analysis to investigate her data, and makes her multiple relationships with her sons a part of the project rather than an impediment to the trustworthiness of the research.

Research provides a broad range of strategies for strengthening the trustworthiness of research involving children. Harwood notes that "the inclusion of multiple methods typically adds to the validity of research, and may be of utmost importance when children act as informants" (Harwood, 2010, p. 6). Cowie et. al. describe "multiple and multimodal methods to generate data on student thinking". They continue "while this could be considered to provide for triangulation our contention is that the different modes, individually and in combination, provide different insights" (Cowie, Otrel-Cass, & Moreland, 2010, p. 87).

Qualitative research of any kind can be made more trustworthy using "member checking, triangulation, negative case sampling, pattern matching and external audits" to "produce high quality and rigorous qualitative research (Johnson & Onwuegbuzie, 2004, p. 16). O'Leary also recommends triangulation, member checking, and adds full explication of the method, saturation, crystalisation, prolonged engagement, in depth immersion, persistent observation, broad representation and peer review as ways of ensuring that the findings of the study are trustworthy (O'Leary, 2007, pp. 114,116).

Young's project mentioned earlier exemplifies O'Leary's recommendation. Her article includes the "full explication of the method" mentioned previously (Young

J. P., 2000, pp. 317-321) and the context itself guarantees "prolonged engagement, in depth immersion, (and) persistent observation". Young evinced a concern, from the work of Gilbert, that there was a risk of an overly "deterministic" approach to the data (Young J. P., 2000, p. 319). One of the strategies used to guard against this determinism was Fairclough's three faceted approach to the analysis of the transcripts generated in the project. Young claims that the three approaches description, interpretation and explanation, operated "as checks and balances and helped make visible the struggles that took place within and between the local, institutional, and societal context" (Young J. P., 2000, p. 319). Fairclough's methodological approach is discussed in more detail later to show the application of its key analytical principles to data generated during this project.

The aim of this project is to investigate the attitudes of the students to their music course and to singing rather than to elicit positive comments about their teacher. There is already material about the qualities of effective middle school music teachers (Barresi, 2000). The issues of the teacher as researcher and the power imbalance between student and teacher have already been canvassed and it is argued that having the teacher as the researcher can add richness to the data and that the teacher's depth of knowledge of the students and the context can assist in strengthening the trustworthiness of the material. Indeed, as established above, the involvement of the teacher as researcher provides the opportunity for in-depth reflection on the teacher/student relationship itself. Teachers can claim to have the 'saturation', 'prolonged engagement', 'in depth immersion' and 'persistent observation' that O'Leary recommends.

The advantages of the teachers already established relationship with the students are recognised by Henry, who proposes a collaborative research model with teachers undertaking research work to assist external researchers to take advantage of the deep engagement of teachers in their context. He claims "the students potential lack of rapport with the (external) researcher combined with a setting unfamiliar to the students could preclude the researcher's ability to obtain accurate or authentic results. While not a panacea for eliminating unwanted variables, collaborative research partnerships could contribute to more comfortable testing environments in which the practitioner and researcher are equal partners" (Henry, 2001, p. 3). Henry seems to acknowledge that researchers coming into schools can sometimes miss key aspects of context due to the difficulty of achieving the prolonged engagement, saturation and in-depth immersion advocated by O'Leary that teachers can take for granted. The challenge for teachers in the site of the research is that the very depth of their involvement in their contexts might risk a failure to consider broader sociocultural perspectives. Therefore the researchers mentioned above undertake methodologies, such as Fairclough's, to take this risk into account when formulating methodologies.

A parallel can be drawn with a project by Cartledge who undertook research on the Australian Army band while he was an officer in the organisation. He states "I was a member of the Australian Defence Force (ADF) during the project. These two facts – that the research took place *within* an organisation that resides within an identified subculture of the Australian community and my

membership of it – created its own set of challenges". (Cartledge, 2002, p. 37). Cartledge makes several comments which apply well to the context of teacher research in class. He mentions the "power dimension of inquirer-inquired interaction" and the influence of his military rank on the interaction. He states "here the research process is at its most vulnerable: where the inquirer brings a professional identity that impinges on the relationships of the inquired and of the research site, this power relationship could affect the inquiry. I properly declared this to participants and monitored its effects; arguably, this interaction added a richness to the data". This richness evolves from empathic discourse, the salience of data built on tacit knowledge and deep cultural understanding (Cartledge, 2002, pp. 39,40).

Cartledge made his participation in the discourse studied together with his attitudes, values and beliefs clearly known to both the participants and the readers of the research. Clearly, this is an essential pre-requisite of a trustworthy qualitative researcher, if the research findings are to be valued. For example, in his short address to the XXII Conference of the Australian and New Zealand Association for Research in Music Education, Blyth included a section entitled "about me" before continuing with a Foucault influenced analysis of Music Syllabi (Blyth, 2000, p. 24). Accordingly, an auto ethnography is included in this study.

One possibility considered for this project was narrative research methodology. Hall is involved in narrative research in boy's singing to investigate how music relates to "the constitution of self" (Hall, 2006, p. 28). She used narrative inquiry

methodology to investigate several boys from an elite choral institution. She created "narrative portraits" of the boys that would include her own authorial voice. "Data is generated from in-depth interviews with the boys, their parents, and musical mentors, and also from observations of them rehearsing, performing and in music class at school. Additionally, field notes and a research journal provide a forum for reflection". "The interview format is a semi-structured phenomenological model". "Open-ended questions aimed to illicit personal life experience stories: narratives of experience, anecdotes, critical incidents" were expected to be garnered from the interviews. In her paper, she includes a poem she wrote to represent what singing means to one of the subjects of the study. (Hall, 2006, pp. 29-30). Tohar et. al. used narrative enquiry also to investigate the experiences of teachers using stories from their careers (Tohar, Maray, Anat, & Rafafet, 2007). Both studies couch their findings in very personal terms in relation to the participants. Hall's subject deals very much with the construction of self; "Singing as Self-maintenance", "Singing as Self-possibility" etc. (Hall, 2006, pp. 31,32). Similarly, Tohar et. al. deal largely with the personal and professional growth of the teachers studied (Tohar, Maray, Anat, & Rafafet, 2007, p. 68). While personal construction, growth and maintenance are relevant to the topic of this research, this project aims to investigate how music and singing are negotiated in interpersonal dealings in classes. Another danger of narrative research in this context is that "the phenomena and constructs of interest to music educators are complex and analysis leading to *unidimensionality*, (or) simple linearity (narrative) are no longer useful if progress in research is to be made (Bartell, 2006, p. 360). Bartell warns that a danger of a narrative model is that it might result in a one-dimensional story which might not deal with many

complex issues that might be in play in a music classroom. Accordingly, narrative research has not been deemed an appropriate design for this project.

Kennedy, in the United States, undertook a research project which helped provide some guidance in developing a model of this project. Her study involved an ethnographic investigation of the attitudes of members of the American Boychoir to their voice change. The researcher immersed herself in the context of the Boychoir school and conducted semi-structured interviews with small groups of the singers. This material was enriched by extensive observation, informal discussion and the taking of field notes, the examination of "scores, concert programs, school promotional materials, CDs, school handbooks and academic tour packets". "Triangulation was effected through the cross-referencing of interview transcripts, observations, and material culture. In addition, representative informants read drafts of the report as a further measure of validity" (Kennedy M. C., 2004, pp. 266 - 267).

Implications for the Development of Methodology for this Study

The foregoing research assisted in providing a starting point for the methodology relating to the interaction between teacher and student voice in this project. It was initially thought that the core of this project would be to use interviews to give a voice to the students so that they would have some agency over the growth in the pedagogy of the subject. This purpose was suggested by participation in an earlier study involving senior students. In this earlier study,

discussions amongst small groups of Year 12 students were recorded by the author. The study, which involved interviews with staff, students and the filming of lessons, aimed to determine the differences between teaching methodologies in different arts subjects. The range of material in that study seemed to enhance its trustworthiness and the interviews provided valuable insights into attitudes to classroom music.

As a result of this material, this researcher undertook a pilot project in which Year 8 students recorded un-moderated discussions in much the same way as is described above with the senior students. It was initially (mistakenly) thought that better data on student attitudes would be obtained if teacher influence on the students in interviews could somehow be limited. This was an ultimately unsuccessful attempt to avoid having to deal at length with the issues of the teacher as researcher as discussed above. At this stage of the project, the fact that the interactions between teacher and student were relevant to the findings was overlooked. So, to limit the influence of the teacher, these pilot interviews were student directed and organised around questions given to students on a piece of paper. Of course, the fact that the questions themselves were teacher generated meant that the teacher was textually present if not personally so. Small groups of students were given a recording device and the list of questions and were given class time to undertake the discussion. The purpose was to encourage students to speak about the topics of the research, but also to enable them to speak with as authentic a voice as possible given the circumstances. It was hoped that the absence of an authority figure moderating the discussion would encourage more informal talk. While the implied audience of the teacher could not be ignored,

and the presence of the recording device itself influenced responses, it was hoped that the transcriptions of the student discussions would reveal attitudes values and beliefs while they engaged in the process of discussing the course. Unfortunately, the unstructured student run Year 8 interviews were not very successful for many of the reasons found in the discussion above. They simply provided evidence that young students are less mature than older students, with students quite clearly giving the sorts of answers they, perhaps, thought they should. It seemed that the students believed they were talking to the teacher, even though the teacher was not present. Clearly, the lack of the physical presence of the teacher did not adequately limit teacher influence, and a different method for gathering trustworthy information was needed.

It was realised that the students would have to be interviewed by the teacher to gather responses that were relevant to the study. Indeed, further study of research methodology, as discussed above, revealed that the way in which the teacher interacted with the students was relevant. In many ways, attempts to remove teacher-researcher influence over student interactions ignored the fact that the nature of these interactions, and how they create roles and relationships, is an essential facet of understanding how attitudes to the subject are formed. Accordingly, students from two classes were interviewed in small groups with the teacher on four occasions during the semester course to produce a number of transcripts of direct speech. Then an approach to the analysis of all the transcripts was developed to yield relevant, trustworthy material from the conversations.

Analysis of Interviews

Several approaches to analysing the transcripts were initially considered. One approach would be to simply read the transcriptions of the interviews and look for themes through a process of coding into clusters. For example, Owen used "depth interviews" and the coding of response as part of a project investigating the development of policies at the Georgia Institute of Technology (Owen, 2014, pp. 8-9). A concern with content analysis is that it has the potential to remove those coded aspects of speech from their "subtly contexted nature" (Potter, 2004, p. 205). In this project, the nature of the context is key to the inquiry being undertaken. Simply looking for themes might miss the detail of the relationships and identity constructions taking place in the conversational interactions potentially missing material that was important to the findings of the study.

Conversation analysis was considered as another way forward. This approach enables the researcher to plot the constructions of self being created by the speakers through analysis of the structures of speech (Antaki & Widdicombe, 1998). This method too did not take context into account in the analytic process. Subsequently discourse analysis of the interviews proved a more useful way of "achieving distance from the data and setting them in context" (Tenorio, 2011, p. 188).

Discourse Analysis

Potter in Silverman warns that "a wide range of things have been called discourse analysis" (Potter, 2004, p. 200), but claims that discourse analysis "has an analytic commitment to studying discourse as texts and talk in social

practices". He continues "the focus is not on language as an abstract entity". "Instead, it is the medium for interaction; analysis of discourse becomes, then, analysis of what people do." In discourse analysis, the interviews are not seen as "machinery for harvesting data from respondents". "They can be viewed as an arena for interaction in its own right" (Potter, 2004, p. 205). Accordingly, the interviews themselves can be seen as situations where the discourse of classroom music will interact with other discourses, amongst students exercising different power roles and relationships, exhibiting different ideologies and embodying these issues in text (if one takes the broader definition of text to include transcripts of discussions). The students in these interviews can be described as continually creating realities, meanings and identities through talk and the detailed discourse analysis of this talk will inform the answering of the research questions.

Rogers argues that discourse analysis "allows one to understand the processes of learning in more complex ways. Indeed, the close analysis of the networking of language allows the analyst insight into aspects of learning that other theories and methods might have missed" (Rogers R., 2004, p. 12). Indeed, the close discourse analysis of the texts of the interviews within their contexts provides a rigorous, rich and trustworthy methodological approach.

Accordingly, Holmberg applied discourse methodology to interviews of music teachers in 2009 (Holmberg, 2009). In 2010, Ericsson, Lindgren and Nilsson used discourse analysis to examine videos of music lessons in nine schools to discern how student musical culture was represented in music classrooms in

Sweden (Ericsson, Lindgren, & Nilsson, 2010). In this project, the focus of the discourse analysis is on the interviews with the students and their interaction with the teacher to discover their attitudes to classroom music at the start of secondary school.

Discourse analysis sees the teacher operating as a researcher as advantageous to the research process rather than a source of contamination of the data. Potter claims that "once this perspective on interviews is adopted the standard methodology textbook injunctions to be as neutral and uninvolved as possible become highly problematic". "In DA (discourse analysis) it has been productive to be actively engaged and even argumentative during interviews" (Potter, 2004, p. 206).

Overall, discourse methodology enables analysis of the competing discourses present in student talk and how these discourses interact with each other. As Silverman has mentioned, there are a number of analytical approaches, which are described as "discourse analysis". An historically influential approach is that of Fairclough, whose seminal text *Language and Power* was influential in its application of discourse theory to topics largely allied with imbalances of political power in Western cultures (Fairclough, 1989).

Fairclough's Analytic Approach

Initially, the work of Fairclough provided a model which could substantially assist in the discourse analysis of the student interview material. He draws on "three stages of critical discourse analysis; description of text, interpretation of

the relationship between text and interaction, and explanation of the relationship between interaction and social context" (Fairclough, 1989, p. 109).

The first stage enables a close study of the transcripts to discover how language has been used to construct discourses, power relationships and identities thereby illuminating the sources of the attitudes and beliefs of the speakers. It involves an examination of the word choices, grammatical and textual structures of the speakers, in "experiential", "relational" and "expressive" terms (Fairclough, 1989, p. 112). Experiential meaning deals with the values and beliefs of the speakers, relational meaning deals with the roles and relationships of the speakers and expressive meaning deals with the "social identities" of the speakers. In this way, the transcripts of speech become much more than simply the repositories of static meaning. For example, close examination of parts of speech such as "participants" (noun groups) and "processes" (verb groups transitivity) (ibid 120) can reveal the differing attitudes of the speakers to classroom music, their 'pecking order' and their social identity. The close textual analysis in the description phase of Fairclough's approach protects the teacher/ researcher in some ways from making common sense or surface assumptions about the meaning of what is said in the interviews. Patterns of word choice and word ordering can reveal more complex attitudes and values than might appear on a straightforward reading of the text. As well, the close textual analysis encourages a very diligent approach to re-reading the texts, an analytical practice which might encourage readers to better trust the findings presented. Yet focusing only on close analysis of texts as linguistic artifacts, while it would

please New Critics of literature (Matterson, 2006, p. 173), would be to ignore the contexted nature of all discourse.

As such, Fairclough's second and third prisms of analysis account for the circumstances of text production and reception, and broader socio-cultural concerns. Fairclough's second stage is "interpretation". This stage again protects the researcher from simply assuming that the interview transcripts are concrete representations of reality because it acknowledges that communication does not occur in a vacuum. Communication is the continual construction of meaning, identity and power in "contexts" and "discourses" (Fairclough, 1989, p. 162). Fairclough observes that human interactions and the texts they generate operate within discourses. He states that "the values of textual features only become real, socially operative, if they are embedded in social interaction, where texts are produced and interpreted against a background of common-sense assumptions" (Fairclough, 1989, p. 140). These social interactions, with membership, assumed rules and cultural assumptions are called discourses. An essential aspect of the research project is to examine which discourses are concurrently operating in Classroom Music groups and how these discourses interact to influence attitudes to the subject.

This "interpretation" phase of Fairclough's method accounts for the roles and relationships between the producers and consumers of the texts. At the interview level, each speaker, whether student or teacher is speaking with implied self-identity in mind as well as making assumptions about the identity of the listener and vice versa.

The third stage of the analytical is "explanation". This stage enables the researcher to investigate the societal power relationships, the ideologies which underpin beliefs and whether the interactions of the discourses are "sustaining existing power relations, or transforming them" (Fairclough, 1989, p. 166). This stage of the analytical model makes the Fairclough approach a useful resource when investigating power inequities, but is less valuable when the discourse analysis needs to be applied for addressing research questions within existing power relationships. Put bluntly, at St. Sebastians the structural power imbalance between student and teacher is established and unlikely to change. Devoting extensive research time to the possibility of a textual analysis inspired, student led revolution would not be productive.

The limitations of this third stage of Fairclough's approach become evident when one applies his method to the text of the interviews in this project. A sample of Fairclough oriented analysis of the start of the first interview follows. While some valuable analysis resulted, the limitations of the approach, for answering the research questions, become clear.

Sample Fairclough Analysis on a section of the first transcript.

What follows is a Fairclough style analysis of the first interview from the start until "in music it's just sing as good as you can. The whole room fills up with sound". The transcript of the first interview together with tables separating out the phrases in terms of their grammatical function can be found in appendices.

As stated earlier, Fairclough's approach involves three stages; "description", "interpretation" and "explanation".

The first part of a Fairclough analysis is described as "Description". This part of the analysis involves close analysis of the text and its construction. Halliday divides this analysis into three aspects of text; ideational, textual and interpersonal. The ideational analysis looks at what words and grammatical structures are used by the creators of the text to construct meanings. The interpersonal analysis examines the roles and relationships involved and therefore involves a discussion of mood and modality. The textual analysis examines the way the grammatical ordering of words within clauses and the connections between clauses have been achieved and involves a discussion of thematisation (examining what comes first in sentences) and cohesion (Halliday M., 2004, pp. 16-18).

Accordingly, the ideational analysis begins with a lexical discussion of the transcript in terms of Participant, Processes and Circumstances (to use Halliday's grammatical terms (Halliday, 1985).

Participants (noun groups)

An examination of the word choice tables exposes patterns in the choices of participants (noun groups) of the parties to the discussion. The teacher makes extensive use of the pronoun "you". "You" is used to identify individual students and the students as a group. Student names are almost never used and when they are, the students are described as "Mr._____, in terms of their last name.

On one occasion a full name is used, but the formal form of the first name rather

than the everyday form of the name is used. The word choice seems to reinforce a formal context which contrasts with the teacher's description of the interview as "a conversation" or "discussion".

Plural pronouns, "we", "we're", and plural nouns such as "people" and "we" are more common amongst the students, perhaps to construct a group identity.

There seems to be an assumption that, even though students are speaking individually, they are often expressing shared or assumed understandings.

For example, "I'll go first. Well, it wasn't that different from what we're doing right now. We were learning *sol-fa* and time signatures and all of that. We just-we've got to pass the starting *so-la* and stuff. We never did *ti* and *fa*, and so I'm looking forward to doing stuff like that."

This student seems to think that his personal experience was a shared experience.

Another student follows on in the discussion as follows:

"We used to do a lot of basic instrument beats and stuff like that- so, say on keyboard and little drums – but I'm looking forward to this year because we do a lot of variations of beats and rhythms and, with you, it makes it very exciting."

In terms of other nouns, the teacher refers to the "class" often and makes a single reference to rhythm and beat in the excerpt. By contrast, the students refer to a great deal of music terminology including "so", "la", "ti", "fa", "time signatures",

"variations of beats and rhythms", and to instruments such as "keyboard" and "little drums". This reflects that the teacher was asking about what students liked in music classes, but it is notable that the students appear to be delineating the discourse of classroom music by using the meta-language of the subject and, perhaps, identifying themselves within the discourse of music making.

Transitivity (verb groups or processes)

The teacher is asking the students to speak in the interview so the teacher uses verbs aligned with speaking: "talk" "say", "tell", "talking"," said", "complained", "saying". Similarly, as would be expected, there are verbs and verb groups connected with clarifying meaning "do you mean", "mean". This suggests that the teacher believes he is participating in the discourse of interview or discussion...

While the teacher is clearly interested identifying what the students "mean" in their utterances, the students verb groups suggest they are more interested in what they do. Their verb groups include: "doing now", "learning", "got to pass", "looking forward to doing", "used to do", "doing", "makes it", "to learn", "make us laugh", "learnt how to do it", "stuff around and joke", "guide us through". When the teacher asks for a more reflective explanation, one response is "don't really know why".

The foregoing contrast verb choices by the students and teacher just reflect the aim of the teacher, which was to find out about the primary music experiences of the students so the students therefore described learning experiences in terms of actions. However, the focus of the students on learning by doing does tend to

mirror the teacher's values in relation to activity based music pedagogy and it could be asked to what extent the students might have either appropriated these views of the teacher, or to what extent the students' views about classroom music mirror those of the teacher.

Circumstances: (adjectives, adverbs, prepositional phrases etc.)

Apart from the use of the word "enjoyable" which is a repetition of the word initiated by a student, the teacher tends to use binary oppositions or extreme case formulations (Edwards, 2000). For example, "the least", "the most", "the worst" "none". This might have been to simply engender student responses, but perhaps, it could appear designed to initiate stronger responses than might otherwise have been given. By contrast, the student circumstances are quite moderate: "different", "a lot of", "very exciting", "sarcastic", "fun", "enjoyable", "like", "happy". Accordingly, if the teacher was "fishing" for dramatic responses, his charges did not bite.

Accordingly, at a lexical level, the patterns of participants seem to suggest that the teacher is more interested in the whole class and is somewhat distant in addressing the individuals, describing the students as "you", "yourself" or "Mr." At the same time the students tend to use the pronoun "we" to suggest group identities and to perhaps allege common understandings. The processes show the construction of several discourses. The teacher seems to be attempting to construct the discourse of discussion or interview while the students seen to inhabit the discourses classroom music and music making. It is interesting that the students seem to be using the meta-language of music to construct

themselves as *musicians*. The circumstances chosen by the parties suggest that the teacher is trying to provoke strong responses by using binary opposition but that the students, while positive, are more moderate in their descriptions.

The second process involved in Fairclough's approach is the interpersonal analysis which examines roles and relationships.

Roles and relationships between the students and the teacher are already well established because of the existing power structures in their school in particular and in schooling generally. Students expect teachers to tell them what to do and students generally do what they are told. However, the teacher appears to be trying at times to resist this power relationship by using terms such as "discussion" and "conversation" to describe the interaction which is taking place. Despite these participant choices by the teacher, the modality of the teacher's utterances shows the power imbalance in the interviews as can be seen in the excerpts of the transcripts which follow. The teacher says, "talk about what classroom music was like in primary school", and "talk about the things that you like to do in music classes".

Clearly, because the nature of the interview is that the teacher asks questions and the students answer them, the teacher generally speaks in interrogative mood. To cloak somewhat the interrogatory nature of the statements, the teacher at times uses qualifying words to weaken the modality of his demands. For example,

"So, boys, if you'd like to, could you first talk about what classroom music was like in primary school?"

Similarly, at times, the interrogatory statements are given weaker modality by being cast in terms of the possibility of answering the question rather than directing a required answer. "Could you talk about the things that you like to do in music classes?" Clearly the students can, will, and do answer the questions, and the teacher's use of the word "could" suggests a possibility of not addressing the question that does not really exist.

In other places, the interrogatory mood is unmediated. "Right. What about written work?" "Right. And what's the worst thing in class for you?" "Right, I see, and what about Mr. Hector?"

An examination of the mood and modality of the statements seems to suggest that, despite the teacher describing the process from the outset as a "conversation" or a "discussion", a better description is "interview" and in places the interview might be described as an "interrogation". There is clearly a power imbalance between the parties, and it seems to be tacitly understood that the students will be told what to do and the students will oblige. This suggestion is underpinned by the preceding examination of the noun groups used to describe the students. They are described as "boys", or with the pronoun "you". They are rarely given their names, and if they are, the last name and "Mr." is generally preferred. If the first name is used, the formal form of the name is taken. This

distance and formality of address reinforces the disparity in agency between the students and the teacher.

The final analytical process in Fairclough's "description" phase is the textual analysis and this involves discussion of issues such as theme and rheme which examines what comes first in the clauses, and lexical cohesion, which examines how words are used to connect ideas in the discussion. In English, generally, the theme is what is being talked about and this comes first in the sentence. The rheme is the comment on the theme and generally comes second. What comes first in a sentence receives more attention so the thematisation of a sentence can reveal what a text is emphasising.

For example, in answer to the question of "what classroom music was like in primary school?" a response includes the following sentences:

Hubert: I'll go first. Well, it wasn't that different to what we're doing right now. We were learning sol-fa and time signatures and all of that. We just – we got to pass the starting so-la and stuff. We never did ti and fa, and so I'm looking forward to doing stuff like that."

The next response begins as follows:

Hector: "We used to do a lot of basic instrument beats and stuff like that."

While the students discuss a range of music activities, both start their sentences with "we". The thematisation of the plural pronoun suggests a focus on the group

and on corporate identity. This seems to be reinforced by this response:" You are usually working together with everyone else and using your voice."

Cohesion:

Lexical repetition is commonly used:

For example

Facilitator: "So, boys, if you'd like to, could you **first** talk......."

Hubert: "I'll go first."

Hubert: "We never did *ti* and *fa*, and so I'm looking forward to doing **stuff like** that."

Hector: "We used to do a lot of basic instrument **beats** and **stuff like that**............ we do a lot of variations of **beats and rhythms**"

Hubert: "learn all the **stuff – all the beats and rhythm**s that you set us for homework and **stuff like that."**

Clearly, lexical repetition is used by both parties to maintain cohesion in the topic being discussed.

The next stage involved in Fairclough's approach, called "interpretation", is an analysis which deals with the context of the interaction which has been described. The interpretation and explanation stages of the analysis provide the macro level checking of the validity of suggestions which emanate from the micro analysis that occurs at the description stage of the analysis. Tenorio quotes

Chilton who reminds us "labelling stretches of language as serving strategic functions is an interpretative act". Later he claims that while the "microanalysis of a text helps to support this point; its macroanalysis can be used to avoid misjudgement. Everything is meaningful in language" (Tenorio, 2011).

Clearly, the transcript documents represent spoken interaction between a teacher and students and the circumstances of the creation of the text have influenced what has been said. The power relationship between the teacher and the students has already been mentioned in the description material above and it is clearly argued that the students, while voluntarily participating in a research project, are participating within what appear to be mutually assumed, commonsense constraints of the interview and, at times, the interrogation genre.

While the teacher describes the interaction as a discussion or a conversation, the parties act out an interview with the teacher asking questions and the students answering them. The music department at the site of the research runs very informally due to the physical layout of the building. Most teacher desks are in a space shared with the students coming to instrumental music lessons and student-staff interaction is more or less continuous. This habit of interaction in the music department might have put the students at ease. However, these students were in their first year of secondary school, and would not, in February, at the start of the academic year have developed much familiarity with their teacher. As well, the interviews were held in the Director of Music's office, and the slightly more formal environment probably emphasised the expectation that

the students and the teacher would converse formally. Apart from asking about lesson times and concerts, interviews in the director's office are often quite serious affairs and this context might have influenced the students to take the process seriously.

The detailed analysis support adds weight to the claim that several discourses are constructed in the transcript. The discourse of student and the discourse of teacher are certainly present and there seem to be no substantial attempts to disrupt or challenge the power relationships within these discourses other than some attempts by the teacher to hide the power relationship by re-casting the interview as discussion or conversation. The student interactions are very respectful of the teacher even when the teacher adopts high modality and an interrogative mood. Indeed, the students seem to want to construct themselves positively when they are critical of students who "don't behave and who come late" or "stuff around and joke and don't always do their homework".

The discourses of primary school and secondary school classroom music are observable through the analysis. The students have had different primary school musical experiences, but the students construct the secondary music discourse in a positive way. One student describes the subject as "fun and enjoyable" and "different from all the other subjects". The students adopt the technical terminology of the subject more than the teacher in the interview. Perhaps this is an indication on their part of their willing membership of the discourse of knowledgeable practitioners. This identification by learners has implications for teaching. It shows that teaching the metalanguage of the subject gives the

students the lexical resources necessary to enable them to indicate that they belong to an intellectual community.

The other notable comment by the students is that they like music because it is active "I like doing beats....and rhythms". "I'm really enjoying it at the moment with revising beats and things, and I've learnt how to do it on my knees, which I couldn't before". The boys have had lessons that mainly comprise singing, clapping rhythms and playing basic keyboard, with analysis and notational skills flowing from the practical activities. The boys do not mention the analytical part of the lessons and may simply be concentrating on the active learning that they clearly enjoy. This suggests that embedding analytical work in practical music making is positively (and even, perhaps, painlessly) perceived.

Also of note is the comment made by a student that music is "different from all the other subjects" because "you are usually working together with everyone else and using your voice". The lessons include a lot of music making with the whole class singing and clapping together. This seems to contrast with the largely individual learning at separated desks occurring in other subjects. When asked, "are you saying you're generally made to be very quiet in other subjects?", one student replies "yes" and the other replies "I would agree". It seems that these students enjoy exercising a collective class voice. This practice prompts one to reflect on the implications of having whole class collective performance activities. Because the teacher-researcher is also a choral conductor, there had been no reflection by the teacher on the fact that involving classes in combined singing might be thought unusual as it is usual in a choral context.

The final, explanation stage of the analysis in the Fairclough approach, examines power relationships at an institutional and societal level. It evaluates whether the material being described is maintaining or changing power relationships. At the level of the interview, the imbalance of power is clearly reinforced by the process. Students have volunteered to attend the interview, but they are attending at the teacher's convenience and are clearly following instructions.

However, it was unusual at the site of the research for students to be asked their opinion in a systematised way and to be given a voice in the development of curriculum. Accordingly, at an institutional level, the fact that the interviews were occurring and that the research project was approved by the principal, indicates some transformation of power relationships in relation to the development of the subject in the school.

Both teacher and students are also limited to an extent by the structures of the school itself. Student numbers in classes, rooming, timetabling, numbers of lessons, personnel in classes and core operational matters such as role marking, assessing and record keeping are all proscribed to various degrees.

At a state level, the amount of change possible in the course is, overall, limited by the requirements of the Queensland Curriculum and Assessment Authority, which oversees curriculum at a state level and by the Australian Curriculum Assessment and Reporting Authority at a national level. As such, developments in the course are mostly restricted to pedagogical matters in classrooms at the

site of the research rather than wholesale change to the nature of the subject itself.

At a community level, the power relationships between the music teacher and parents must be considered. Parents pay fees and have expectations of schooling. However, music is not a *high stakes* subject and few parents at the site of the research claim to have experienced classroom music when at school. Accordingly, these parental expectations are not high. Indeed, at subject selection nights, the most common challenge for music teachers is to justify the existence of the subject, and to establish its relevance as an academic subject. As well, it is a challenge to convince parents to agree to their students studying classroom music as an elective in the academic program, as opposed to just participating in choir, orchestra or band before school, as an extra-curricular activity.

Limits of the utility of Fairclough's approach.

While the Fairclough approach to the text yielded some information about attitude of the students to classroom music, the power imbalances between the parties to the interviews became the bulk of the analysis. Fairclough's focus on challenging power relationships, leads to the marginalisation of other important topics in the interviews including the importance of identities and the constructions of roles and relationships between the students.

Fairclough's methodology appears more suited to research questions which focus more strongly on power relationships in social contexts. Tenorio claims

that Fairclough follows Marx "and his notion of language as product, producer and reproducer of social consciousness". Fairclough's Critical Discourse Analysis (CDA) "aims at demystifying texts shaped ideologically by relations of power; it focuses on the opaque relationship between discourse and societal structure; (Tenorio, 2011, p. 188). Earlier, Tenorio claims "from its inception, CDA was a discipline designed to question the status quo, by detecting, analysing, and also resisting and counteracting enactments of power abuse as transmitted in private and public discourses" (Tenorio, 2011, p. 187). Tenorio quotes Wodak and Meyer who claim that "Fairclough highlights the semiotic reflection of social conflict in discourses, which translates into his interest in social processes" (Tenorio, 2011, p. 190). Indeed, Fairclough is claimed to advocate looking for a "social problem with a potential semiotic dimension" in order to commence an analysis (Tenorio, 2011, p. 190) and his method is claimed to aim to "help raise awareness about the unequal social conditions of minorities" (Tenorio, 2011, p. 206). Accordingly, while Fairclough's approach is very valuable in its potential to achieve "distance from the data and setting them in context", (Tenorio, 2011, p. 188) it proves limited in directly addressing the research questions by encouraging too much of a focus on the power imbalances interacting within and upon the discourses, many of which cannot be changed practically.

Of course, the fact of the power relationships present in the context of the research is real and worthy of study, but the aims of the study are broader.

Rogers states "while not denying the exposure of inequity as an important goal, it should not be seen as the social scientific goal of critical discourse analysis."

Pennycook believes:

"if we take power as already sociologically defined and we see our task as using linguistic analysis of texts to show how that power is used, our task is never one of exploration, only of revelation. If, on the other hand, we are prepared to see power as that which is to be explained, then our analysis of discourse aims to explore how power may operate, rather than to demonstrate its existence" (Pennycook, 2001, p. 93).

Given that the research questions revolve around the attitudes of the students to classroom music and singing, Gee's approach to discourse analysis was found to yield more rich findings from the transcripts in that his approach deals with a broader range of concepts including "Situated Meanings", "constructed identities", "(C)onversations", "Figured Worlds", and discourses. The following sets out his approach.

The Discourse Analysis Approach Informing this study: James Paul Gee's approach

In 2011 Paul Gee published a new edition explaining his foundational methodology *An Introduction to Discourse Analysis* (Gee, 2011) and this text provides an analytical framework that facilitates the researcher's close examination of the data in relation to the research questions. The advantage of Gee's approach is that it looks at discourse analysis with a view to understanding problems at the research site without necessarily focusing primarily on the more political question of how existing power relationships should be challenged. Clearly in this study the power imbalance between teacher and student has been established, and Gee's approach enables us to examine the many other things that are occurring in any conversation between the participants and to focus

most closely on those aspects of the conversations that are most likely to inform the research questions driving the study which remain, do the boys in classroom music like the subject? Do they like singing? Do they like learning in music? and How can the subject be improved?

Gee develops Fairclough's position, that all texts operate in contexts and that texts and contexts interact to both reflect and construct relationships and identities. Indeed, he claims that when "I say anything to you, you cannot really understand it fully if you do not know what I am trying to do and who I am trying to be by saying it". ... "To understand anything fully you need to know who is saying it and what the person saying it is trying to do". This means that "we make meaning by using language to say things that, in the actual context of use, amount, as well, to doing things and being things. These things we do and are (identities) then come to exist in the world and they, too, bring about other things in the world". Gee contends that in all communication, the parties are, amongst other things, constructing identities, assuming or articulating world views, aiming to achieve purposes, negotiating amongst and within discourses, navigating roles and relationships, and constructing political positions. As such, he claims that "we use language to build things in the world and to engage in world building" (Gee, 2011, p. 16) Accordingly, Gee provides the means by which a deep and rich examination can be made of the attitudes, values, beliefs and motivations being constructed in the interviews generated during the course of this study.

Gee refines the definition of discourse by making a distinction between "Upper case 'D' Discourse" and "lower case 'd' discourse". While Gee defines "discourse" with a lowercase "d" as referring "to connected stretches of talk or writing", (Gee, 2000, p. 25), "Upper Case D "Discourse" "is a socially accepted association among ways of using language, other symbolic expressions, and artifacts, of thinking, feeling, believing, valuing and acting that can be used to identify oneself as a member of a socially meaningful group or "social network" (Gee, 1996, p. 131). Discourses relevant to this study include those of friendship, aspiration, student, music class and teacher.

Participating in a Discourse requires behaviours, attitudes and beliefs as well as language. Gee states:

"we also have to get ourselves appropriately in sync with various objects, places, technologies, and other people. Being in a Discourse means being able to engage in a particular sort of "dance" with other people, words, deeds, values, feelings, objects, tools, technologies, places, and times so as to be recognized as a distinctive sort of who doing a distinctive sort of what. Being able to understand a Discourse means being able to recognize and participate in such *dances*" (Gee, 2012, p. 4).

Gee has, over a considerable period, been concerned with Discourse analysis in education. He explains that in childhood, one develops a "primary Discourse" which "gives us our initial and often enduring sense of self and sets the foundations of our culturally specific vernacular language (our "everyday language"), the language in which we speak and act as "everyday" (non-

specialized) people. As children grow up they acquire membership of "secondary Discourses" connected with the "public sphere" and one of the first of these secondary Discourses is the discourse of school. Gee finds that some social groups coach their children in the language of schooling to encourage success (Gee, 2012, p. 3).

Gee is concerned that in educational research, sometimes "Discourse analysis means no more than anecdotal reflections on written or oral texts. As to critical discourse analysis, sometimes this seems to amount to proselytizing for one's own politics in the absence of any close study of oral or written language" (Gee, 2004, p. 20). His approach presents core questions and tools of analysis to assist in mitigating against these criticisms by involving the researcher in close textual analysis coupled with rigorous contextual reflection and discussion.

For Gee the core questions in discourse analysis revolve around:

- Significance. How language is "being used to make certain things significant or not".
- Practices. The activities the "language is being used to enact".
- Identities. The "identities...the piece of language is being used to enact".
 Also, the identities being attributed to others by the language and how this attribution helps the speaker or writer enact their own identity.
- Relationships. An examination of what relationships are being created by
 the text and the roles being undertaken by the parties to the text as well
 as the relationships with those who may not be present.

- Politics. An examination on the "perspective on social goods" being communicated by the text.
- Connections. The connections being built with the language between concepts and the disconnections being encouraged.
- Sign Systems and Knowledge. The support or rejection of "different ways of knowing and believing" (Gee, 2011, pp. 17-19).

To examine the seven areas, Gee advocates the use of six "tools of inquiry". Gee states that a tool of enquiry is a "specific question to ask of data". "Each question makes the reader look quite closely at the details of language in an oral or written communication. Each question also makes the reader connect these details to what speakers or writers mean, intend, and seek to do and accomplish in the world by the way in which they have used language" (Gee, 2014, p. 2). These tools of inquiry are:

Situated Meanings: language can operate at a general or "utterance level" and can suggest a "meaning range" or "meaning potential" which can be quite broad. For example, "cat" has a range of possible meanings. "Cat" can mean a pet. A "big cat" can mean a large pet, or a tiger or lion. A "cool cat" could be a person in a jazz club in a 1950s-movie set in Greenwich Village. Clearly, in specific contexts, the word "cat" can take on specific or "Situated Meanings". For Gee, analysis of "words taking on much more specific meanings in the context of actual use" is "most often" where "the real action of discourse analysis" occurs. (Gee, 2011, pp. 64-66). The examination of the Situated Meanings given to words in the context of

classroom music at the site of the research was particularly helpful in this study.

- Social Languages: People will use different language to express the same thing in different social contexts. People's word choice and word ordering will show the different Discourses involved, even when the subject matter of the utterance is the same. Gee gives the following example: In an informal (vernacular) context someone might say: "hornworms sure vary a lot in how they grow". The same person might write: "hornworm growth exhibits a significant amount of variation" in an educational context. (Gee, 2011 b). The different registers used by the speakers can indicate how they are positioning themselves within discourses. In this context, positioning refers to how the person is constructing aspects of their identity and their status in a Discourse. Examining positioning enables the investigation of the "development" and "negotiation" of identity and to how "various linguistic features contribute to identity creation" (Gordon C., 2015, p. 336). In an educational Discourse, students who have facility with the academic register above, especially if they belong to a social group which privileges these language choices, will be find it easy to position themselves to obtain dominance in the academic Discourse over students from social groups which do not use this language.
- Figured Worlds: Gee defines these as simplified world views we use to enable us to get on with life (Gee, 2011, p. 70). He believes "we learn them

from experiences we have had but, crucially, as these experiences are guided, shaped, and normed by the social and cultural groups to which we belong. From such experiences, we infer what is "normal" or "typical" ...and tend to act on these assumptions unless something clearly tells us that we are facing an exception." "Figured Worlds are an important tool of inquiry because they mediate between the "micro" ...level of interaction and the "macro" ...level of institutions". These Figured Worlds can foreground some aspects of Discourses, marginalize others and exclude some altogether (Gee, 2011, pp. 76-79). Examining the different "Figured Worlds" being constructed in the interviews produced during the study yielded valuable insights, as discussed in later sections.

- Intertextuality: This is when "one spoken or written text alludes to, quotes, or otherwise relates to another one" (Gee, 2011, p. 28). Gee and Green allege that "members and analysts alike must consider how members, through their actions, propose, acknowledge, recognize, and interactionally construct as socially significant past, current, and future texts, and related actions" (Gee & Green, 1998, p. 23).
- Discourses: As is mentioned above, this term has been given many meanings. Gee distinguishes between "small d discourses" and "capital D Discourses". A "small d discourse" is simply "language in use everyday ways of talking (MODE, 2012). For Gee, a "capital D Discourse" is a "socially situated practice or activity" (Gee, 2011, p. 40). Gee uses the term "Discourse", with at capital "D" to refer to ways of being in the world,

or forms of life which integrate words, acts, values, beliefs, attitudes, social identities, as well as gestures, glances, body positions and clothes." Discourses are "saying (writing) – doing, believing, valuing, believing combinations" that comprise a "sort of identity kit" that enable a person to "take on a social role that others will recognise". Elsewhere, Gee explains that "another way to look at Discourses is that they are always ways of displaying (through words, actions, values and beliefs) membership in a particular social group or social network (people who associate with each other around a common set of interests, goals and activities).

(Gee, 1990, pp. 142-143).

For example, examining conflicts between the home Discourse and the school Discourse can sometimes assist in explaining difficulties children from some social groups experience in participating in schooling. Gee cites a study by Scollon and Scollon (Scollon & Scollon, 1981) in which it was found that in some Native American groups, "people of a subordinate status remain quiet in the presence of elders or those of a higher status who display their knowledge by speaking". Of course, the Discourse of school requires the opposite interaction if the student is to be considered a successful participant in the Discourse.

Students are expected to speak to the teacher to demonstrate their understanding. Because the teacher is of a higher status, the students' home

Discourse requires listening and not speaking and this could lead to the student's aptitude and achievement being misinterpreted by the teacher (Gee, 2012, p. 4).

Gee asserts several theoretical positions on Discourses as being:

- "inherently ideological". They involve "values" which determine who is an "insider and who is not";
- resistant to internal criticism. If you criticise too much from inside the
 discourse, you cannot be a member because membership implies
 substantially agreeing with the rules of the Discourse;
- positions on Discourses are not just taken up inside the Discourse
 concerned, they also comprise "standpoints" to take on other "opposing
 Discourses". People may tend to define themselves by the positions they
 take on Discourses;
- foreground to certain viewpoints and values and marginalises others. A
 person can be pressured in one Discourse to take positions which
 "conflict with other Discourses of which one is a member" and
- those that lead to social advantage in society are described as "dominant Discourses" and these Discourses are populated by "dominant groups".
 Accordingly, there are primary and secondary Discourses at play in any contextual situation (Rogers R., 2004, pp. 5-6).

In this study, it was found that many Discourses were being constructed in the interviews and that the structured discussions dealt, directly or indirectly, with a far broader range of concerns than was expected. Examining the Discourses enabled a rich reflection on the attitudes and beliefs of the students and how

these attitudes and beliefs needed to be considered in the development of pedagogical approaches.

Conversations: Gee defines capital "C" Conversations as "all the talk and writing that has gone on in a specific social group or in society at large around a major theme, debate, or motif" (Gee, 2011, p. 29). Basically, these are major society wide or social group debates involving members of these communities even if they are not participating directly in the Discourses and even if they do not know the history of the debates.

Gee gives the example of current Conversations about race in the United States being carried on by people with "no knowledge of the debates over escaped slaves in Massachusetts and nationally in the nineteenth century" ... "however, these debates sustained, transformed, and handed down themes and values that are quite recognizable as parts of ongoing Conversations in the mid twentieth century and today". He finds that "is often easier to study Conversations, rather than Discourses directly" because the historical interactions of Discourses lead to certain debates ("Conversations")," (Gee, 2011, p. 57) . Examining Conversations informs questions about values and attitudes which are at the core of the study.

For example, currently in Australia, there is a Conversation about state and federal taxation law in this country. Many Australians would be party to this Conversation, even though their only participation in the Discourse of state/federal taxation law is to pay taxes. Many of those involved in the

Conversation would not be aware of the major legal changes that occurred in 1942 leading to the Australian states ceding their income taxation powers to the Federal Government (Brumby, Carter, & Greiner, 2011, p. 1.2). However, the debates of the 1940s resonate in themes and attitudes currently held in the community about state and federal finances and the Conversation about taxation has become one of the issues through which the major political parties in this country demonstrate their differences in attitudes and beliefs.

In education, there are significant Conversations surrounding topics such as literacy, testing, discipline and teaching styles which are pervasive in the community even though many of those conversing have only participated in the Discourses as students or parents. These Conversations reflect attitudes, values and beliefs about education which stem from historical pedagogical debates, even if those involved in the Conversations are not aware of the background and detail of those debates.

Both Fairclough and Gee deny that that there is a definitive approach to conducting Discourse analysis (Tenorio, 2011, p. 190). Indeed, Green and Gee, when discussing Discourse analysis in education argue for "a set of approaches that cohere in theoretically orientated ways, and not a consistent set of analytic methods." They claim that this "allows us to be responsive to the type of data being analyzed and the questions being examined. To use a consistent set, selected on an a priori basis, would require that we impose a logic on the data

rather than constructing one in response to the type of data under examination" (Gee & Green, 1998, p. 161).

Accordingly, Gee believes that "a discourse analysis involves asking questions about how language, at a given time and place, is used in the seven building tasks." "The tools of inquiry...are meant to constitute six areas where the analyst can ask such questions". (Gee, 2011, p. 121). This constitutes 42 possible questions that can be asked in relation to the texts being analysed. He reminds us that "no piece of work can, or should, ask all possible questions, seek all possible sources of agreement, cover all data conceivably related to the data under analysis, or seek to deal with every possibly relevant linguistic detail". He further states, "asking and answering these 42 questions about any one piece of data would lead to a very long analysis indeed." "For the most part, any real discourse analysis deals only with some of the questions" (Gee, 2011, p. 122).

Gee and Green explain that there are three factors which point towards a discourse analysis having validity. These are "convergence", the extent to which different analyses of data come to the same conclusions, "agreement", the extent to which other "native speakers" of the Discourse and other discourse analysts agree with the interpretation, and, "coverage", the extent to which other related data support the analysis (Gee & Green, 1998, p. 159). In his later "Introduction to Discourse Analysis" Gee adds a fourth factor, "linguistic detail", and states that "the analysis is more valid the more it is tightly tied to details of linguistic structure" (Gee, 2011, p. 123). He explains that "authors will normally argue for the validity of their analysis by arguing that some aspects of convergence,

agreement, coverage, and linguistic details are met in their analysis" and that "in many cases, for the individual piece of work, convergence and linguistic details are the most immediately important aspect of validity" (Gee, 2011, p. 124).

These arguments for validity flow from a core assumption of discourse analysis, that "good reasons" and "deep sense" "is foundational" to the claims being made about the data... "It is based...on the viewpoint, amply demonstrated in work in cognitive science, applied linguistics, and in a variety of different approaches to discourse analysis, that humans are, as creatures, *par excellence sense makers*. Within their Discourses, they move to sense, in the same way that certain plants move to light" (Gee, 2011, p. 95) . Accordingly, it is "highly improbable that a good many answers to 42 different questions...will converge unless there is good reason to trust the analysis" (Gee, 2011, p. 124).

Having eschewed a dogmatic requirement of a set method, Gee does provide a recommendation of how to proceed in a discourse analysis. What follows is a paraphrase of his recommendation of how to proceed (Gee, 2011, p. 125) and an explanation of how his recommendations were carried out in this study.

Gee first recommends choosing a piece of data that is likely to "illuminate" an important issue or question. In this study, the whole of the four interviews taken during one semester course were used to maximise the amount of data available for analysis.

He then recommends, if the data is speech, transcribing it "closely" "with an eye to the features you think will be most important". In this study, the recordings of the interviews were transcribed by a professional transcription company.

The next step is ask what situated meanings some key words or phrases in the data seem to have "given the context in which the data occurred". The situated meanings should engender a consideration of the *figured worlds* which are implied by the meanings found. The construction of figured worlds will be accompanied using social languages and construction of Discourses. Accordingly, social languages and Discourses need to be evaluated and, if relevant, Conversations might also be examined at this point.

Considerations of social languages, Discourses and Conversations should prompt reflection on "social activities and Socially Situated Identities" and how they are being "enacted" in the data.

Gee then suggests looking at "linguistic details" and how language is used to construct Situated Meanings, Figured Worlds, social activities, Socially Situated Identities, social languages, and Discourses.

Initial reflection on Situated Meanings, Figured Worlds, social activities, Socially Situated Identities, social languages, and Discourses should be followed by further analysis using those of the 42 questions mentioned above that provide convergent answers to the questions in the study or noting areas of convergence in other areas.

Gee then advocates organising the analysis so that the material developed illuminates the theme or issue being researched. Again, he mandates the "appeal to a variety of linguistic details". As well, he suggests referring to other parts of the data or to "new sources of related data (or data in the literature) to begin to achieve some degree of validity in regard to coverage". He includes "citations from related literature and collaboration with others" as means by which "validity in regard to agreement" can be achieved (Gee, 2011, p. 125).

This is the approach which was applied to the interviews taken. Each of the four transcripts were examined in the order that Gee suggests above, then a detailed analysis of the word choices (linguistic details) of the participants was undertaken. Areas of convergence were canvassed and citations from related literature were referred to. As well other sources of data were examined to enhance the trustworthiness of the findings. These other sources of data are set out below.

Supporting Convergent Material used to enhance the degree of validity regarding coverage

Gee recommends extension of "your analysis to other parts of your data or new sources of related data (or to data in the literature) to begin to achieve some degree of validity regarding coverage" (Gee, 2011, p. 125). This approach is evident in projects already cited, for example, Kennedy's investigation of the American Boychoir (Kennedy M. C., 2004).

In this study, use of external evaluation instruments teacher record books, accounts of progress, student results and external evaluation of recordings of class singing have all been used to help arrive at more trustworthy conclusions.

External evaluation instruments

Gordon (Iowa) Tests of Music Literacy

For one cohort of students, the Gordon tests, the Iowa Test of Music Literacy, were implemented at the start and end of the course (Gordon E. E., 1991). While these tests established that students improved in their musicianship over the course of the study, they reacted negatively to the test instrument. Students had to remain silent for extended periods while listening to electronically generated sounds. Unsurprisingly, implementing a process that in its implementation ignored the research on adolescent male learning styles was not popular. As well, the information was in line with the teacher observations of progress gained through normal and far more frequent assessment. Accordingly, the researcher reverted to using established methods of discerning academic progress which is evidenced in teacher record books, accounts of progress and student results.

Teacher Record Books, accounts of progress, student results

The accounts of student progress are best examined in the record books of the classes. The students were given a task to prepare each week. These tasks were evaluated in class. The tasks could be as simple as singing an eight-beat song in rhythm names, *solfa* or absolute note names. The tasks became progressively more challenging as the course progressed. Students could elect to engage with the task at three levels. To achieve a 'C' they would perform at a straightforward

level to show the teacher adequate mastery of the concept that has been taught. Students could perform the same task with greater complexity, for example, with Curwen hand signs, on keyboard or guitar, or in canon with themselves, to achieve a 'B' or an 'A'. Tasks included singing, playing, composing and, at this year level, guided analysing. The basic tasks were set out in student task books but could be varied depending on the needs of the students (or to take account of missed lessons due to school interruptions). The results of the evaluations built up a picture over time of the achievement of the students. The mark books were always open for student inspection and students were always free to check in the book to 'see how they were going'.

Students also undertook a musicianship quiz each term to underpin the teacher observations of musicianship skills developed over time in the record book. These quizzes followed exactly the learning sequence of the course and students rehearsed the type of questioning in the quiz during the term. Rarely going for half a lesson, these instruments for taking account of progress appeared to be more relevant than the Gordon test in terms of content and certainly more in line with student attention spans and collective goodwill. For example, the Gordon test measured the ability to discern major and harmonic minor, while the students at the site of the research had only learnt pentatony. This rendered large sections of the Gordon test irrelevant to what had been taught in the classes.

Recordings of Singing

Whole class singing at the beginning, middle and at the end of the course was recorded. The research suggested that boys enjoyed more kinesthetic learning styles; one class learnt accent method breathing during the course as well as singing in every lesson. The other class simply learnt singing in the course without the accent breathing strategies. The researcher suspected that the later recordings might show qualitatively better singing compared to the early recordings and that the class, which was taught accent method breathing might demonstrate qualitatively better singing than the class which had simply learnt singing in class without the accent breathing strategies. In order to gather reliable findings in this area, the recordings were sent to a singing teacher, a speech pathologist (who is also a singer) and a choral conductor - expert practitioners in the area of the voice - to determine if the recordings suggested or not, that the singing had improved generally or whether the accent method trained-class improved more than the class which had not learnt this breathing method.

The method for evaluating the singing was based on that used by Morris in his unpublished thesis on application of accent method breathing to opera singing (Morris, 2012, pp. 217,218). It also reflects Ashley's practice of playing recordings to expert listeners to gauge their response (Ashley, 2009, p. 65). The evaluators received paired randomised recordings and had to simply indicate which of the paired recordings they qualitatively preferred.

Overall, then, this qualitative study uses an action research cycle to implement changes to classroom practice flowing from the use of Gee's methodology to undertake a Discourse analysis of the four transcripts of interviews carried out between the teacher and small groups of students during a semester course of compulsory classroom music in the first year of high school. The methodological model is supported by other studies in related areas. In accordance with Gee's approach, the study also refers to other convergent material and to literature in the field.

CHAPTER 4: THE RESEARCH MATERIAL AND ANALYSIS

The research material consists of Discourse analysis of the complete transcripts of the four interviews that were undertaken. Following the analysis of the four interviews, the areas of convergence across the four texts are examined. Once the areas of convergence are established, supporting convergent material is discussed. Conclusions are then drawn. In accordance with Gee's approach, the analyses are supported by reference to citations in the literature.

DISCOURSE ANALYSIS OF THE STUDENT INTERVIEWS

Each Discourse analysis is carried out using the sequence of activities suggested by Gee and described in the methodology for this study. First, Situated Meanings are examined, then Figured Worlds are discussed. The discussion of Situated Meanings and Figured Worlds is followed by an examination of Discourses. Discourses are key in forming the identities of their participants so a discussion of Socially Situated Identities follows. Linguistic details are then examined to investigate if the lexical and grammatical choices of the speakers support the initial findings. Convergent themes are summarised at the end of each transcript analysis to facilitate drawing further conclusions from the four analyses taken as a whole (Gee, 2011, p. 125).

Accordingly; the order of discussion for each interview was:

- Situated Meanings;
- Figured Worlds;
- Discourses;
- Social Languages;
- Socially Situated Identities;

- Linguistic Details; and
- Summary of interview analysis.

DISCOURSE ANDALYSIS OF THE FIRST INTERVIEW TRANSCRIPT

Situated Meanings

In the first transcript, the word "academic" was found to have a relevant situated meaning. The students seemed to describe the word as meaning a combination of fun and challenge rather than as meaning studious and learned.

Academic

The relevance of Gee's analytical approach became apparent during the generation of interviews when it became clear that the students and teacher did not share an understanding of the word "academic". The teacher's understanding is that academic rigour is a serious matter that is associated with analysis. For the students, it seems that the terms "academic" and "challenge" are conflated. In addition, they are concerned to have "fun" and it's the "challenge that makes it fun". Their understanding of the nature of the challenge is that it is socially normative. For them "everyone's different and you have to try to blend with the sound. So, that's the challenge".

This situated meaning of "academic" reinforces the underlying theme of the text that students need to learn to "get along" ("try to blend"), even in their singing.

This reflects the research that suggests social imperatives are often very important to adolescent boys. Topham (2015) claims that "respect of their

peers" is "important for boys". Collins has done extensive work in this area with her development of the concept of the "Boys Music Ecosystem" and reminds us that "peer praise and acceptance of the person as well as the performance, processes influenced by parental opinions and behaviours" is "of greatest importance" (Collins, 2012, p. 38). This view is reflected in the transcript which follows. The teacher-researcher is described as "Facilitator:" and the names of the students have been changed in accordance with ethics guidelines.

Facilitator: Do you see the music – do you see the subject as academic or not?

Hubert: I see it as academic because people – it tunes their voices and, after a while, they start to enjoy singing and stuff like that

Hector: I also see it as academic, although it is really fun. One of the best academic subjects I would say"

Facilitator: So, could you talk to me about that? Why – I don't understand this connection between academic and fun. I would have thought academic meant serious. Is that too hard a question?

Hector: No. It's because you get to just express yourself in your singing, and everyone's different, and you have to try and blend into the sound. So, that's the challenge that makes it fun

Facilitator: Right. What about when I ask you to analyse things?

Hector: Well, it's a challenge, and so once you've completed the challenge and got it right, you're happy inside?"

Comments by the same cohort of students earlier in the interview:

Hector: Yeah, I'm really enjoying it at the moment with revising beats and things, and I've learnt now how to do it on my knees, which I couldn't before.

Figured Worlds

The figured world in this transcript that was relevant to the study was the secondary music classroom

The Secondary Music Classroom

The students constructed an understanding of maths or English classrooms in terms of binary opposition whereby maths is described as "silent" in contrast to music where "the whole room fills with sound". To these students, a figured world of a secondary music classroom involves actively making sound. Perhaps surprisingly, this figured world also involves learning and using music notation "music writing" and this does not seem to be a problem for the students. Indeed, it does not seem, perhaps, to the students at least, to be as problematic as some researchers, such as Vulliamy and Shepherd (Vulliamy, 1984) (Shepherd, 1991) (Shepherd & Vulliamy, 1983), cited earlier in this document, allege. Indeed, the participants in this study seem to construct a figured world in which some students see written work as a privileged form of schoolwork which appears inherently more serious than practical demonstrations of competence. The following transcript deals with maths classes being silent and music classes being filled with sound.

Hector:It's fun and enjoyable and it's different from all the other subjects
Facilitator: Is it? In what way is that?

Hector: You are usually working together with everyone else and using your voice.

Facilitator: Right. So, you are getting to make a bit of sound?

Hector: Yeah

Facilitator: Are you saying you're generally made to be very quiet in other

subjects?

Hector: Yes.

Facilitator: And what about yourself?

Hubert: I would agree with Hector. In other classes it's all silent, but in music it's

just sing as good as you can. The whole room fills up with sound.

Facilitator: Yes, tell me about that, because isn't that an unusual thing to be

doing? You wouldn't be singing in Maths or in English, would you?

Hubert: No.

Hector: No

Hubert: They'd probably just get you to sing your times tables.

Later in the interview: Singing and Playing is not serious "homework" Later in the transcript a distinction is drawn between the music homework, which is usually praxial, for example, singing a melody, and written homework which seems to be considered more serious. This transcript shows the students distinguishing between written and practical work.

Hector: Most of them like it and enjoy it, but some of them – they don't want to do the homework because it might – for whatever reason – maybe because it's – you're just doing beat and rhythms and singing and not doing written work"

Facilitator: Right: So, you think boys just don't do the homework because they

think they'll be able to fake it on the day?

Hector: Yeah

Writing

The students in the following interview transcript, seem to find written work in

the subject unproblematic because they have been taught how to do it.

Facilitator: Right. What about written work? You're not – none of you have

complained about that. When I did my survey at the start of the course, a lot of

boys said they hated writing, but neither of you have complained about the

writing

Hector: No, it's really easy, and you guide us through it.

Discourses

In the first interview the relevant Discourses are Aspiration and Friendship.

Discourse of Aspiration

The students clearly have expectations of their futures, even if they do not know

what those futures hold. They want to "achieve", and "be known". Their parents

"just really want me to do well". This view reflects Gee's perspective the

discussion in Gee's book where he cites a study which found that the discussion

of middle to upper class students "orients more towards their personal

biographical trajectories through an 'achievement space" (Gee, 2011, p. 152).

The following transcript deals with the Discourse of Aspiration in terms of

musical futures.

Facilitator: What about career stuff in the future? Would you look at being – would you be studying music as a career option or as something that you do as a general academic matter in your life or as part of your academic development? Hubert: well, I would like to – not necessarily famous – but I would like to be known for playing guitar.

later in the interview the students were asked;

Facilitator: Do you think they'd be happy with you doing music as a subject in the

future?

Hector: Probably

Hubert: My parents would

Facilitator: Your parents would?

Hubert: Because I play the guitar, they will – what's the word- encourage me to

keep going so I achieve something in the future.

Facilitator: Right, So, you've got pro-music parents.

Hubert: Yeah

Hector: My parents just really want me to do well, and I do okay at music, so- and

I'm singing around the house and listening to the radio. So, they would probably

be happy with how I go.

Discourse of Friendship

In this interview, the Discourse of Friendship was enacted through the need in

the discussion to build connectedness and cohesion. Much of the discussion in

the interview seems predicated on the need for the students to agree. Even when

a student wants to qualify a point, saying "although", he prefaces it by saying "I

also". The boys are understandably keen to "make friends" and this is possible if

the subject is "a fun way to just relax and get to know people". This has not been

an aim of the teacher but it seems to be an imperative for the students at the

start of the course. Of course, it is also one of the means by which the students

maintain the cohesion of the conversation.

The students may be valuing the need to agree above the need to express their

own opinions and it is worth reflecting that the small group nature of the

conversations, while demonstrating very clearly the desire of students to be seen

to agree with each other, might have also stifled some divergent responses.

Students tended to agree with whatever the first respondent said. As well, they

often repeated the word choices of the previous speaker. Clearly, some of this

repetition was in the interests of maintaining cohesion, but it also suggests an

aversion to contesting opinions in the peer group.

Many student responses begin by agreeing with the previous student:

Hubert: I just –I like music and it's what makes me happy.

Hector: Yeah, I'm really enjoying it at the moment.

Hubert: For the people who don't behave and who come late, so we miss out on

most of the lesson.

Hector: What's really let me down is that people stuff around and joke and don't

always do their homework and come late.

Hubert: I would agree with Hector.

Hector: I was in my school choir.

Hubert: I sang – I went in the choir.

Hubert: I see it as academic.

Hector: I also see it as academic, although

Hector: Just about to start.

Hubert: We're about to.

Facilitator: What about your parents? Do you think they'd be happy with you

doing music as a subject in the future?

Hector: Probably.

Hubert: My parents would.

Facilitator: Are your parents musicians?

Hubert: No, mine aren't.

Hector: Neither are mine.

Hubert: My instrumental music began in early years.

Hector: I also started in primary school.

Hubert: Yes, that's what I was going to say.

The statements above suggest a need to agree and maintain cohesion amongst

the interviewees. The following transcript from the interview suggests a desire

amongst the interviewees to work together to make friends.

Hector: You are usually working together with everyone else and using your

voice.

Later, when asked whether they would choose music as an elective subject, they

justify taking the subject in terms of being able to make friends and work

together.

Hector: Yeah, I would choose it, because it's a fun way to just relax and get to

know people.

Hector: You have to try to blend into the sound.

Hubert: I think its easier because we get along.

Throughout the interview, the social language of the students shows frequent

lexical repetition to reinforce relationship and maintain connections in the

conversation. For example:

Hector:I'm looking forward to doing stuff like that.

Hubert:and stuff like that.....but I'm looking forward.

Both repeat "really enjoy" or say "enjoyable" several times in the interview.

Gee finds that Discourses and Social Languages give rise to Socially Situated

Identities and these are discussed next.

Socially Situated Identities

The relevant Socially Situated Identities in the first interview were the good

student, the male student, and the teacher.

The socially situated identity of the Good student

Throughout the interview the interviewees aimed to construct themselves as

good students by condemning those who are perceived to be slowing up the

learning process. The students seem to be constructing a binary opposition

between *good* students and *bad* students to position themselves positively in the

research Discourse. This could also be a strategy to avoid saying what they did

not like about the classes a way of being seen to please the teacher/interviewer.

Later Hector says he enjoyed choir because he "learned new things". He seems to

want to construct himself as being a *good student* and this identity includes being

a keen learner.

Facilitator: Right. And what's the worst thing in class for you?

Hubert: For the people who don't behave and who come late, so we miss out on

most of the lesson.

Hector: What's really let me down is that people stuff around and joke and don't always do their homework and come late.

The socially situated identity of the male student.

The students suggest that a male student in a mixed gender school is expected to consider singing a "girly subject". This perhaps reflects a perception that in the broader community there might be a *girl* side to singing leading singing to be constructed as non-masculine. At the site of the research there is pressure to sing in the school, from staff and from older boys in the school, including the *spirit committee* and, while the boys admit that there is pressure to sing from "teachers and parents sometimes", they claim that in the school context there is "not so much pressure just us, it's a fun way to enjoy yourself and do stuff". Instead of the boys admitting that they sing because of pressure within the school they say it's 'easier because we get along'. The imperative to 'get along' socially is clearly a concomitant with singing together. The boys seem to construct a masculine identity which favours doing things and getting along.

As well, attempts by the staff to have singing allied with sportiness are clearly evident in the word choices of the boys. The focus is on being able to "do stuff", and singing is "a bit like another form of sport". These comments seem to promulgate a version of masculinity in which an attempt has been made to associate singing with sport, and masculinity. While this attempted association seems to reflect an appropriation or an alliance with a very dominant discourse

in the school to court social acceptance of singing by the boys; it is worth reflecting on the fact that sportifying the singing discourse, if not done with great care, might, perhaps risk ostracising potential keen singers who do not construct themselves as sportsmen. It is suggested that it is important to broaden gender identities to include sport, singing and other non-sport activities rather than simply try to fit singing into what might be, perhaps, a narrow, sport focused conception of masculinity. Indeed, Koza advocates for a commitment to creating schools, and a society, where all children feel welcome and respected, (Koza, 1993, p. 61).

Hector: I also started in primary school. In year four we were all made to join the choir, whether we wanted to or not, and I really enjoyed that. So, when in year five and six when we didn't have to I went along anyway because it was fun and got to learn new things

Facilitator: Did many boys stay or did a lot of them leave?

Hector: Oh, most of them left the choir but some did stay.

Facilitator: So why did you stay and lots of other boys leave?

Hector: I think it's because they don't like singing sometimes- because we're at a mixed school they thought it was maybe a girly subject.

Hubert: Yes, that's what I was going to say – they probably think it's very girly 'cause girls always sing but it's for everyone.

Facilitator: So do you think it's actually easier to sing because its only boys here?

Hubert: I think it's easier because we get along.

Hector: We're all boys, we all have to sing so there's none of that girl side of it.

Facilitator: So where'd this 'have to sing' thing come from?

Hubert: Well, they want us to be more musical and so.

Facilitator: Who are they?

Hector: Teachers and parents sometimes.

Facilitator: So, you think there's pressure to be singing here at (the site of the

research).

Hubert: Not so much pressure just us, it's a fun way to enjoy yourself and do stuff. A bit like another form of sport.

Facilitator: Another form of sport. That's interesting.

The socially situated identity of the teacher

The identity and authority of the teacher is constructed in the language used. The interview is initially described as a conversation or a discussion, but the teacher immediately gives teacher-like directions such as "say hello" "And say who you are". The teacher statements are often more like interview questions or interrogations: "Yes, tell me about that". "In what way is that?" At times the teacher says "right" after a response. While this could be construed as the teacher approving the response as correct, this needs to be understood in the context that a typical classroom practice is the teacher asking and the student answering questions, and needs to be read against Gee's reminder that a standard teacher activity, at least in Western classrooms, is to ask a question to which the teacher knows the answer (Gee, 2011 b).

The role of teacher is maintained through word choice and grammatical structures. The interviewees are called "boys" and their last names are used instead of their first on occasion e.g. "What about you Mr. XXXXX". These are typical boys' school 'teacherly' usages which delineate the role of the interviewer as authoritarian in the context.

When sections of the interview are begun, often the teacher uses compound sentences with embedded phrases and clauses. Unusually, the teacher does not use many complex sentences, and instead uses compound structures to set out opposing ideas "if you had to say what you like the most in class and what you like the least in class, can you tell me about those?" Again, this is a typical teacher strategy to use binary opposition to generate a response from students, especially if an open question has failed to do so.

The teacher's grammatical structures are more academic than conversational. For example, "could you first talk about" instead of "could you talk about first". At times the student responses, which often use informal word choices "I would like to be known for playing guitar", are re-phrased in more formal terminology "So you're an instrumentalist". Again, Gee describes this re-phrasing of conversational language into academic language as a typical teacher practice (Gee, 2011 b).

This would suggest that the students are under no illusions about their role and that while the teacher is alleging that they are involved in a discussion or conversation, what is in fact happening is an interview which at times sounds a

little like an interrogation. The language choices reinforce the roles and relationships between the parties. It is important, therefore, to ask how much of what the students say is what they believe, and how much are they trying to please the teacher or get the answers "right".

Linguistic Details: (Gee, 2011, p. 102)

Gee observes that scrutiny and reference to linguistic details and structure by the analyst can assist in supporting the validity of an analysis. He states that "the analysis is more valid the more it is tightly tied to details of linguistic structure. All human languages have evolved, biologically and culturally, to serve an array of different communicative functions. For this reason, the grammar of any social language is composed of specific forms that are "designed" to carry out specific functions, though any form can usually carry out more than one function. Part of what makes a discourse analysis valid, then, is that the analyst is able to argue that the communicative functions being uncovered in the analysis are linked to devices that manifestly can and do serve these functions, according to the judgments of native speakers of the social languages involved and the analyses of linguists" (Gee, 2011, p. 142). Gee contends also that utterances are not necessarily truth statements, even when certain linguistic patterns are followed by speakers. The linguistic data collected, while not constituting truth statements, can assist in supporting validity of findings.

To expose the grammatical structures and lexical choices used in the interview with the students, a table was prepared which divides the word choices of the students and the teacher into grammatical components. In the interests of

focusing on meaning rather than parsing, the categories used are People Places and Things; noun groups, Happenings; verb groups, Qualities; adjectives and adverbs. These labels reflect those in the National English Curriculum (Australian Curriculum, 2012) and literacy research by Dr. David Rose which is used in his 'Reading to Learn' program (Rose & Acevedo, 2006). In some of the analysis, the verb groups include their objects to avoid being misleading by artificially dividing them. The aim was to thoroughly examine the word choices without decontextualising them.

Word Choice Discussion from an examination of the word choice table:

Teacher Noun groups: The most common pronoun is *you* or a variant. The nouns generally deal with exterior conversations around issues of subjects e.g. English, maths, careers, general academic development, technology and parents. These are, as one would expect, conversations that are taking place in staffrooms and in the media at present. They do not feature in the discussion of the students.

Student noun groups: There is a broader range of pronouns. we, and I are used as well as its, and everyone. This probably simply reflects the fact that the students are responding to questions. However, the use of *we* earlier in the interview further reinforces the suggestion that the students want to interact collectively and to *fit in*.

The other nouns do not focus on *Big C* Conversations in education. Instead they deal far more with the level of the lesson and the class. They make clear their appropriation of the meta-language of the music classroom and fluently use words such as *time signatures*, beat, rhythm and *sol-fa*. This seems to assist them in constructing identities as members of the Discourse musician.

An interesting silence in the text is the lack of mention of the styles of music studied. The students are not stating that they learn reggae or punk or rap; instead, their nouns deal with the basic concepts of musicianship. This is in spite of the styles and contexts of the pieces learnt being discussed in the lessons and perhaps reflects the focus in the lessons on practical music making rather than passive stylistic analysis.

Teacher verb groups: As would be expected, the teacher verbs, apart from those which direct the conversation, tend to reflect attitudes, values and beliefs as the teacher is trying to find these things out. There is more emphasis on talking and telling. There is reference to complaining and hating and to what people would have thought, to studying and understanding.

Student verb groups: Again, research suggests that adolescent boys often prefer to learn by doing (Curriculum K-12 Directorate, NSW Department of Education and Training, 2005) and most of the verbs are action verbs.

They include doing, doing now, used to do, learnt how to do it and just doing. There is also reference to being made *to do by the teacher*. They say, "makes it" (enjoyable), "get you to sing", "make us laugh". There is some recognition that the teacher "guides us through", but it is usually in the context of the teacher causing or enabling the students to do something.

The collective attitude is again clear in the choices of verbs. They say they are "working together using your voice", and they "have to try and blend". This is also clear when the two students use the same verbs when complaining about those who "come late". It is important to "just relax and get to know people". Conversely, one verb was to "express yourself".

Verb groups related to aspiration and effort were also common. The students want to "do well", "to keep going", "completed the challenge", "sing as good as you can", "achieve something", such as "play guitar".

Teacher adjectives and adverbs: There are not many adjectives and adverbs and, except for "hideous", most of the adjectives and adverbs are quite moderate, e.g. "generally" "usually" "good". "(E)njoyable", gets repeated in an exchange with the students in an attempt at clarification. The teacher uses adjectives such as "serious", academic" and "too-hard" more frequently than "fun". In context "hideous" is used to clarify a point. Overall, the blandness of the adjectives could be an attempt by the teacher not to overly influence the responses of the students.

Student adjectives and adverbs: Most of the adjectives and adverbs were very positive. The students found the classes "really fun", "enjoyable", "very exciting", "different" and one felt "happy inside". This shows that the students were keen to please the teacher-interviewer and might also suggest that they were enjoying the classes.

Summary of the Analysis of the First Interview

A summary of the analysis of the first interview follows and includes preliminary implications for classroom practice which will be reflected upon and synthesized in conjunction with the other materials examined later in this thesis.

In this interview, students seem to have a different interpretation of the term *academic* from that to that of the teacher. The teacher's understanding seems bound up in expectations of rigour and seriousness. The students see music as academic if it is challenging and fun. The students' definition suggests a change of approach by the teacher to the teaching atmosphere of the class from one of rigorous seriousness to one of challenge and enjoyment.

A music classroom is a place of sound while an English or maths classroom is a place of silence. By way of adding a salient detail of the classroom context, the author needs to add that the students almost exclusively produce the sound in the music classroom; it is not produced by recordings played to the students.

Far from supporting claims that writing is a barrier to music learning, these students seem to privilege written work over practical work. This could reflect a school wide bias towards written knowledge over praxial knowledge. This has implications for the perception of the subject in the school and community. We must ask does 'written knowing' matter more than 'doing knowing' and where does that place music in the politics of education?

The students put a strong value on making friends, fitting in and agreeing with each other. The need to belong to a peer group and the importance of friends is strongly supported in research, but has not been a core concern in lesson planning. Opportunities to have the students work together could be favoured in preference to individual work and group building exercises could be developed to enhance student learning outcomes.

These students are clearly aspirational and, even in the first year of secondary school, they have expectations for their future. This is reinforced in the binary opposition the students construct between themselves as good students and others as bad students. Future expectations need to be alluded to in classes so that music study is seen as providing a pathway to valuable future learning.

Despite substantial efforts in the school to characterise music as *male* there is still a perception that music is a *girly* subject. This suggests that gendered conceptions of subjects remain strong. Some progress is evident in characterising music as a practical subject like sport. This might help in some

ways with improving the popularity of singing but might have a negative influence if music is characterised as a practical and therefore not a serious subject.

The teacher questions often dealt with Big C Conversations surrounding music education while the student responses dealt more with classroom happenings, aspirations, friendship, and affective objectives. Student responses dealt with classroom meta-language as part of constructing their identities as music students and in doing so showed understanding of a number of musical terms but not a lot of musical styles. For these students, learning in music was different from learning about musical styles. Their enjoyment of the subject was repeatedly alleged. This view presents a challenge to the teacher whose belief is more in line with classes as work to be done as opposed to fun' to be 'had'.

While the interviews are described as conversations or discussions the vocabulary and grammatical structures are clearly those of interviews in a teacher-student context. Students answer teacher questions and it is important to remember that students could be trying to provide the answers that teachers want. However, some student responses were at variance with teacher expectations and the texts have been analysed using several tools, yielding convergence in findings. This suggests that the findings can be viewed with a degree of trustworthiness.

DISCOURSE ANALYSIS OF SECOND INTERVIEW TRANSCRIPT

This interview is approached in the same way as the first. Situated Meanings are first discussed followed by Figured Worlds, then Discourse and Socially Situated Identities are examined. These analyses are followed by close reference to linguistic details to add robustness to the findings (Gee, 2011, p. 125). The interview started with questions about music in primary school with four interviewees and continued with a discussion of the present course.

Situated Meanings

Primary school classroom music

The term *classroom music in primary school* had quite different meanings for the different interviewees, reflecting their contrasting learning experiences. One student recalls watching lots of videos, while others remember lots of instrumental work. The interviewee from St Sebastians primary school assumed that the interviewer knew about the school's singing musicianship based program. This student also expressed views about music being helpful in other subjects.

The perceived role and purpose of singing in classroom music also differed depending on where the interviewees had attended primary school. For some, singing had been part of the instructional process, for others singing was preparation for performance in a musical or at mass, rather than as a learning experience or as an end in itself.

The lack of a unified situated meaning of the term *classroom music* implies that

the students interviewed had very different expectations of the subject at the

start of secondary school.

The students participating in this study also seem to conflate the subject and the

teacher. The first three interviewees refer to their teacher first before talking

about the subject. This view perhaps reinforces the relevance of the constructed

identity of the teacher to the perception of subjects by students. It also suggests

that students seem to value pedagogic relationships over content in class.

The following transcript taken from the interview illustrates the observations

above.

Facilitator: So, boys the first thing we want to ask you about is your classroom

music experience in primary school. Firstly did you like it and what were the

things that you liked and what didn't you like? Let's go around the group.

Bert: Well I really liked the teachers because one, they were quite strict if you got

things wrong. That's how you learnt really. They showed us lots of videos like

kind of [ways] to learn about the different styles of music.

Facilitator: Right. Let's go on.

Barry: I liked my primary school teacher because we got to play recorder and

lots of other instruments that you can play very easily.

Facilitator: What were they?

Barry: They were like little drum and these little claves stick things that you hit

together.

Facilitator: You liked instrumental work?

Barry: Yeah

Facilitator: Yeah

Boris: I've been here since grade five so I had X as a teacher in primary school.

She was pretty good. She gave us quite easy homework but it really helped with

all our other subjects.

Facilitator: How do you mean?

Boris: Like coordination, maths because music helps with everything really.

Facilitator: How have you found that to happen?

Boris: Well with counting you have to keep a beat and that helps with maths and

also writing music.

Facilitator: You found writing helpful?

Boris: Yeah with how many beats in each bar.

Facilitator: Ah, yes, got you.

Brad: I enjoyed doing instrumental work in my music classes.

Facilitator: In primary

Brad: Yeah

Facilitator: Okay now what about singing in your primary schools. Did you all-

let's hear about singing in your primary schools. Let's go around again to X

starting.

Bert: I really like classroom music because like.....

Facilitator: But did you sing in classroom music?

Bert: Yeah, we sung like a lot like it depends on like the class. If it's a good class

you'll get lots of singing in but if it's a really bad class like the teacher will just

yell and you won't have any time to sing.

Facilitator: What about you?

Barry: At our primary school, we always had to sing good morning to the teacher.

Facilitator: Was that okay?

Barry: Yeah whenever she called the roll she'd always like sing good morning whatever your name is and you'd have to sing back.

Later in the interview we see the dramatically different uses of singing in different primary school contexts.

Boris: Um I like singing as a whole class and learning new songs with the teacher and then adding on things on top of that to make it harder.

Facilitator: Right, okay, making extra challenges in the songs?

Boris: Yeah.

Brad: In my primary school, we had like a musical sort of thing every two years. So we did singing in that and also in masses.

Facilitator: So, you sang for mass? So, church singing was good or bad or did you like it or dislike it?

Brad: I liked it.

One student experienced singing being used in class educationally while the second student experienced singing used to prepare a musical and for church purposes. Given that the second student experienced singing used for performance and ceremonial purposes, rather than educational ones, it is unsurprising that the situated meaning of the word "musician" in the interviews seemed to assume that a musician was an instrumentalist and not a singer.

"Musician"

In this interview group the term musician has a great deal in common with

mastery of an instrument. This has implications for the elective subject. When

asked whether they intend to go on with the subject, one student mentions "I'm

already in the concert band" while another says, "I'm in the senior strings so I'll

be doing that." If the students equate being a musician with simply playing an

instrument, it makes it difficult to justify taking music in an already crowded

curriculum. This makes it important to use this finding to inform practice at St.

Sebastians to ensure that the students believe that there is more to being a

musician than simply playing an instrument and that the subject classroom

music has a lot to offer.

In the following quotes from interview two, the students seem to equate learning

music with playing an instrument.

Barry: we got to play the recorder and lots of other instruments that you can

play very easily.

Facilitator: What were they?

Barry: They were like a little drum and these little claves stick things that you hit

together.

Brad: I enjoyed doing instrumental work in my music classes

Barry: We get to play the piano a bit and play it on the computers so that's really

fun.

Brad: I really like playing on the piano

Barry: I think we could make it better by letting the kids play more of the drums like on the electric drum kit and stuff.

Barry: I'm already in the concert band two and I might stay in it next year.

Boris: I'm in senior strings so I'll be doing that.

The following transcript from the interview shows that when the students are asked whether their parents are musicians, they equate this question with whether they play an instrument, using the same situated meaning in relation to their parents as they do to themselves.

Bill: My mum used to be the principal flute player at St. Beryl's and my old school.

Facilitator: So, your mum's a muso. Anyone else a musician (with their parents)? Barry: [My] sister plays the French horn and I play percussion and my younger brother plays the cello. I have another little five-year-old brother and I think my parents want him to play a strings one.

Facilitator: Fantastic. How about yourself?

Boris: My mum, at her school, she played the fife and my dad, when he was at school, he always wanted to play an instrument but they couldn't afford it.

Facilitator: So, you are glad you're getting a chance.

Boris: Yes, my dad is now learning to play the guitar.

Facilitator: Wow. How about you?

Brad: My mum is a teacher and my dad is a public servant. So, I don't know if -

well, they actually met by doing a dancing thing, so they will have known a lot of

music.

The last statement is the only one that suggests one could learn about music by

dancing rather than by playing an instrument. None of the statements equate

being a singer with being a musician.

Challenge and Fun

In the second interview the situated meaning of academic, meaning fun with a

challenge is re-stated, but the word academic itself is not used. The views

articulated in the second interview share some similarities with those made in

interview one in that the students seem to enjoy being given challenges and also

like to play games and have 'fun' in subject music. The concepts *challenge* and *fun*

seem again to be combined. The teacher then adopts the students' words when

discussing possible improvements to the course to make this subject more

enjoyable or more challenging or just better.

While the word *academic* does not get used in this interview by teacher or

students, there seems to be some appreciation that the games being played have

an intellectual purpose *cross the brain signals*. Similarly, one of the students

describes "like for the across the body sort of thing", he refers to a game which he has been told encourages cross brain work.

The following transcript from the interview shows the students articulating their experiences of challenges, their fun, and how they believe they are working with their brains.

Bert: I'm finding it quite easy because our teacher last year told us what to do like how to cope with Year 8 music and because we're kind of starting from the beginning in Year 8 music I'm finding it really easy because when I started music in Year 1 we started doing the *so fa* and yeah and it was kind of fun from then on. Facilitator: How are you going with – like we're still singing very simple songs so how – are we having any success in keeping you engaged? Like are the challenges helping at all?

Bert: Yeah, the challenges are helping a lot because like people are helping how to – because they're learning to cross the brain signals and so we're doing very intricate stuff for some people and really easy stuff for some other people.

Facilitator: Cool. How is it going so far?

Barry: I like the school's music because the homework isn't that difficult and so most of the time I'll get a B+ or more most of the time and we get to play the piano a bit and play it on the computers so that's really fun.

Boris: I'm liking it so far. Some parts of it are quite challenging and others are quite simple since I've been playing it since I was eight, so that part's easy but some other parts are a bit difficult.

Facilitator: What do you find challenging?

Boris: Just at first when we're practicing like tapping on knees and all that but

the more I practice it the easier it gets.

Facilitator: That's good to hear.

Brad: I think it's pretty fun so far and I really like playing on the piano.

Facilitator: You like playing the piano. So, if I was able to change, which I am, a

part of our discussion is what could we do to make it better, can you think of one

thing that you would do to make this subject more enjoyable or more challenging

or just better? We'll go around in order again.

Bert: One thing that we could do to make it better would be maybe two times the

homework so like say.....

Facilitator: Does everyone want more homework?

Brad: Well.

Boris: Not really.

Facilitator: But you'd like more to do? So, if we could give you more work and not

everyone else that might be okay?

Bert Well I am in the (local community choir) so I'm finding like lots of things...

Facilitator: You'd like more challenges for you?

Bert: Yeah.

Facilitator: Excellent, good.

Barry: I think we could make it better by letting the kids play more of the drums

like on the electric drum kit and stuff.

Facilitator: So, you'd like more instrumental work?

Barry: Yeah.

Boris: I think is could be better if we split the class up into different groups for

some like focusing on different aspects of different parts of music.

Facilitator: So, you'd like more group work?

Boris: Yeah

Brad: Probably just more time playing like the games that we were doing.

Facilitator: You liked the games?

Brad: Yeah like for the across the body sort of thing.

Facilitator: So, you like using the games in class?

Brad: Yeah.

Figured Worlds

In the second interview, it was clear again that the students were in the process

of creating a figured world of the secondary music classroom. The transcript

quoted above is relevant to the discussion of this figured world which follows.

"The Secondary Music Classroom" (see transcript above)

In this interview, the students see a clear demarcation between the school's

music and other music, such as that made informally or in other formal, non-

school contexts. Barry talks of "the school's music", seemingly acknowledging

that school music is a different figured world from other musical worlds. Using

Gee's (2011) theoretical frame for analysing the student interview talk shows

that they have created a similar figured world of secondary school music to

those in interview one, having undertaken the same lessons, albeit in a different

class.

This finding is important as the contrast between the school music discourse and the student or community music discourse has been problematised by a number of researchers. Talbot notes "each person's musical education is made of multiple and diverse experiences that occur in settings both in and out of school". He continues,

"when we speak and write about music education, we often restrict the kinds of music, ways of music transmission, and spaces for music education that we consider. We engage in a process of legitimating music education: we privilege particular musics, such as those of bands, orchestras and choirs, along with one approach to knowing music—

Western notation. Other kinds of music, such as dance, ritual, and popular music are limited or non-existent in discussions, and the value of aural transmission and embodied ways of knowing is often diminished. Effects of this legitimation on music makers, whether they are teachers or students, can include alienation from music, and from others in social relationships of music making" (Talbot, 2013, p. 47).

Talbot's comments mirror earlier arguments by Vulliamy that "many highly talented musicians...had nevertheless been defined as musically inept at school", and that "the problem seemed to lie with the school curriculum – school students were certainly very interested in music, but not school music." Indeed, "there seemed to be a cultural clash between school music and the styles of music students were involved in" (Vulliamy, 1984, pp. 19-20).

Unlike the students described by Vulliamy, and in common with the boys in interview one, these boys like subject music. Bert: "I'm finding it really easy

because when I started music in Year 1 we started doing the *so fa* and yeah and it was kind of fun from then on." Barry: "I like the school's music because the homework isn't that difficult ...really fun". Boris: "I'm liking it so far." Brad: "I think it's pretty fun so far".

These responses could be expected from students constructing themselves as "good". The rules of the interview Discourse produced between teachers and students could include strategies designed to please the teacher. However, it could also be alleged that their reasons for liking the subject are more authentic in so far as they appear to reflect the figured world they would like the secondary music classroom to be. They are reconfiguring the more familiar notion of the conventional music classroom. The students in this study describe a world of active involvement in music making. They like the rhythmic challenges "tapping on knees", playing the piano and playing on computers (to which the keyboards are connected). They like the fact that they find the subject easy. Bert has noticed that the tasks given to the students are multi-layered and enable students to engage at their level of ability. Bert: "Yeah the challenges are helping a lot because we're doing very intricate stuff for some people and really easy stuff for some other people". Their talk reflects a transformative shift in student thinking about doing music in school.

This figured world they would like the secondary music classroom to be is reinforced when the teacher asks how the course could be improved. Apart from Bert; who says that he wants more work, possibly to construct himself as a good student, the students want to play instruments (more keyboard and drums), do

more group work on a broader range of activities, and play more music games.

Boris would like to do more on different styles and aspects of music, perhaps reflecting his primary school experience. However, Boris is the only interviewee to refer to musical styles, and positive or negative judgments about styles do not appear in the transcripts.

The fact that the clash of musical cultures alluded to by Vulliamy does not seem to bother the students interviewed requires further examination. Vulliamy criticises "a total lack of any consideration of Afro-American music" in schools and advocates for an approach which "started with the musical interests of the students, with no attempt to "sell" any particular style of music by the teacher". "Authority relationships between teacher and student were broken down and, most significantly, criteria of success changed in such a way that many of the …best musicians could not read a note of music" (Vulliamy, 1984, p. 23).

Vulliamy's views seem to be echoed in the Musical Futures project funded by the Hamlyn Foundation. According to Ashley (2015), this project stems from Green's text *How Popular Musicians Learn*, that advocates:

- 1. Learning music that students choose, like and identify with, as opposed to being introduced to music which is often new and unfamiliar, and chosen by a teacher.
- 2. *Learning by listening and copying recordings,* as opposed to learning through notation or other written/verbal instructions.
- 3. *Learning alongside friends,* instead of learning through instruction with continuous adult guidance.

- 4. Assimilating skills and knowledge in personal ways according to musical preferences, starting with whole 'real world' pieces of music, as opposed to following a designated progression from simple to complex involving specially-composed music, a curriculum or a graded syllabus.
- 5. Maintaining a close integration of listening, performing, improvising and composing throughout the learning process, as opposed to gradually specializing and differentiating between listening, performing, improvising and composing skills.

(Ashley, 2015, p. 63) (Green, 2002)

Green's and Vulliamy's approach is at odds with a more traditional view described by Jorgensen (2002), which holds that "(h)istorically, one of the important aims of music education has been to transmit to the young the musical beliefs and practices of the past." Jorgensen continues "(i)n the past, this seemed less problematic given a more–or-less universal assent by Western music educators to the idea of the supremacy of the Western classical tradition and its foundation as a *raison d'etre* for music education" (Jorgensen, 2002, p. 36).

At Saint Sebastians, the figured world of the classroom does not reflect the one criticised by Vulliamy and Talbot, but it also does not reflect the student interest centred approach proposed by Vulliamy and Green. While Western notation was taught to the interviewees at St Sebastians, the Western classical tradition is not privileged. Afro-American music is taught but it shares curriculum space with a very broad range of music from many diverse cultures reflecting, to some extent, the range of diverse cultural backgrounds of the students. The dance, ritual and

popular music allegedly lacking in music education, according to Talbot, is certainly present in the course being undertaken by the students in this study and is augmented by music games, but the music is not founded on the existing musical interests of the students, which, at the site of the research, would be different for each class in the school and, in many cases, for each student. The choice of repertoire at the site of the research seems more in line with a multicultural approach discussed by Jorgensen (Jorgensen, 2002, p. 37). While, as a result of this project, the pedagogy at the site of the research developed to involve more learning alongside friends and maintaining a close integration of listening, performing, improvising and composing has always been part of the approach, the sequential nature of the course, and teacher choice of repertoire for rigorous educational purposes has remained. As well, classroom activity, while very collaborative at times, is mostly teacher directed. The debate about the figured world of the music classroom and the challenge to the constructed identity of the teacher presented by the Musical Futures approach is worthy of reflection by the researcher because it presents a figured world of the music classroom that conflicts directly with aspects of the figured world being promulgated at St Sebastians. Moreover, the Musical Futures approach is strongly endorsed and successfully implemented at a neighboring Catholic boys school with a similar clientele to that at the site of the research.

Reassuringly, Ashley (2015) in his recent book, *Singing in the Lower Secondary School*, comments convincingly on the debate canvassed by researchers such as Jorgensen, Talbot and Vulliamy. He rejects Green's and Villiamy's suggestion that music study should start with the interests of the students. Ashley reminds us

that children's "tastes can be diverse and quirky" and his view directly reflects the experience of the researcher over 18 years at Saint Sebastian's (Ashley, 2015, p. 127). Ashley states that "there is little point in creating curriculum space that represents little more than an intrusion of young people's leisure time into the school day" (Ashley, 2015, p. 27). He believes that school repertoire should be positioned "within education as opposed to entertainment or leisure" and claims that lower secondary music "must be a 'proper' subject taught with the same academic rigour as other 'proper' subjects. Accordingly, instead of describing musical notation as factor in ostracising students from music education, he states that "the staff notation system of music is a key literacy, fluency in which defines the extent to which one has undergone a rigorous academic training" (Ashley, 2015, pp. 22,23).

Amid this pedagogical debate, the students in the interviews seem unconcerned about being ostracised by notation or stylistic considerations and instead speak a great deal more about doing music rather than discussing the nature of the music being "done". It seems that, at the site of the research, the students are constructing a figured world of the music classroom as a place of music praxis in which the "doing" of music is a commonsense or assumed aspect of the discourse, and the styles of music themselves seem not to be contentious.

Accordingly, reflection on the active analytical and academic activities which accompany the songs performed is worthwhile, as it seems that perhaps the learning experiences surrounding the songs render them more acceptable to sing. It is also worth reflecting on the fact that while the students do not appear

to problematise singing in their lessons, when asked what they enjoy in the class, it is playing that is privileged in their discussion.

Indeed, the students in the second transcript seem to simply assume a figured world of the secondary music classroom that involves singing. All the lessons at the site of the research include large amounts of singing and the teacher attempts to problematise the classroom singing in the interview; "like we're still singing very simple songs so how; are we having any success in keeping you engaged?" but the students start discussing the musical challenges that are added to the performance of the songs instead of taking this opportunity to complain about the songs. Later in the interview, Boris says it is good that "you don't always have to sing very high, like in primary school".

As in the first interview, an influential Discourse which arises from the discussion of Situated Meanings and Figured Worlds is the Discourse of friendship. This Discourse is not as strongly represented in this interview but is characterised by behaviours aimed at building relationships and by lexical choices which reflect both a need to maintain lexical cohesion in the interviews and a need to maintain social cohesion in the interview.

Discourses

The Discourse of Friendship

There is more divergence of responses in the second transcript and the need to

build social relationships is not as overtly expressed as it is in the first interview.

This is reflected in a higher number of singular personal pronouns in the

transcript and could suggest students emerging individual identities as young

adolescent males. However, it is evident from the desire to maintain the

cohesion of the conversations through lexical repetition that the students share a

desire to agree both with each other and the teacher. When the teacher asks how

the course is going, two students repeat the words "so far" and three students

use "like" at the commencement of their response, as shown in the following

extract.

Facilitator: Cool. How is it going so far?

Barry: I like the school's music.

Boris: I'm liking it so far.

Brad: I think it's pretty fun so far and I really like playing on the piano.

Later in the interview when the teacher asks how the subject could be made

"better", all but one of the interviewees begin their response with "better" even

though they go on with divergent suggestions.

Facilitator: make this subject more enjoyable or more challenging or just

better.

Bert: One thing we could do to make it better.

Barry: I think we could make it better.

Boris: I think it could be better.

Brad: Probably just like more time playing the games.

The repetition of these words from previous speakers at the start of statements enable cohesion in the discussion to be maintained. As well, the lexical repetition suggests that the interviewees wish to establish their collegiate membership of Discourse of Friendship before they carry on with their divergent responses.

As discussed in the analysis of the first interview, Gee finds that Discourses and Social Languages give rise to Socially Situated Identities and these are discussed next.

Socially Situated Identities

As in the first interview, the relevant Socially Situated Identities were students, the identity of "the good student", the identity of "the teacher" and the identity of "the musician".

The Socially Situated Identity of "the Good Student"
One interviewee constructs himself as a 'good student'. He asks for more
homework. He also says that "if it's a good class you'll get lots of singing in but, if
it's a bad class like the teacher will just yell and you won't have any time to sing".
This student also defines a good class as one which involves a lot of singing. The
students' self-identification as members of school-based or external musical
ensembles helps construct their identities as musicians as well.

The socially situated identity of "the musician"

In this interview, the identity of the musician was strongly influenced by the situated meaning of term as has already been discussed. Despite one interviewee describing a good class as one involving lots of singing, students in the second interview still position themselves as musicians in terms of their ability to play an instrument. This identification privileges students who are involved in the school-based or external instrumental musical ensembles and marginalises those who only study music in the classroom. Accordingly, the interviewees seem to prefer activities which could be described as aligning with co-curricular instrumental activities. At Saint Sebastians these activities are described as instrumental music. In the quotations from the interviews below, the students "like" instrumental work and the subject would be better by "letting the kids play more of the drums". Accordingly, this interview reinforces the construction of the musician as an instrumentalist and not necessarily a singer.

In this interview, the socially situated identity of the teacher became more defined.

The socially situated identity of "the teacher"

Again, the language of the teacher permeates the interviews, so, while the interview is described as a discussion at the outset, the roles of student and teacher remain clear in the language used and, because of numerous *teacherly* turns of phrase, the identity of the teacher is clear. The teacher calls the interviewees "boys" and when he says, "let's go around the group" it is clear that the statement is a directive rather than an invitation. The teacher's use of these

directions can be seen to attempt to position the students to participate in certain Discourses and Conversations.

For example, in the second interview, the students describe what they do in

class. The teacher often re-phrases the student responses in more formal

language and this action is relevant to the analytical process. This re-phrasing

often clarifies the responses and it is reassuring when the students reply "yeah"

to the re-phrasing. However, the re-phrasing itself reinforces the positions being

articulated and in the uptake of these positions, the identities of the participants

together with their roles and relationships continue to be constructed through

the discourse of the interview as an instrument of inquiry. At times students

adopt the more formal teacher term in the later responses, perhaps to show their

increasing confidence in the discourse and to assume power within it by

appropriating its meta-language. Of course, this practice also strongly positions

the teacher as negotiating a directive, instructional identity.

Following are examples of the teacher rephrasing student terms and the

students then appropriating those terms.

Performing is re-phrased as "instrumental work" by the teacher and then

appropriated by the student.

Barry: They were like a little drum and these little claves stick things that you hit

together.

Facilitator: You liked instrumental work?

Barry: Yeah.

Later in the interview the student says:

Brad, I enjoyed instrumental work in my classes.

With another interviewee, the same rephrasing occurs:

Barry: I think we could make it better by letting the kids play more of the drums

like on the electric drum kit and stuff.

Facilitator: So, you'd like more instrumental work?

Barry: Yes

Similarly, the teacher introduces the term "challenges" and this is appropriated

by the student.

Boris: Um I like singing as a whole class and learning new songs with the teacher

and then adding on things on top of that to make it harder.

Facilitator: Right, okay, making extra challenges in the songs?

Boris: Yeah.

Later in the interview the teacher asks:

Facilitator: Like are the challenges helping at all?

Bert: Yeah, the challenges are helping a lot....

Linguistic Details

As mentioned regarding the first interview, Gee observes "the analysis is more

valid the more it is tightly tied to details of linguistic structure" (Gee, 2011, p.

102). In the analysis of this interview another table was used to separate out the

word choices of the students and teacher. In this interview, it was found to be

better to keep the verb groups with their objects so that the material was clearer.

Initially separating the verbs groups from their objects in this interview was in

some cases misleading and this necessitated the refinement of approach. As well, in this interview, the noun and verb groups were more relevant to the issues being discussed.

Teacher Noun Groups:

In this conversation, the teacher does not talk quite as much as in conversation 1. The noun groups generally refer to the students and the topics of the discussion. Predictably, they refer to "Conversations" (that is Gee's "Big C' Conversations) more than the students, but the teacher does make use of the noun groups of the students to clarify comments, maintain cohesion and maintain relationship; for example; "songs" "games" and "challenges". At one stage the teacher uses adult slang "muso", again reinforcing the teacher's membership of the Discourse of 'musician'. The teacher's tendency to formalise student word choices, ("a little drum and these little claves stick things that you hit together" becomes "instrumental work") has already been noted.

Like the first conversation these students use a wide range of pronouns, but as mentioned above, "I" does appear frequently as the students differentiate their different experiences and identities. Again, their noun groups tend to describe concrete things rather than abstract concepts; for example, "instruments, clave sticks, keyboards, electronic drum kits, strings, fife, videos, mum, dad, brother, sister". However, the noun groups do expose that the students have done some thinking about more abstract identities and concepts, such as "classroom music", "the school's music", "brain signals", "coordination" and "across the body". As

well, they adopt words from the meta-language of the subject; "beats in the bar", "so(l) fa". There was not much discussion of styles of music but the noun groups "different aspects" and "different styles" of music are repeated, reflecting the call by the student Boris for a broader range of styles.

Teacher Verb Groups:

As would be expected, many of the verb groups relate to asking the students opinions; "going to talk", "wanted to ask", "do you mean". There is a range of open and closed questions. The open questions, "how are you finding" elicit a range of answers while the closed questions, "did you like it or dislike it" generate more specific responses. Obviously, the verb groups refer to the activities being discussed and there is a sharing between the speakers of words in the interests of cohesion and meaning making. Other than the verbs describing lesson activities, the teacher verb groups are a little more reflective, for example; "think," "found", "finding", "keeping you engaged" and "do you mean" as would be expected in a conversation aimed at reflecting on the lessons.

Student Verb Groups:

The students use many more concrete action verbs, both when indicating the activities they enjoyed in primary school and what they like in the subject. This perhaps reinforces a preference amongst the students for active music making in lessons.

One surprising verb groups surrounding successful primary school teachers was "were quite strict". Bert says:

"I really like the teachers because one, they were quite strict if you got things wrong. That's how you learnt really". It seems that Bert prefers teachers who are strict and correct errors. The other students liked teachers who enabled them to play instruments. Verbs relating to good teaching included "helped" "how to cope".

Variations on the verb "to sing" often appear in the transcript but singing is not problematised even when the teacher tries to do so. The students claim they "really like" singing and one student recommends one teacher's practice of singing while calling "the roll she'd always like sing good morning whatever your name is and you'd have to sing back". Facilitator: "Do you think I should do that?" Barry: "Yes". It is reassuring that the students think that singing is simply an assumed or natural thing to do in a music class, but disturbing that a singer does not seem to be equated with being a musician. More disturbing is that the students do not question this view at any time in the interviews.

The verb "to play" appears frequently, both in the context of games and as a core component of the definition of "a musician". In this interview, the students articulate that the playing involves learning which is transferrable to other contexts. Boris says, "music helps with everything" "have to keep a beat" "counting helps with maths and also writing music" which probably reflects strong advocacy for music by his primary school music teacher. Again, it is reassuring that the students do not seem to problematize music writing. Of more

concern is that music is seen as a helper subject to high stakes subjects like maths where music is valued for its cross curricular contribution rather than as a subject in its own right. This attitude is reflected in Ashley's research where he notes that in England, music "is not considered by most school managements to be an academic subject. It is not therefore serious or of any real importance. It is somewhere on the periphery of the curriculum along with other 'frills'. (Ashley, 2015, p. 22).

When discussing improvements to the course, most students advocate more practical work. The students like the overlay of additional challenges with simple repertoire. Bert says, "yeah the challenges are helping a lot...because they're learning to cross brain signals and so we're doing very intricate stuff for some people and really easy stuff for some other people." Again, Bert appreciates the value of games in class for improving brain function and coordination. Examining the treatment of this verb reinforces that the students see a musician as a player of instruments before anything else. These students seem to appreciate the advantages of layered tasks and to prefer active learning about music from within the context of performance. Boris says, "the more I practice it the easier it gets".

Adjectives and adverbs: The teacher adverbs are quite constrained in an attempt not to colour the discussion. The students predominantly use positive adjectives and adverbs suggesting that they "really like" the subject.

Summary of the Analysis of the Second Interview

An examination of the situated meaning of the term "primary school music" shows what a wide range of meanings the term can have. The research shows that this wide range of meanings stems from strongly contrasting pedagogical approaches which reflect fundamental philosophical differences about how students should learn music. Of course, the secondary school teacher should be grateful that the students have prior musical experience, but the teacher must assume that widely varied instruction has occurred. While there is an established syllabus for primary music provided by the state, this does not enable assumptions to be made about the pedagogy that might be employed to satisfy the requirements of the syllabus documents. Accordingly, the broad range of experiences and expectations of students arriving at Saint Sebastians must be managed and harnessed by the teacher.

The conflation of the subject with the teacher by the students is a strong reminder that teaching personality, or constructed identity, is always a relevant consideration in the success or otherwise of one's teaching as perceived by those they teach. These students seem to prefer "strict" teachers who "help" them "to cope". Ashley's research seems to reflect the student comments and he finds that "probably the strongest relationship at the level of the lower secondary school pupil is that between subject identity and the extent to which the teacher is perceived as an individual to be liked and respected" (Ashley, 2015, p. 108). He continues, "positive identity accrues from positive relationships". "Pupils have defined for me what this means with remarkable consistency across several

research projects over many years. The teacher whose identity they respect, warm to, trust and feel comfortable with:

- has a good balance between strictness and fairness;
- can control them and keep order;
- has good subject knowledge;
- can explain things clearly and patiently;
- has a sense of humour and can make things fun; and
- can be trusted and will respect their confidences" (Ashley, 2015, p. 109).

The students in the second interview see the secondary music classroom as a place of learning and prefer that learning to be practical. They want to interact more in groups. They enjoy singing, one to the extent of recommending that the teacher and students should sing the roll (call). Playing games is popular and the students can articulate their educational purpose. They also like to play on instruments, keyboards and computers. They also communicate the value of music study in other areas.

Despite speaking articulately about their classroom music lessons the students think a musician is someone who can play an instrument and their subject choice discussion at the end of the interview suggests that being an instrumental musician will substitute quite well for participation in classroom music during school time. This has major implications for classroom teachers who need to justify taking the classroom music subject as well as or instead of being involved in instrumental music.

DISCOURSE ANALYSIS OF THIRD INTERVIEW TRANSCRIPT

This interview is approached for Discourse analysis in the same way as the first two interviews. An analysis of Situated Meanings and Figured Worlds is followed by Discourse analysis and a discussion of Socially Situated Identities. These examinations are followed by reference to linguistic details to enhance the rigour of the approach and to add more robustness to the findings (Gee, 2011, p. 195). In the third interview, the students discussed their progress in the music course and in other subjects, as well they speak about singing, group work and teacher qualities. In this third interview, like the second, the word "academic" does not appear, but the words used by the students to define academic in the first interview, "challenge" and "fun" are again given Situated Meanings in the Discourse of classroom music.

Situated Meanings

Challenge and Fun

This interview shares the repetition of the word "fun" with the other interviews and unlike the first interview but in common with the second interview, the word academic does not appear, perhaps because the teacher has not prompted it. Perhaps the word 'academic' does not have a useful meaning to the students given that the word has not appeared in the second or third interview. The students are not apparently very interested in the Big C conversation of academic matters, nor are they instigating the binary opposition often constructed between academic and non-academic subjects. Instead the students

tend to use the word 'learn'. As one student says, "It's fun. It's good to play - you learn stuff". Overall, for these students, like the others in the interviews, being challenged in a fun way to improve in a subject constitutes learning.

Another student says "you get to learn a lot more and you use both the different sides of your brain so that's – it teaches you a lot more than just music. It teaches you how to physically and mentally cope?" This student refers to the Big C conversation about the cross curricular advantages of music study. These cross curricular advantages are widely espoused in the classroom music advocacy and reflect the comment in an earlier interview that music "helps with everything". This student prioritises the other learnings over those of music. According to this student, the subject teaches more than just music and builds physical and mental resilience. While it is good that the student sees other advantages stemming from music study, is it also noticeable that the student reflects community attitudes that music is valuable for its assistance with other learnings rather than as an important area of study.

These community attitudes seem to be prompted by material such as that provided by the New South Wales Department of Education. Its *Schoolatoz* website quotes Dr. Richard Letts who claims that "children who study music from an early age can do better at a range of subjects such as maths, science, arts and language". Later he advises "children who study music have an accelerated learning in other academic subjects" (New South Wales Department of Education and Communities, 2011). Similarly, the *PBSparents* website in the United States quotes Brown who says, "research shows that learning the *do-re-mis* can help

children excel in ways beyond the basic ABCs". Her article says that music training is "more than just music" and then puts "being musical" last of the benefits of music learning, after "language development", "increased IQ", "the brain works harder", "spatial-temporal skills" and "improved test scores" (Public Broadcasting Service, 2015). Support for music education as a *helper* of other subjects suggests that it seems to be considered a less important subject than core subjects in many educational discourses. Ashley in the English context notes this with concern finding that most school managements do not see classroom music as "serious or of any real importance". Conversely, he believes that "the real point of lower secondary music, then, is that it must be a 'proper' subject taught with the same academic rigour as other 'proper' subjects." He cites Plato's "The Republic" which places music and sport second only to "reading, writing and counting" (Ashley, 2015, p. 22). Contrary to the helper status ascribed above, Ashley argues for music as a subject in its own right for the:

- cognitive elements are *unique* to the subject;
- unique language and literacy of the subject;
- intrinsic worth of the subject; and
- vocational potential of the subject (Ashley, 2015, pp. 23,24).

The adoption by the students of a situated meaning of classroom music as one which is not academic, but as a subject which helps shows the uncontested nature of this assumption and provides a challenge to the classroom music teacher to continue to advocate for the subject to be taken seriously and to teach in a rigorous way.

The students have appropriated the teacher language surrounding cross-brain

development activities and make it clear that for them, learning involves

challenges which can be fun. In this they seem to be presaging the findings of

Collins which demonstrate that large parts of the brain work in tandem when

one is performing music (Collins, 2014).

The following excerpt from the third interview demonstrates this construction of

the situated meaning of challenge and fun and that the students seem to equate

challenge and fun with learning. It also shows the construction of music as a non-

academic helper subject.

Boris: I'm Boris and I really enjoyed last term's music. It was really fun and lots

of things were challenging but the only thing you could do was get better. I didn't

not like much of it. It was all pretty good.

Facilitator: Okay.

Brad: I'm Brad and I liked most of it. My favourite bit was playing on the piano.

But one thing I didn't like was when people would talk and we couldn't get all of

the class.

Bert: I'm Bert; I really liked how we could participate in the lesson whenever we

wanted to so if someone had an idea you would obviously say yes and we could

all improve the lesson in the middle of it.

Facilitator: Okay, thank you.

Barry: I'm Barry, I like that we get to do lots of solos and stuff and things that I

didn't like is that people would always talk.

Facilitator: Tell me about solos. What do you mean?

Barry: Solos like when we do our homework we get a little solo that we have to sing.

Facilitator: Just a little [moment] that you can do and that doesn't freak you out? Barry: No.

Facilitator: Interesting.

Bill: I'm Bill and the things I liked was playing instruments like when we need to do our homework. The things I didn't like, when people were mucking around.

Later in the interview students were asked if they would take the subject next year;

Facilitator: Yeah, would you take it next year, would be a basic question

Bill: Yeah, I'll take it next year. It's fun. It's good to play - you learn stuff, yeah, all that.

Facilitator: Cool, okay

Barry: I reckon I'm going to do music next year because it's a really fun subject and you get to do what you like and you don't really get into that much trouble.

Later in the transcript a student gives a different reason for taking the subject.

Boris: My reason for doing music would be because you get to learn a lot more and you use both the different sides of your brain so that's – it teaches you a lot more than just music. It teaches you how to physically and mentally cope.

Facilitator: Interesting. Any other comments on reasons for before we go to reasons against?

Brad: Yeah, it's pretty fun to go as well.

Bert: We get a lot done in each lesson.

Facilitator: That's interesting because you get frustrated when people interrupt, but you're saying we still get a lot more done.

Bert: Yeah.

Facilitator: Okay. Any other reasons for? No? Any other reasons why you wouldn't? For example, you might already play an instrument and already be doing heaps of stuff outside or you might...

Barry: It's all fun when you do play an instrument because you're ahead but you can help other friends when they're having trouble so it's like a teamwork so you're not just by yourself.

Facilitator: Do you see instrumental learning and classroom learning as working together?

Barry: Yeah.

Facilitator: Interesting. So, what would the reasons be not to take it, though?

Bill: If you might have a really bad voice or something or you don't really know how to keep a rhythm or a beat.

Facilitator: So, if you weren't any good at the subject you wouldn't take it?

Overall, the students have constructed a situated meaning for the terms "challenge" and "fun". These terms reflect a preferred mode of learning for the students in classroom music. They clearly are not involved, at least in these interviews, in the Big C Conversation about academic and non-academic subjects

and instead, seem to plan their future subject choices on what will be enjoyable and challenging provided they have the appropriate ability to succeed. Of course, the discussion was held early in the year and the experience of the researcher is that these decisions become more vexing to students once the opinions of other stakeholders, teachers, parents, academic guidance officers and peers are considered closer to the time when subject choices for the next year are made.

The transcript printed above also informs the next part of the analysis which is an investigation of the Figured Worlds being constructed in the interviews.

Figured Worlds

The Figured Worlds evident in the third interview which were relevant to the study were the secondary music classroom and the primary school music classroom.

The Figured World of The Secondary Music Classroom"

The students see the figured world of the music classroom as being distinct from their own musical world. One student refers to "last term's music" just as in a previous interview classroom music was referred to as "the school's music". The teacher distinguishes this world from primary school music and instrumental learning, by which he means learning in the school instrumental music program or in private lessons outside the school.

These students mirrored the construction found in the previous interviews where the figured world of the secondary music classroom is a place where

active music making is a core activity. Student comments included, "my favourite

bit was playing on the piano", "I really liked how we could participate in the

lesson"," I like that we get to do lots of solos and stuff", "the things I liked was

playing instruments", "it's good to play - you learn stuff," "we get a lot done in

each lesson." These comments mirror those in earlier interviews and further

support the image of a music classroom where children learn by doing.

The Figured World of the Music Classroom as opposed to Classrooms in other

subjects

Contrary to the expectations of the teacher, this interview contained support for

solo singing performance as part of the figured world of the secondary music

classroom.

Barry: I'm Barry, I like that we get to do lots of solos and stuff and things that I

didn't like is that people would always talk.

Facilitator: Tell me about solos. What do you mean?

Barry: Solos like when we do our homework we get a little solo that we have to

sing.

Facilitator: Just a little [moment] that you can do and that doesn't freak you out?

Barry: No.

Facilitator: Interesting.

Later in the conversation, music was contrasted with English.

Facilitator: So, do you think that would be normal, to have to get up and do stuff

by yourself every lesson in subject?

M: In music, yeah.

Facilitator: What about in English? You have to do oral tasks in English.

Bert: well...

Barry: We can read our assignment like the assignment that we did last term.

Facilitator: So how often would you speak alone in English?

Bill: Maybe once a term, once a term...

Facilitator: Once a term.

Boris: Yeah, once a term.

Brad: Probably.

Facilitator: Right.

Bert: Maybe twice...

Barry: But music, you do it every lesson when you have your homework, which is

really good because that's the difference between good lessons and bad lessons.

Bill: Yeah, because you can prepare yourself when you go to uni and you're doing

orals for 30 minutes and all that.

Facilitator: So, you find that valuable, the voice training?

Bill: Yep.

Later in the interview, as part of a discussion on how to improve the classroom

music subject:

Bill: Also, I reckon it would be good just to do some group work and still some

solo work.

A small sung homework task is set each week with three levels of difficulty. The task demonstrates mastery of a piece of knowledge, a skill or a concept that has been taught. The performances are only a few seconds long but are enough for the teacher to make a judgment about the achievement of the student. These achievements are entered into the teacher mark book for students to see. The basic task is always set so that every child can succeed if they do a minimum of work.

The tasks must be short to minimise the embarrassment of the student performing and because all students must become a silent audience while these tasks are performed. It is impractical to expect a class to be silent for long as a matter of practical classroom management but it is important to develop with students an appreciation that there are times when we should listen intently and respectfully to each other. As such, at Saint. Sebastian students sing collectively from the first lesson in the course and individually, with considerable support from the teacher from the second lesson and in all lessons following.

This practice was developed to enable the teacher and the students to keep track of work across the term and to develop a work ethic amongst the students. The teacher-researcher has found that homework that is not marked is not done.

These homework tasks are implemented from the second lesson of the course and become part of the normal classroom process.

The teacher did not expect that the students would enjoy this process. Indeed, there is a body of research reporting a fear of individual singing throughout in secondary schools. Ashley claims that the biggest obstacles to singing in lower secondary school are "fear, anxiety, embarrassment, shame," and "humiliation" (Ashley, 2015, p. 149). He finds that "there is no shortage of evidence that boys, even more than girls, enjoy singing provided they think they can't be heard by anybody who might judge them" (Ashley, 2015, p. 155). Ashley makes a valuable comparison between mathematical anxiety and singing anxiety and gives advice about what "triggers" singing anxiety.

He posits these anxiety factors as:

- a stressful learning environment;
- demands that are shaming or promote intimidation;
- insufficient opportunity to practice;
- unpleasant memories from previous experience; and
- pressure from teachers, parents, friends, or siblings. (Ashley, 2015, p. 153).

Reassuringly, he advises "to the extent that singing anxiety is a learned behavior, it can be unlearned" (Ashley, 2015, p. 155). Perhaps the repetition of short performance opportunities in a highly regulated context helps students at Saint. Sebastians to develop the resilience to physically and mentally cope with group and individual singing to the extent that the interviewees at least, reported an enjoyment of singing.

Comments in the second interview seem to set up a binary opposition between classes where students were formally heard and those where they were not. One student wants to be heard in a formal fashion and another sees the value of frequent performance in yielding more confidence in the future. The students seem to perceive a difference between being heard to simply answer questions in class or in group work and formally being heard by their colleagues. This would characterise the homework tasks as formally giving a voice to each student and students in this interview appear to find the structured experience a safe way to be heard.

Again, this transcript sets up a contrast between subjects in which students make sound and subjects where their ability to vocally express themselves is limited. The teacher-interviewer (as a teacher of English in the senior school) nominated English as a subject in which oral expression would be formally taught and valued. Surprisingly, the students claim and confirm when questioned that they only formally speak in English once or twice a term. As they explained to the interviewer, "But music, you do it every lesson when you have your homework, which is really good because that's the difference between good lessons and bad lessons".

This support for an activity that the teacher thought would be very unpopular was quite surprising. Perhaps the next statement in the interview provides the reason for these students wanting to develop confidence in individual performance; this ability is perceived as an important one given their aspirations of tertiary study. The student claims "you can prepare yourself when you go to

uni and you're doing orals for 30 minutes and all that." Later in the interview,

they explain further "My reason for doing music would be because you get to

learn a lot more and you use both the different sides of your brain so that's – it

teaches you a lot more than just music. It teaches you how to physically and

mentally cope?"

The Figured World of "Primary school music class"

In the third interview, it became clear that the different interviewees had

constructed different Figured Worlds described by the term "primary school

music class". There were varying attitudes to boys singing and girls singing.

The connection between attitudes to gender and attitudes to singing seem to

have been strongly influenced by the Figured Worlds constructed as a result of

primary school music experiences. The experiences range from a context where

boys were laughed at for singing, through to a context where assembly and

musical theatre singing was acceptable to a context where there was a large boy

choir. For example, the students explain:

Bert: Well, my previous school, our choir was full of girls and if you're a boy and

you sang it was not cool at all. So, I was like the only two boys that was in singing.

Everyone was saying, my gosh, why are you singing? I said, because I love it.

Brad: In my last school whenever you sang one note and you were a boy,

everyone used to laugh.

Facilitator: This is primary school?

Brad: Yep.

Brad: Yeah

Facilitator: What about the rest of you guys? How was it for you?

Barry: At my old school, we did have music but we didn't do - we didn't focus on

it too much at my old school.

Facilitator: How was it for you? Did you sing a lot at your old school?

Barry: We would usually sing as a whole class, not individually.

Facilitator: Right, how about you guys?

Bill: Yeah, the same sort of thing but the – most of the times where we learned

singing was for assemblies and musicals that we would do every few years.

Facilitator: Good. It was okay to be a boy and do that?

Bill: Yeah.

Facilitator: Yep? Your school?

Boris: At my school, we had a boys' choir...

Facilitator: Excellent. Where was that?

Boris: where all the- it was at the Mooney Hills State School.

Facilitator: Lucky you.

Boris: We have a boys' choir where all the boys can just go and there's just a big

choir for all of them.

Facilitator: How many in that?

Boris: There's like 40 boys.

Facilitator: Forty boys, so you're used to big boy' choirs.

Boris: Yeah.

These contrasting primary school Figured Worlds clearly collide when the students arrive at St Sebastians. Again, it is important for the teacher-researcher

to be cognisant of these Figured Worlds and of the dramatically contrasting expectations they create in the minds of the students. As in the last two analyses, the Discourses constructed in the third interview and relevant to the study are examined next.

Discourses

Again, in the third interview, the same *Discourses of Aspiration and Friendship* were the most relevant to the research questions. The position on the discourse of aspiration was that classroom music would assist students in achieving in other more key areas. The discourse of friendship shows development. It appears that experiences with group and paired work have presented challenges to the interviewees in getting along.

Discourse of Aspiration:

In this third interview the students clearly articulate that the music subject is valued for its contribution to other learning, for its ability to enable them to achieve their aspirations. It is not highly valued of itself, it is "just music". As one student says "my reason for doing music would be because you get to learn a lot more and you use both the different sides of your brain so that's – it teaches you a lot more than just music. It teaches you how to physically and mentally cope". As mentioned before, another student says "yeah, because you can prepare yourself when you go to uni and you're doing orals for 30 minutes and all that".

Again, while the students seem to agree that classroom music will help them achieve their goals, music is not seen as a major life goal to which to aspire.

The importance of social connectedness and making friends remained a strong concern within the discourse of friendship in the third interview, but the increase in group work which had occurred because of student advice in earlier interviews, led to an increased appreciation of the challenges inherent in this discourse. By the third interview, making friends was not considered as automatically easy as it was at the start of the course and the challenges of working together began to be mentioned.

Discourse of Friendship

Students clearly enjoyed working in groups, and group work was increased in the classes as a result of the student advice in the earlier interviews, but in this interview the transcripts also canvas the issue of different abilities and different commitment within groups. The issue of choosing groups is problematised and the final speaker in the quotation advocates for the maintenance of some individual work. The following transcript outlines this refinement of the assumed understandings within the discourse of friendship.

Facilitator: Last time we talked you said you like working in groups. How are you going with the group thing? Is that better?

Brad: Yeah, it's a lot easier because you can do it with your friends and your friends are easy to cooperate with.

Facilitator: So that's a bit different to having the teacher in front of you and you

all doing it all together?

Boris: Yeah, it's easier but if you don't like that person or - not like that but if

they're not very good in time you need encourage them, you don't just leave

them out. Just not very good so – it's good but it's hard when someone's not as

good as the rest of the group.

Facilitator: So, it sounds like, to me, like you're suggesting we need a balance

between when it's all group and when it's everyone at once.

Boris: Yeah, yeah.

Facilitator: Is that right?

Boris: Yes.

Facilitator: Yes? Okay.

Boris: Of their abilities.

Facilitator: So, advice for this term?

Bert: Their ability levels or something?

Brad: Yeah, maybe we could...

Facilitator: Maybe let you choose your own groups?

Barry: Yeah.

Facilitator: Maybe?

Bill: Also, I reckon it would be good just to do some group work and still some

solo work.

Throughout the interview, discourse of friendship is reinforced by the social

language of the students which shows frequent lexical repetition to reinforce

relationship and maintain connections in the conversation.

The four speakers use the word "like" as a thread of cohesion, as part of their social language and to build agreement amongst each other. For example:

"I didn't not like much of it"

"...I liked most of it"

"I really liked how we could participate"

"I like that we get to do lots".

Gee finds that discourses and social languages give rise to *socially situated identities* and, as in the previous two interviews, these are discussed next.

Socially Situated Identities

The relevant Socially Situated Identities in the third interview were the good student, the teacher and, in contrast to earlier interviews, a conflation of the identities of singer and musician.

The socially situated identity of the good student

Again, in this interview, the boys like to characterise themselves as good students and conform to the research that suggests that students do not like being yelled at by teachers. They explain:

Barry: I reckon I'm going to do music next year because it's a really fun subject and you get to do what you like and you don't really get into that much trouble. You can if you do something really bad so...

Facilitator: Tell me about getting into trouble. Why aren't you getting into as much trouble in music?

Barry: Well, some of the teachers are really harsh but you're really calm and you don't *ra-ra-ra-ra*, bark every two seconds.

The excerpt of the interview above, as well as constructing the students as good students who "don't really get into that much trouble", also constructs teacher identities that contrast between calm teachers and those who are really harsh and "bark every two seconds".

The socially situated identity of the teacher

In this third interview, the teacher-researcher was trying to identify why students were not "getting into trouble" in music as much as in other subjects. The teacher-researcher was endeavouring to get a response related to lesson structure and learning activities. Instead, the student took the opportunity to claim that the identity adopted by the teacher was the relevant factor. The student clearly preferred a calm teacher who did not yell at the students.

Another interviewee in this interview valued flexibility in the socially constructed identity of the teacher. This interviewee appreciated having his feedback in the lesson appreciated and acted upon. He says: "I really liked how... if someone had an idea you would obviously say yes and we could all improve the lesson in the middle of it." These comments contrast markedly with the student rejection of the identity of the "barking" teacher. As in previous

interviews, the students reflect a preference for a socially constructed teacher identity as described by Ashley (Ashley, 2015, p. 109).

Unlike the previous two interviews, in this third interview, the students ascribe the socially situated identity of singer to the school captain who is a guitarist, a musician and not a member of any singing group in the school, even though he sang in his music classes. In the transcript which follows, the boys wrongly identify the school captain as one of the best singers in the school in the senior choir. He was actually a music extension student on guitar and not a choir member, yet the boys had grafted the identity of singer on to the school captain because of the boys seeming to sense the identity of singer as being synonymous with his leadership position and his identity as a musician. The following analysis deals with the interplay in the third interview between the socially constructed identity of the musician and the socially constructed identity of the singer.

The socially constructed identity of the musician and the singer

As mentioned above, in the earlier interviews, the identity of musician seemed initially to be reserved for those who could play an instrument. By contrast, here, in the third interview, by mistaking the school captain for a singer, the students seem to be assuming that musicians are singers. Indeed, the transcripts which follow seem to suggest that the socially constructed identity of singer at Saint Sebastians applies to everyone in the school, including musicians.

This blending of the socially situated identity of the singer and the musician in

the third interview contrasts with the broader Big C Conversation in the

community around the identities of singers and musicians and whether singers

are musicians (Ultimateguitar.com, 2008) (YAH007!Answers, 2007). As such, at

St Sebastians, the socially constructed identity of the singer absorbs the socially

constructed identity of the musician, while for some in the broader community

the two identities remain mutually exclusive as they appeared to be in the earlier

interviews.

The following transcript from the third interview shows the interplay of the

socially constructed identities. The influence of older peers in influencing the

development of the identities of the younger students is also clear.

Facilitator: Do you find that any of the older boys are an influence towards you

singing or against it?

Bert: Yeah.

Brad: Some of them. Of course, the school captain, Horatio Hornblower, he's one

of the best older singers in the (senior choir) so I guess he would be one of my

role models in music.

Facilitator: So, you're saying that the – because of the Year twelve's stuff, because

they're into it it's easier for you to be into it?

Brad: Yeah.

Boris: Yep.

Unsurprisingly, the boys seem to find it easier to inhabit the identity of singer because it is a dominant identity in the school. It is fine to be identified as a singer because "practically the whole grade sings".

When in the interview, the students are pressed for reasons why they find it acceptable to inhabit the identity of a singer, they admit to getting discouraged on occasions but accept that being criticised for one's singing is considered "really rude" at Saint Sebastians. It is notable that students seem to be teased about the way they sing at Saint Sebastians rather than about the fact that they are singing. Some interviewees reported being teased in primary school for singing at all. One reason for singing being an assumed facet of student identity is that "we do it so often", "we don't really care about different voices and their ranges. It's like we just keep calm and do whatever". Another boy says, "there's more boys and just they're more used to it". Perhaps the identity of singer is a safe identity because singers are perceived to be a majority in the year level "practically the whole grade sings" and they admit to being positively (albeit incorrectly) influenced by older role models. The school captain is named as one of the best singers in the senior choir; in fact, he was a classical guitarist, who admittedly studied music but was also a member of the first-grade rugby team.

The interviewees agree that singing at St Sebastians is a normal facet of student identity "because ...we're all calm about it. We don't really care about different voices and their ranges. It's like we just keep calm and do whatever." The repetition of the word "calm" is notable in the interview. The word is also used in relation to the identity of the teacher. The lexical repetition could indicate

possible stress around the changes in singing range that occur during adolescence, especially as that appears to be precisely what the teasing is about. The students need to feel calm about their voice change and it seems imperative that all, especially the teacher, are completely accepting and supportive of the vocal changes that occur. This approach, of trying to eliminate any possible stress around voice ranges in male adolescence is supported by Freer when he advocates starting rehearsals with warm ups that are not pitch specific (Freer P. K., 2009). The teacher-researcher has worked at Saint Sebastians to normalise singing by using the compulsory music course to make student identity synonymous with the identity of the singer. The following transcript informs the foregoing discussion.

Boris: Other people also really discourage you. Like if you maybe sing a bit higher they'll laugh; if you sing a bit lower they'll go, you have a bad voice.

Facilitator: Does that happen in class or outside class?

Boris: Sometimes a bit of both. Sometimes they do it in class but that's just really rude.

Facilitator: It is, isn't it?

Boris: So sometimes they just lay off that but sometimes they do it out of class.

Facilitator: So, we've naturally come to the issue of.... singing in class? You all seem to come into class and sing. Is that because it seems normal to you?

Brad: Yeah, because we do it so often that we're all calm about it. We don't really care about different voices and their ranges. It's like we just keep calm and do whatever.

Later in the interview the teacher researcher asks:

Facilitator: How did you find it, coming to? How did you feel about singing when you first turned up? Was it – did it freak you out or what happened?

Bill: Well, it was different because everyone was fine with singing. You were not teased really when you were singing because you were so used at old schools all the girls singing and missed out on boys singing.

Facilitator: So, what's different about here then? How is that – how did you notice that when you first turned up? How did that feel different?

Barry: When I first turned up I was thinking that music would be like my old school where we did – sometimes a lesson would be like singing or sometimes a lesson would be like watching a music video or something like that.

Facilitator: Right and so what I meant, though, is when you came to this school, why is it – why does it feel okay to sing here and it wasn't so okay in your previous school?

Barry: I guess there's more boys and just they're more used to it.

Bert: Because there's – boys are not afraid of singing in front of them because they all sing. Practically the whole grade sings.

Facilitator: Do you find that any of the older boys are an influence towards you singing or against it?

Bert: Yeah.

Brad: Some of them. Of course, the school captain, Horatio Hornblower, he's one of the best older singers in the (senior choir) so I guess he would be one of my role models in music.

Facilitator: So, you're saying that the – because of the Year twelve's stuff, because they're into it it's easier for you to be into it?

Brad: Yeah.

Boris: Yep.

Facilitator: Do you get much bullying in Year eight about that?

Bill: No.

Brad: Not really.

Bert: Not at all.

Barry: Because...

Facilitator: Not at all?

Barry: No.

Bert: Because – fun doing music. Now everyone just does music, sings the songs

and all that.

Facilitator: The other boys in the other classes, they're having a good time?

Brad: Yeah.

The construction of an identity which assumes that all musicians are singers

could reflect the construction of cultural understandings at Saint Sebastians in

relation to the relationship between singing and musicianship which position

singing as a core component of the "musician" identity. At St. Sebastians,

musicianship is taught through singing. If the compulsory music course has

encouraged this construction of identity, then it is contributing to an

improvement in the status of singing in the school.

Gee reminds us that "the analysis is more valid the more it is tightly tied to

details of linguistic structure" (Gee, 2011, p. 123). So, as in the analysis of the

previous interviews, the third transcript was analysed at the level of the clause

with the different utterances of the teacher and the students separated and tabulated with a view to strengthening the robustness of the findings.

Linguistic details

As with the previous interviews, to expose the grammatical structures used in the interview, a table was prepared which divides the word choice between the students and the teacher into grammatical components. In the interests of focusing on meaning rather than parsing, the categories used are people places and things; noun groups, happenings; verb groups, qualities; adjectives and adverbs.

The table shows a difference in the focus of the noun groups chosen by the students and the teacher which reinforce findings about the different positions of the teacher and the students in the interviews. The teacher continues to focus on teaching and learning experiences together with attitudes to them while the students continue to be focused on personal interaction and friendship. The teacher uses a lot of noun groups that relate to teaching. The teacher is interested in reasons, semester(s), things, classroom(s), tasks, school(s), and the other classes. The noun groups of the students tend to be more personal. Their noun groups include I, I'm, I'll, we, we're, you, you're, they, they're, teamwork, everyone and friends. This suggests a dissonance between the teacher's aim in the interview, which is to discuss learning strategies and attitudes towards the

learning experiences and what interests the boys, which appears to be getting on with each other.

Similarly, there is a divergence in the style of verb groups chosen by the teacher interviewer and the students. Several of the teacher verb groups are about learning processes and feelings or attitudes to singing and to class activities. The most obvious example is "see instrumental learning and classroom learning as working together". As well we see "come to the issue", "think that would be normal", "find that valuable", "get much pressure", "how did you find it", "how did it feel", "how did you notice". The student verb groups are, perhaps, more concrete, more about actual action and often about personal interactions. The students "do", "think", "see", "use", "go", "get a lot done", "play", "prepare yourself for uni", and "help other friends". There is a tension between the teacher's requests for reflection and the students' desire to talk about what they are doing. Again, several verbs phrases such as "help other friends" deal with interpersonal relationships rather than pedagogical matters.

The qualifiers, adjectives and adverbs are also divergent between the two. The teacher uses words such as "important", "interesting", "frustrated", "naturally", "normal" and "different". The students use "fun" (often) together with "challenging", "hard", "easier" and "calm". The students are clearly attempting to describe the quality of the experiences they are having. However, the adjectives chosen by the teacher suggest that perhaps there is an underlying need to identify what is considered natural or normal practice in a music lesson.

Summary of the analysis of the third Interview

In the third interview the students again spoke positively about active learning in the music classroom. This was reflected in the students' preference for active verb groups in their discussion. They were quite positive about singing despite being strongly aware of its varying acceptance in different school contexts. They continued to enjoy being taught instruments as well. They preferred a classroom environment of challenge and fun delivered by a calm teacher as opposed to one with a "bark(ing)" style.

They clearly identified different Figured Worlds and articulated the differences between primary school music and secondary school music and these worlds are different from the world of music in everyday life.

The students again position themselves within a discourse of aspiration that reiterates the view that music is considered a *helper* subject rather than an important subject. Music seems to be valued for how it assists in other areas of learning rather than being an important area of leaning in its own right.

The students' discussion of group work reflects their underlying concern, shown in word choice, about forming friendships and having successful interpersonal interactions. However, surprisingly, the boys articulated the challenges in group work and also defended individual singing tasks for assessment as an important means of performance in front of their peers.

DISCOURSE ANALYSIS OF FOURTH INTERVIEW TRANSCRIPT

The same procedure was followed in analysing the final of the four interviews as was applied in the previous three, in accordance with Gee's recommendations. An examination of situated meanings is followed by discussion of Figured Worlds. Discourses are then discussed after which the Socially Situated Identities formed by the Discourses are analysed. Finally, linguistic details are interrogated to both enrich and add robustness to the findings made. Convergent themes are summarised at the end of each transcript analysis to facilitate drawing further conclusions from the four analyses taken as a whole (Gee, 2011, p. 195).

Situated Meanings

In this final interview, the students continued to develop their Situated Meanings of the terms fun and challenge which, in the first interview, were terms used by the students in attempting to define what they understood by the term academic. However, when the students start discussing subjects other than music, it becomes clear that their definition of academic from the first interview, which was to be "fun" and "challenging" does not fit with those subjects which are traditionally defined as academic. The following transcript demonstrates that the students generally prefer subjects characterised by continual rather than end of term assessment. Subjects which use large end of term tests, such as English and science (core subjects) are less popular than technological studies (tech), graphics, art, drama and music, which are assessed more continuously.

Similarly, the Situated Meanings of "fun" and "challenge" as being part of the

definition of a good subject by the students led to a clear preference for subjects

characterised by active learning experiences, such as technological studies,

graphics, art, drama and music. In fact, maths is the only traditional, or core

subject which would be characterised as academic by teachers and parents,

which receives a positive mention. The other subjects which would traditionally

be characterised as academic by teachers and parents were literally *hated*. The

following transcript deals with the Situated Meanings of the terms discussed

above.

"Academic" "Fun" and "Challenge"

Boris: The best things were having assessment nearly every lesson because it got

you motivated to focus on your homework.

Bert: Yeah, I'm pretty much the same as Boris. I liked being assessed every lesson

because that means you didn't have huge tests that you had to prepare for and it

gave us something to learn pretty much every lesson as well.

Later in the interview:

Facilitator: What would be the subjects that you'd take if you took another

subject instead? What would be the best ones to take?

Brad: Probably IST (investigative science and technology)

Facilitator: IST, it's a good subject too, yeah, all good subjects.

Barry: Music, tech and drama probably. Boris: Graphics tech and art, probably, if I wasn't doing music. Facilitator: It's just interesting to see what other stuff interests you. At school generally, what are your favourite subjects and what are the ones you like the least? Brad: I hate science. Bert: Who doesn't? Boris: I like maths. Barry: I hate English. I'm not that good at it.

Brad: I don't like Chinese but I haven't even done it yet.

Facilitator: So how do you know?

Brad: From primary.

As can be seen from the foregoing the core subjects of English and science are not liked by the students and their liking for manual arts, practical subjects; tech

and graphics is strong. There is support for art, drama and music study as well. A dislike for Chinese as a subject has been cemented by poor primary school experiences before the secondary school experience has begun. The damage done to the perception of subjects by poor primary school experiences, perceived or otherwise is clear.

Overall, the boys seem to like the subjects that they are good at and appear to prefer the practical and creative subjects to traditional or core subjects. In terms of curriculum design, then, it seems that students need to feel that they are good at subjects if they are to like them. Repeated, manageable, practical academic challenges enable the boys to find out whether they excel in the skills implicit in subjects. It appears from the analysis that setting tasks that give direct feedback on progress is popular. These boys seem to find the learning experiences in tech, graphics, art and drama fit their definition of academic, which is to be challenging and fun. The examination of the Situated Meanings of the term academic in the first interview and the terms challenge and fun in the subsequent interviews suggests a disconnection between what students see as worthwhile in class and what many of those involved in Big C Conversations surrounding education find important. Core or academic subjects at Saint Sebastians are those which are compulsory and include English, maths, science, history and geography. Of these, English and science are singled out as particularly unpopular. Perhaps more energy is put into the delivery of the elective subjects because students will be in the core subjects whether they like them or not. It was reassuring for the researcher to find classroom music amongst the more popular subject offerings.

The foregoing prompts an examination of what aspects of the figured world of the St Sebastians music classroom make it popular and what aspects should be re-evaluated. As established in earlier transcript analyses, there were widely differing Figured Worlds constructed by the students relating to their primary music classrooms and these Figured Worlds were clearly being reconstructed on arrival in the secondary school music classroom.

Figured Worlds

The Secondary Music Classroom

By the final, fourth interview, at the end of the semester long course, students had constructed a figured world of the music classroom as a place of making music and they unanimously named instrument playing as something they really liked doing in the class. They explain:

"We got to play different instruments like the keyboard and the drum kit." This line was repeated verbatim by another student.

"What I really did like was that you got to learn to play the keyboard and that might really help in when you're a bit older, and maybe you're trying to do something musically."

"I liked the drum kit because it was really fun and I've done drums before so I kind of already know how to do it."

"I like doing the instrumental work as well."

"I also liked going on the drum kit, learning new songs and playing keyboard."

"I like playing the drums."

By contrast, while instrumental music making continued to be a universally liked

aspect of the figured world of the music classroom, in the fourth interview,

students started having reservations about the centrality of singing in the classes

and for the first time one student expressed a dislike for singing in front of peers.

In the previous interviews, the figured world of secondary classroom music was

equally accepting of head and chest voice singing and solo singing was actively

supported. The following transcript sets out the discussion about head voice and

chest voice singing as well as singing alone in class.

Barry: "What I liked about the music program was that we got to play different

instruments like the keyboard and the drum kit. I was kind of neutral about the

homework and stuff because you had to perform it in front of everyone and then

I always get nervous when I have to perform in front of everyone. I didn't like

that there were – like, half the class would always just muck around and talk and

everything and then we never, ever got anything done".

Facilitator: "Do you think you got less nervous when doing the assessments?"

Barry: "Yes".

Facilitator: "But still not a good feeling".

Barry: "No".

And later in the interview they add:

Facilitator: "What is the other extreme though, what would be things that you would like there to be less of in the lessons?" Boris: "Maybe a bit less high voice, because I don't really like singing that high". Facilitator: "In your head voice?" Boris: "Yeah, I like singing". Facilitator: "In your chest voice?" Boris: "Yeah, chest voice". Further into the interview they explain: Bert: "What I really don't like is singing in my high voice because everyone looks at me because I'm kind of confident with my high voice." Facilitator: "So, tell me about -Brad you said you don't like having to sing in your head voice". Brad: "No". Facilitator: "What about singing in general? Because we do a fair bit of it. How is

that – what is your attitude to that?"

Brad: "I don't mind it". Bert: "I'm loving it". Boris: "Yeah, it's pretty good where we do as a whole class just to see what we sound like". Later in the interview the students are asked if there should be less singing in the elective subject in the next year. Facilitator: "So, do you think people can find out from the course whether they're good at it or not?" Boris: "Yeah, because I don't think that boys would really like to sing that much because then their other friends might tease them a bit about it". Facilitator: "So, you think that would make people not want to do the subject.

Because there's singing in it?"

Facilitator: "Other people's opinions? No?"

Boris: "Yeah".

Bert: "Not really".

Facilitator: "The same? Yeah, so that's an issue. So, do you think we should have

more of a focus on not singing in Year 9?"

Brad: No. "I think singing is very important because you're learning more and

you're using – and you're training your voice to do these things".

Facilitator: "What about the rest of you?"

Barry: "Yeah, because you train your voice and then you get better at it, so then

your friends can't really tease you about it because you're way better than them

at it."

Facilitator: "So, you think that'll stop someone teasing you, if you're good at

something?"

Boris: "Yeah".

Facilitator: "That's interesting".

Boris: "Like, when you're really good at soccer, then people will be like, great job,

you're really good, and I think that might work in singing as well".

It seems that teasing about developments in adolescence is influencing attitudes

to singing in head voice and to singing in general. Boys worry about being teased.

This is although the boys seem to understand from class work the physiological

changes going on and the terms *head voice* and *chest voice*. This material supports the work of Ashley in "How High Should Boys Sing" which suggests that modal register is likely to be the most successful vocal adjustment to use in a school context because of sociological expectations of sounding *manly* in adolescence (Ashley, 2009, p. 162). In addition, it could be suggested that the interviewee was now experiencing voice change and that singing in head voice was no longer as comfortable, physically or in terms of personal identity, as it was earlier in the course.

The boys suggest that excellence in a field is a way of protecting oneself from teasing. One student appropriates an analogy with excellence in sport. It seems that adolescent jockeying for position in the discourse is influenced by who is a winner in sport, and the promising young musician is hoping that excellence in music will afford the same prestige. This comment in the interview is a reminder of the broader sociological implications underpinning the figured world of the music classroom, which cannot be ignored in practice, especially when building an evidence base for effective change. Ashley states, "such have been the changes in the social construction of boyhood, masculinity and voice since the end of the 'golden century', modal range has undoubtedly become the hegemony of singing" (Ashley, 2009, p. 69).

The student who was troubled by singing alone in class seems to have not been given the respect he deserved when singing. He says;

Barry: "I was kind of neutral about the homework and stuff because you had to perform it in front of everyone and then I always get nervous when I have to perform in front of everyone. I didn't like that there were – like, half the class would always just muck around and talk and everything and then we never, ever got anything done".

The usage "never, ever got anything done" is clearly an extreme case formulation which, while clearly not factual, is an indicator of how strongly the student is invested in his opinion (Edwards, 2000, p. 364). When considering the figured world of the music classroom, this response from the student is an important reminder to the teacher-researcher of the importance of maintaining a controlled, (the students repeatedly used the word "calm" in the third interview) supportive environment for singing, and in particular, solo singing. This has already been emphasised in the analysis of the second interview, with reference to the need for the teacher to keep a good balance between strictness and fairness (Ashley, 2015, p. 109), and in the analysis of the third interview where Ashley was quoted as finding that a "stressful learning environment", "shaming" and "unpleasant memories from previous experience" can lead to singing anxiety (Ashley, 2015, p. 153). This part of the interview material suggests that perhaps the classroom management later in the course needed to be stricter.

While there was extensive discussion in the first three interviews about singing and instrumental learning in the figured world of the secondary music classroom, there was no reference by the students to the games that were played and the circle dances that were danced throughout the course. In the fourth

interview, dancing was discussed in an endeavour to find out if it had become

part of the figured world of the secondary music classroom. Surprisingly, this

was not the case and one student thought that dancing was the preserve of a

drama classroom.

Facilitator: "Another thing that might be worth mentioning is we managed to get

that circle dance into two circles today. What's your attitude to dancing in class?"

Bert: "That's really fun. I mean, everyone gets to enjoy themselves and some

people just kind of have a laugh about it".

Brad: "It's really fun when we go faster just to challenge yourself".

Barry: "I thought dancing was supposed to be in drama, be when we started

doing it in music it felt a little bit weird, but we still got to do it, and bits that I

didn't really like about it was when you got put in a group with people that were

all mucking around and stuff, and they just do it really wrong and fall over on

purpose to act all funny and stuff".

Facilitator: "Then you got excluded?"

Barry: "Yeah".

Facilitator: "What about you Boris?"

Boris: "Yeah, I found it pretty fun in general".

Facilitator: "So, could you see any educational purpose behind doing that movement stuff in a music class? Why would you think it would be in the lesson?"

Brad: "Because you're using coordination to our feet and to your voice, so you're dancing while singing and you're –it's not really using – I guess it is using [crossbrain] because you're crossing over your feet and you're doing all this footwork where you could learn in soccer or football, so that really helps with sports too".

The school has a dance room but dance is not offered as a subject, so the boys' confusion about where dance 'belongs' is understandable. The student seems to be compartmentalising what is supposed to happen in certain classes. While students found the activity to be fun, none identified that the teaching purpose was to develop mastery of and internalise known rhythms and instead found the value in the activity in its ability to help with sporting prowess. This view continues the pattern seen in the analysis of other transcript materials generated in the interviews: that music is valued for its extra- musical benefits rather than in its own right and further demonstrates the cultural necessity of making the world of classroom music one that complements the cultural hegemony of school sport.

Dancing may have been an unexpected feature of the figured world of the secondary music classroom but in this final interview, like earlier interviews, the

students found music literacy to be an assumed or commonplace aspect of the subject. Despite discussion in some of the research (Shepherd, 1991) (Vulliamy,

1984), the students did not seem to find music literacy problematic, and again,

seemed to value written work as having a higher value than practical work.

The following transcript shows that in this interview the students had to be

prompted to talk about music writing having assumed it was a natural part of the

course.

Facilitator: "What about the writing?"

Barry: "Well, I don't mind the writing".

Facilitator: "How about you, Bert?"

Bert: "Well, I'm kind of the same with Barry".

Later they add the following endorsements:

Facilitator: "What about the *sol-fa* and the note names and stuff?"

Boris: "They were pretty easy to learn and remember".

Facilitator: "How did you find your reading when we'd write stuff up on the

board and you had to read it off the board?"

Bert: "Well, because I used to play – I play an instrument – I found that part

really easy because I already know all the note names and because I had a really

good music teacher in primary, I knew the notes".

Facilitator: "The rest of you guys? What do you think Brad?"

Brad: "I found it pretty easy to read them off the board".

Barry: "I like it because I've been playing percussion for about four years now, so

I'm used to all the rhythm, and I need to play the bells and xylophones and stuff

and you need to use letter names and stuff for that. I also play guitar, I've been

playing guitar for a year".

Facilitator: "So, you read treble clef already?"

Barry: "Yeah, I know how to use all those note names and I've been using the

piano a bit but not that much".

Facilitator: "How about you Boris?"

Boris: "I found it pretty easy because I've been playing musical instruments since

I was eight. I've also done a theory exam in Grade 5...".

Facilitator: "So, you had a bit of preparation?"

Boris: "Yeah".

These student interviewees all had music training before the commencement of the school music course and this might explain why they assumed that reading notation would be part of the course. One student states that his literacy results from having a "really good music teacher in primary". This student values the primary teacher because the teacher imparted music literacy skills which gave the student added confidence in secondary school music class. Clearly, the students perceive music literacy as something that is easy to master and as something that empowers them in the discourse. Music literacy is certainly not described as a barrier to music participation. This might be because in the lessons notation is always connected directly with the music that is sung and performed. Accordingly, it is directly applicable to the activities being carried out. As well, reading and writing music is only one of many activities in the classes. Perhaps the smaller lesson segments of reading and writing in the lessons make them more palatable to the students. At any rate, music literacy, interpreted here as reading and writing in the treble clef, is assumed to be part of the figured world of secondary music classroom.

In accordance with the early analyses, Situated Meanings and Figured Worlds involve Discourses. Again, in this transcript, the Discourses relevant to the study are those of aspiration and friendship.

Discourses

Discourse of Aspiration

The students did not seem concerned for their futures in their discussion of subject choices and the only mention of future aspirations was concerned with music performance. In earlier interviews classroom music was valued for its ability to operate as a helper subject to assist students in meeting their tertiary study aspirations, for example, to give them the confidence to present long oral presentations at university. In the final interview, they seem primarily concerned with what classes they will enjoy, as seen in the following comment.

"you got to learn to play the keyboard and that might really help in when you're a bit older, and maybe you're trying to do something musically".

Accordingly, in the fourth interview aspiration towards being a musician in the future, to try "to do something musically"; "when you're a bit older" was certainly being countenanced by the students. While it is reassuring that the students are admitting the possibility of aspiring to a musical future, the students do not distinguish whether they intend making music as a career in the future or making music as a leisure pursuit.

There was also some development in the fourth interview in the students' construction of the Discourse of Friendship. At the start of the interview process, students, new to the school, were very concerned with opportunities to form friendships and saw group work as an opportunity to meet people and make

friends. Later in the interview process, we find that negotiating and managing friendships becomes more relevant to the students.

Discourse of Friendship

The discussion by the end of the course has moved from aiming to make new friends to a fear a teasing by the friends now made.

"I always get nervous when I have to perform in front of everyone."

"Yeah, because I don't think that boys would really like to sing that much because then their other friends might tease them a bit about it."

Clearly, by the fourth interview, teasing has become an unpleasant aspect of life for some of the interviewees and this could be a manifestation of uncertainty in relation to identity development and an unfortunate concomitant of coexisting with large numbers of adolescent male students, all undergoing dramatic physiological and psychological changes. The challenges of personal growth now are clearly being played out and the Discourse of Friendship is now associated with challenges, complexities and difficulties. Quite simply, unconditional friendship has been replaced by the risk of teasing and by jockeying for status within the Discourse. These developments in the Discourse present classroom management challenges for teachers of these students in all subjects, but particularly in the practical subjects which these students claim to like the most.

As Gee has established, discourses give rise to social language and in this interview the student interviewees extensively use lexical cohesion to reinforce relationships and maintain connections in the conversation.

Social Language

This fourth interview mirrored the earlier interviews in terms of the use of lexical cohesion to reinforce relationships and maintain connections. On several occasions, interviewees repeated exactly the words of the previous speaker: "I found that part really easy." "I found it pretty easy." "I found it pretty easy." "We got to play different instruments like the keyboard and the drum kit."

"We got to play different instruments like the keyboard and the drum kit."

Later they add:

"That's really fun."

"It's really fun."

"Yeah I found it pretty fun in general."

Some utterances commenced with lines such as:

"I'm pretty much that same as".

"I'm, kind of the same with everyone."

"Well, I'm kind of the same with".

"Yeah, I also liked doing the instrumental work as well."

"Yeah, I also liked going on the drum kit".

"Well, I'm kind of the same with xxxx."

Some repetition is to be expected in the interests of maintaining cohesion in the conversation, but the lexical repetition of so many words and exact phrases within the conversation above could suggest a need amongst the boys to conform in the interests of maintaining status and friendship. This could also suggest that peer-group pressure is influencing responses.

As with the previous interview analyses, the study of the Discourses and Social Languages gives rise to Socially Situated Identities and these are discussed next. In this interview, the Socially Situated Identities that were relevant to the study were the Socially Situated Identities of the good student, the bad student and the teacher.

Socially Situated Identities

The Good student and the bad student

Again, the students' comment in the interview demonstrated a keenness to position themselves as good students who did the right thing as opposed to bad students who mucked around and wasted time, their own and others in the class. These excerpts from the fourth interview, reflect negative comments about student behavior in the third interview. For example:

"Some bad things were just when the class mucked around and time was wasted."

"I didn't like having to wait for the other kids in the class when they were mucking around."

"I didn't like that there were – like, half the class would always just muck around and talk and everything and then we never, ever got anything done."

"I really don't like people mucking around in class because you don't get any work done."

Later they add:

"I didn't really like about it was when you got put in a group with people that were all mucking around and stuff, and they just do it really wrong and fall over on purpose to act all funny and stuff."

These statements show the students clearly constructing themselves as good students in opposition to bad students who were "all mucking around and stuff". The student constructions of identity evident in this transcript also have implications for the construction of teacher identity.

The Teacher

Both the third and the fourth final interview, include negative comments about the behaviour of bad students. These comments prompt reflection by the teacher-researcher on the construction of socially situated teacher identity. For

some students at least, there were times in class when a stronger, more controlling teacher identity was wanted by the interviewees. Ashley's research finds that students expect their teacher to be able to "control them and keep order" (Ashley, 2015, p. 109) and the interviewees agree.

As in the analysis of the previous three interviews, the linguistic details of the fourth transcript were analysed at the level of the clause with the different utterances of the teacher and the students separated and tabulated with a view to strengthening the robustness of the findings.

Linguistic Details

As with the previous transcripts, to expose the grammatical structures used in the interview, a table was prepared which divides the word choice between the students and the teacher into grammatical components. In the interests of focusing on meaning rather than parsing, the categories used are people places and things; noun groups, happenings; verb groups, qualities; adjectives and adverbs.

Word Choice Discussion

Noun Groups; People Places and Things

The teacher continues to use the technical words of instruction extensively as demonstrated in the interview transcript. For example, noun groups such as semester, lessons, assessments, activities, head voice, chest voice, writing, singing, *solfa* educational purpose, the subject; reflecting his continued focus on

the mechanics of music teaching. Given that it is a qualitative study, there are few nouns from that realm. These few include attitude (twice) "rest of you guys", perception and peers. The pronouns reflect that the conversation is progressed using the second person and the teacher signals he is the interviewer by asking questions of the students.

By contrast, the students use the personal pronoun "I" frequently because they are talking about themselves and what they like. The students often use collective nouns and pronouns to make generalisations and to suggest that their experience is shared. They tend to say we, everyone, people, they, other friends, group, most people as their attention becomes more interpersonal.

Their nouns groups are more frequently connected with the activities they enjoy rather than the content of the subject. While they do mention assessment, head voice chest voice and homework, they more frequently mention the class, instruments, instrumental work, the keyboard, drums and the drum kit, bells, xylophone(s), soccer, football and sports. The noun groups used reinforce the analytic claim that the students have a concern for maintaining interpersonal relationships and focus most on what they like doing in class and in sport rather than discussing topics of study. Indeed, throughout the interviews, the students are more interested in what they do than what they learn. Accordingly, the more embodied the learning can be in doing activities, the more effective it will be.

Verb Groups: Happenings

The teacher unsurprisingly uses the expected verbs that are necessary to keep an interview going. For example, "tell me about", "we should start". Again, the other verbs reflect the teacher's concern for learning activities and experiences. For example, "would like there to be less of", "not to have to do", "have to do", "have to sing".

The student voiced verbs also dealt with the lesson activities. For example, "had to perform", singing, doing, "playing the drums", "playing keyboard", "dancing while singing", "training your voice".

However, several verbs also dealt with interpersonal matters, personal growth and feelings. For example, "got you motivated", "mucked around", "having to wait", "get nervous", "might really help", "you're a bit older", "can't really tease you". Some verbs suggested an attempt to ally music with the dominant discourse of sport; "using coordination", "learn in soccer or football", "helps with sport". This is another reminder to the teacher to be aware that teaching must go beyond the mechanics instruction and be cognisant of the interpersonal, personal growth, and identity development that is being enacted during the lessons.

Adjectives and adverbs: Qualities

The teacher (not very numerous) adjectives and adverbs largely deal with eliciting responses from the students. For example, best, worst. Divergent responses are described as interesting.

The student responses are far more widely ranging and include: huge, never, ever, really, frequently refer to fun, feelings "really kind of confident", easy, "pretty easy" and relationships "I'm kind of the same". Again, the word choice of the parties reflects the fixation by the teacher on learning experiences while the student word choice shows wider concerns of enjoyment, growth, identity and relationship even when not canvassed by the teacher.

Overall, then, the word choices of the students and the teacher support the findings canvasses in the preceding discourse analysis.

Summary of the Analysis from the Fourth Interview

This interview confirmed many of the themes, attitudes and beliefs found in earlier interviews. The figured world of the music classroom remains a place of practical music making. The preference for practical learning remains and this is reinforced in the proposed other subject choices of the students. This preference refines the privileging of written work found in the first discussion. However, music literacy is still a valued skill and the boys perceive such a literacy as giving them status.

Boys continue to want to find challenge, have fun and make friends in class.

However, this desire is now tempered with a concern about teasing, particularly about singing in head voice. The consensus about whole year level singing found

in the earlier interviews is no longer present, but the support for whole class singing remains. Indeed, the boys reject the suggestion that singing should be reduced in the next year of the elective subject. In some ways, singing appears problematic but important. There is unqualified support for instrumental work in class and again, this view reflects earlier interviews. As well, dancing in class receives qualified support. Nervousness about performing in front of peers is discussed for the first time and the impact of peer pressure is evident.

The nervousness mentioned above reflects the fact that adolescent identity is clearly being constructed throughout the interviews. The need to identify as a good student is clear and a dichotomy between good and bad students is promoted in the discussions. Teasing becomes a concern worth mentioning in the interviews and the need for the interviewees to agree with each other is played out in their repetition of each other's utterances. Vulnerability to the attitudes of peers seems to have become considerably more important to the interviewees.

This vulnerability is concomitant with the references to students who behave badly, come late or do not cooperate in classroom activities. There was also a sense of frustration amongst the students in some of the statements that the badly-behaved students made it hard for those who wished to behave to "get anything done". This suggests the need for stronger classroom management to ensure that students feel safe to participate fully in the activities without interruption.

CHAPTER 5: AREAS OF CONVERGENCE IN THE DATA: REFLECTIONS ON THE DISCOURSE ANALYSIS OF THE INTERVIEWS

The process of analysing the interviews provided a powerful opportunity for reflection for the teacher with a view to improving classroom structures and practice in line with the action research aspect of the project described in the methodology chapter. The following also includes contextual information known by the researcher because of deep immersion in the context at the site of the research over an extended period of 18 years. Overall, there was strong convergence in the data in several areas.

THE FIGURED WORLD OF THE PRIMARY MUSIC CLASSROOM

The discourse analysis has established the claim in this study that the students arrived at school with widely divergent figured worlds relating to the primary music classroom in spite of the fact that there is a state curriculum governing primary music as an area of study in the arts (Australian Curriculum Assessment and Reporting Authority, 2013) (Queensland Curriculum and Assessment Authority, 2015) and state funding for music specialist teachers in Queensland state funded schools (Letts, 2013). Many of the boys arrived in the school from Catholic primary schools where there is very little formal music instruction.

Other boys came from the upper primary school at St Sebastians and had participated in specialist music lessons from year five. Accordingly, the boys as a group, had dramatically contrasting views of what a music classroom would be like and of the types of activities that would be expected. The very contested nature of what constitutes classroom music was lived out by these students in the many primary schools which feed (the colloquial term is feeder schools) the secondary school and resulted in their arriving at secondary school with a broad

range of skills, abilities and expectations. The range of student backgrounds reinforced for the teacher-researcher in this study the need to provide a course that could establish fundamental skills for beginners yet still affirm and extend more experienced students. The essentiality of differentiating tasks and strongly scaffolding instruction was reinforced.

FIGURED WORLDS

The Secondary Music Classroom

A place of sound

In this study, the figured world of the secondary music classroom is constructed as a place of sound while other subjects are places of silence. As one interviewee explains, "in other classes it's all silent, but in music it's just sing as good as you can. The whole room fills up with sound." The students articulate that the discourse of school music is different from other musical discourses but they don't seem to find this as problematic as some researchers have in the past. In the literature, a number of researchers have problematised the contrast between the discourse of school music and other musical discourses in which students participate (Vulliamy, 1984, pp. 19,20) but more recently Ashley has claimed "it is not the duty of the music teacher to steal from young people their own music and destroy any joy they might have in it by making it the subject of study". Even though the students are not singing their own music it seems that, as Ashley suggests, they have found the songs of the classroom to be "mutually acceptable repertoire", which is "effective for teaching and learning" (Ashley, 2015, p. 126).

As well as constructing the figured world of the music classroom as a place of singing, the students describe it as a place where they like to play music. They prefer active learning and enjoy playing instruments, composing and recording on the computers, dancing and music games. The implication for the teacherresearcher is to find more opportunities to provide active, music making learning opportunities and to find ways of checking for understanding which involve enacting music. This finding reflects Gee's (2011(a)) view on the nature of computer games and assessment. He argues that the assessment of a skill should constitute doing the skill in a real context rather than using an external testing instrument. He calls this "situated and embodied learning" (Gee, 2011(a)). Gee problematises the use of externally generated test instruments. His criticisms reflect the researcher's experience with the Gordon test instruments which are discussed under the heading "Gordon (Iowa) Tests" in the Supporting Convergent Material section of the thesis. Indeed, the teacherresearcher found the most mutually satisfactory and paraxially embedded assessment technique was to use numerous small tasks which required the students to physically enact a performance which demonstrated their mastery of concepts, for example, singing a song in note names or rhythm names, or playing a song on the keyboard.

DISCOURSES

Discourse of Singing

Singing in the music classroom is not nearly as problematic as was expected from the research literature which initially positioned this study. Most of the boys interviewed appear more than happy to adopt whole class singing as a

commonsense or accepted aspect of classroom music and some mention in an early interview that they like getting short solo singing opportunities during assessment. Indeed, one student advocated adopting the primary school practice of singing the roll. There is some evidence in the data set of a competing Discourse of Masculinity with singing being considered as having 'girly' gender implications in the broader community and particularly in one of the primary schools which "feed" Saint Sebastians, but it appears that the School Music Discourse is resisting this construction to an extent, thereby, hopefully, broadening the conception of the Discourse of Masculinity at the site of the research beyond the dominant cultural positioning ,.

There is some reference to being teased for singing out of tune in the third interview but the comments on social relations between the boys remain generally positive. The fact that students are teasing each other for singing too high or too low indicates that the Discourse of Singing has become a commonsense or assumed part of classroom music and that students are taking some agency within the Discourse of Singing. At least, students are not being teased for undertaking the act of singing itself. Further, there is some evidence of the Discourse of Excellence, with some students claiming that being good at singing would protect against being teased. The students draw a parallel between musical excellence and excellence in sport, demonstrating the hegemonic influence of conceptions of winning and losing. This is unfortunate when the aim of the teacher is to promulgate a conception that the Discourse of Singing is open to membership by everyone regardless of their aptitude or ability

and this conception is actively encouraged by the Saint Sebastians sport department which encourages participation by everyone.

The influence of the Discourse of Competition, with boys appropriating the concept that beating someone by being better than them in any discipline or extra-curricular activity as a means of achieving social status and being protected from teasing is a mixed blessing. It is, perhaps, good that excellence in singing might be seen as giving status to a student as it reflects positively on the sustainability of subject music in schools. However, the competitive aspect can lead to students who are perceived as poorer singers suffering anxiety that Ashley (2015) rightly criticises. For the teacher, the implication is that it is essential that assessment in classroom music not be dependent on any perceived superiority in singing as such, especially when so many students are undergoing voice change, but on the demonstrated mastery of musical concepts and skills. This is a further reminder to the teacher-researcher to continually communicate to the class that all voices are valued and all singing is valuable. For example, it must be clear for a student having difficulty vocally matching pitch that he can demonstrate achievement using the keyboard or notational software. The vocal pitch matching can (and, because of many years of observation, often does) come later. The author relies on Thurman (Thurman, 2000, p. 196) to remind students that they are on a continuum of vocal development and that the brain learns by "target practice" (Young, A; (a), 2012, p. 319).

It is only in the final interview that concerns about being teased for singing high are discussed. This concern about singing high reflects Ashley's findings in the English context (Ashley, 2009, pp. 153-154). Continued diligence on the part of the teacher is clearly required to ensure that teasing for singing is not permitted. It could also be suggested that increased anxiety is concomitant with the arrival of puberty for at least one interviewee. This in no way discounts the interviewee's concern, indeed, it reinforces the need for greater support at this period in the young singer's journey. When the teacher in the final interview suggests cutting back singing in elective music, the boys quite eloquently argue for its importance in instruction.

Discourse of Classroom Singing supported by Discourse of School Singing

The construction of the Discourse of singing in the school seems to be working to normalise male singing. The large choral program (180 non-auditioned singers meeting weekly), singing in all music classes, whole school singing at assemblies and liturgies, together with support of the 'spirit committee' (those who chant at sporting matches) may contribute to this result. As well, all major singing groups are not auditioned and the singers who lead the singing at assemblies are randomly chosen from their year levels. This is intended to encourage a position on the Discourse of singing that it is for all and is intended to resist the position that singing is only for the talented.

Interaction with the Discourse of Sport, other music Discourses, and the wider

Discourse of school

Characterisation of singing in sport-like terms (for example saying 'training' rather than 'rehearsals') might contribute to this countercultural position on the Discourse which seems to have been established at the site of the research. Indeed, the blurring of the distinction between sport and music seems to have helped singing complementing the dominant Discourse of sport. In one interview a boy says of singing "it's a fun way to enjoy yourself and do stuff. A bit like another form of sport". Choral directors and sports coaches at the school generally work carefully together to ensure that involvement in choir or any other ensemble does not preclude involvement in sport as Ashley (2009) explains "boys will sing provided they are not asked to choose between choir and sport, an unfair choice that youngsters should not have to make" (Ashley, 2009, p. 103). In the fourth interview one student gives the example of excellence in sport as being a way of avoiding being teased, as mentioned above, he posits that excellence in singing might be a similar protection against teasing. The structure of the school places equal importance on Sport and Music as demonstrated in the Director of Music and a Director of Sport positions having equal importance in the school leadership structure. The singing program of the school is part of a large instrumental program involving five concert bands, three big bands, two string orchestras and two classical guitar orchestras. As well there is a week-long pop and rock music festival run by the students and supported by the music department in terms of technical support, equipment, and venues for rehearsal and performance. Again, politically, the support by the school music department for the rock and pop (this year also electronica, alternative and folk) festival is important, as it shows an intersection between the Discourses of student music and school music. As such, the singers in the

school are part of a wider music Discourse involving more than 450 students in regular rehearsal and performance. In terms of playground politics, this makes it more difficult for students to attack singers as every student in the school has some sort of musical involvement, either in ensembles, concerts, festivals or corporate singing at assemblies, liturgies and sports events. Indeed, the mixing of the musical Discourses is shown in the current practice of singing school hymns as sporting chants at sporting events. Hopefully, if boys are given the training to use their voices effectively, they will then appropriate their singing skills to their own ends. This goal is articulated to the boys in lessons and rehearsals. Overall, this places the practice of singing in class in a broader supportive singing school context. The aim throughout is to make singing an uncontested part of the Discourse of school membership. Indeed, at the first assembly for new students, at which the senior students of the school (general senior students, not music students) teach new students the school song, they are told bluntly that "everyone sings here".

Discourse of Dancing

The boys express some confusion about dancing occurring in classroom music but can make space for it in their figured world of the music classroom. They do articulate its contribution to music learning but unsurprisingly given the discussion above, dancing is also justified because of its alleged contribution to skills in soccer and rugby; "you're doing all this footwork where you could learn in soccer or football, so that really helps with sports too". Again, the activity seems acceptable if it supports the dominant sporting discourse in the school.

Over the last ten years both sport and music have grown substantially as the school has progressively taken on more students. The musical and sporting opportunities for students are very numerous and many students take on a wide range of activities. Many ensembles share students with sporting teams to enable students to participate in both, with students alternating between musical rehearsals and sports training. As well, a substantial "service learning" program has developed, where students undertake community service both within the school day and on an extra-curricular basis. Accordingly, it is a reality that students are faced with a continually expanding range of options for the use of their time, and musical activities must remain competitive in an ever more crowded field.

Discourse of Literacy and the Discourse of Praxis

The Discourse of the secondary music classroom is constructed as a place of predominantly practical learning. Playing of games is popular and the students can articulate their educational purpose. They also like to play instruments, drum kits, keyboards and computers. Their love of practical learning is not confined to music. One interviewee says, "probably the best work in class would probably be music or tech". While a surprising number of students do not like science, one says "we like doing the experiments" and another says, "people just like the experiments".

Accordingly, in line with student preferences, classroom music at the start of secondary school does not involve a great deal of writing but there is some analysis and music notation, music reading from the staff using Western notation and music writing is taught thoroughly. Far from supporting claims that Western music literacy is a barrier to music learning, these students seem to privilege written work over practical work. This could reflect what seems to be a privileging of 'written' knowledge over 'praxial' knowledge at the site of the research. This has implications for the perception of the subject in the school and community. If 'written knowing' matters more than 'doing knowing', that places classroom music at a disadvantage in the conversations surrounding the positioning of subjects in education. It seems from their comments to the teacher-researcher that the students form a binary opposition between 'practical' subjects and 'serious' subjects. This is reflected in cultural assumptions that seem to be made in the playground about the intelligence of students who take trade subjects as opposed to serious subjects. Students taking trade subjects are labeled as 'tradies' and their vocational subjects tend not to be taken seriously. This binary opposition creates a dissonance between the type of learning the students advocate, which is paraxial, and the type of learning which is given academic status in the school and community, characterized as abstract and written.

This kind of perception is problematic for the music teacher. It creates the challenge of whether to encourage a more written construction of the subject so that it can be taken more seriously in the political competition between academic disciplines, or whether the subject should be constructed as more

practical in line with the wishes of the students and to better reflect the performativity of the art form. Hopefully if the writing in the subject is about practical music making and composing, all constituencies can be accommodated but this tension in learning requires greater research and investigation, especially at the site of research where there are moves to reintroduce high stakes external testing at a state level after 40 years of externally moderated internal assessment (Darling-Hammond, 2012, p. 315). The researcher fears that much externally-set assessment in the upper school will further increase the status of written subjects throughout the school at the expense of practical subjects. This fear was borne out in personal discussions involving the researcher on a committee to decide an external examination model for music in the upper school and subsequently while the researcher served on the writing team for the new senior music syllabus in Queensland.

The foregoing analysis reinforces the teacher-researcher's concern that the students describe classroom music as a sort of helper subject. Its value is described in terms of how it improves brain function, coordination and accordingly, how it helps students get higher marks in other, presumably more important subjects. The lack of status of music as a valuable field of study in its own right presents a continual advocacy challenge for music teachers in spite of plentiful, current evidence of the value of the subject in developing cognition (Collins, 2014).

IDENTITIES

Musician

The students tend to construct the identity of a musician as someone who plays an instrument. The Discourses of composition and musicology seem to be marginalised. This perhaps reflects the attitudes of those outside the school community. A cursory examination of online definitions of the term "musician" shows a tendency to privilege performing over composing or musicology. As a result, some students thought that being a musician in an instrumental group would be an adequate substitute for studying classroom music. Parents often raise this issue at subject selection information nights. This creates a tension for classroom lesson planning between the experiential learning clearly preferred by the students, and the academic skills and abilities in musicology and composition that are derived from the learning experiences. There is clearly a need to broaden the construction of the identity of "the musician" to include the singer, player, composer and musicologist. Indeed, by the third interview, some students were conflating the concepts of musician and singer. This will be reassuring to the many singers in Western culture who are the butt of almost as many disparaging music jokes as kit drummers and viola players. Overall, a richer interpretation of the identity of a musician needs to be developed so that students and parents appreciate the broad range of skills that the identity of a musician entails, understand the comprehensiveness of the classroom music subject, and appreciate its contribution to the development of students' overall learning patterns.

Teacher Identity

The students seemed far more interested in the construction of the identity of the teacher than the researcher appeared to be. Indeed, in one interview, when asked about the primary school music, the students talked about the teacher instead. Surprisingly, in the transcripts, the students seem to prefer "strict" teachers who "help" them "to cope". However, they also affirm teachers who "guide us through it" are calm and don't "bark every two seconds".

Students seem to find the constructed identity of the teacher very important so it is clearly not enough for teachers to simply teach "the way they were taught" (Raiber & Teachout, 2014, p. 135). The teacher-researcher in this study teaches dramatically differently from how he was taught and the students' comments in the interviews seem to encourage teachers to continually reconstruct their teacher identities, they must "prepare a face to meet the faces that (they) meet" (Eliot) considering research, student feedback and experience.

The students speak negatively of a teacher in another subject who "just gives us a worksheet and says, do this, do this. But he doesn't teach us the like...."

"What everything means".

"So, we're starting out on a new subject, you're really like, what does this mean? We're not sure sort of thing."

By contrast, in music, "you're teaching us how to do it", and another student finds the subject "crystal clear". This seems to reflect a core difference in the teaching methodology used in music compared to that which is common in other subjects.

According to Kodaly methodology, which has been adopted and adapted at the site of the research, the teacher should ensure that the students have mastery of a concept before they are given its name. This is characterised by the terms "sound before symbol" or "sound before sign" and is also supported by Dalcroze (Raiber & Teachout, 2014, pp. 137-140). This seems to result in the students finding the material "crystal clear" and results in a positive construction of the teacher identity. In this instance, teacher practice appears to directly influence teacher identity.

The students also expect flexibility to be part of the identity of the teacher. One said, "I really liked how we could participate in the lesson whenever we wanted to so if someone had an idea you would obviously say yes and we could all improve the lesson in the middle of it." Overall, the transcripts are a reminder to the teacher-researcher of both the importance of continually developing pedagogy and, perhaps, more importantly, to cultivate those qualities of teacher identity recommended by the students.

Student Identity

The construction of the identity of the students is strongly represented in the transcripts. The teacher tended to refer to the mechanics of teaching, learning experiences and the Big C Conversations surrounding the profession. Despite this, the students continually spoke in terms of relationships and identity. One student rejects the suggestion that he sings because of school pressure to do so by saying:

"I think it's easier (to sing) because we get along."

Students articulate future trajectories in music. One boy says, "I would like to be known for playing guitar". Parents will "encourage me to keep going so I achieve something in the future". Another mentioned, "you got to learn to play the keyboard and that might really help in when you're a bit older, and maybe you're trying to do something musically". This material suggests that the students could foresee future identities as musicians and reflects Gee's discussion on the "trajectory" of middle class students through an "achievement space" (Gee, 2011, p. 152).

The students clearly want to make friends and fit in and to this end they create binary oppositions between good students and bad students. They also have a sub group within bad students which they term "late students". They clearly construct themselves as good students. Bad students "muck around" and stop them "getting anything done". Their desire to form allegiance with each other is strongly supported by the lexical cohesion of their utterances.

As well, they consistently request more group work, even though they articulate the challenges it presents. It seems that group work enables students to negotiate and construct the Discourse of friendship and this seems to be very important to the students. The need to form friendships is reinforced by consistent lexical repetition amongst the boys in the interviews and their strong

tendency to agree with the previous speaker. Disagreements tend to be presented as refinements of previous statements rather than direct challenges.

For example, in a discussion on the relative merits of group work during the third interview, Brad speaks first and is unreservedly positive. The next student, Boris, begins by agreeing, but then refines the statement to set out the problems he perceives with group work:

Brad: "Yeah, it's a lot easier because you can do it with your

friends and your friends are easy to cooperate with."

Facilitator: "So that's a bit different to having the teacher in front

of you and you all doing it all together?"

Boris: "Yeah, it's easier but if you don't like that person or –

not like that but if you're not very good in time you

need encourage to them, you don't just leave them

out. Just not very good so- it's good but it's hard

when someone's not as good as the rest of the group.

Again, these findings have important implications for the teacher in planning music lessons. At one level teacher planning involves sequencing learning experiences to engender competence in the various aspects of the course, but the foregoing reinforces that such a mechanistic approach is not sufficient. The importance of scheduling different learning modes, including whole group, group and paired work in each lesson, in addition to simply being concerned with the

learning sequence is clear. Providing avenues for different types of interaction should encourage social and identity development, as well as nurturing interpersonal skills. In terms of classroom management, providing students with the range of modes of learning they request removes tension from the classroom context. Different students will work well with different learning arrangements and this reinforces the need for different learning arrangements within individual lessons so that at least each student experiences his preferred mode of learning at some stage of the class. The teacher who expects student silence for 50 minutes deserves what they get, while 50 minutes of group activity with no clear goals or expectations will be just as unsatisfactory. These suggestions align strongly with Freer's observation that students need frequent changes of activity in each lesson (Freer P. K., 2007, p. 30).

Similarly, the research on the physiological changes which are concomitant with the changing voice require the teacher to be fully aware that in any class, every child will be at a different point of the journey through adolescence, with all the insecurities, pain and confusion of an evolving identity involved in this process. The transcripts are a powerful reminder to the teacher that the teacher-researcher is not teaching, 'students' or 'voices' but actual people with individual sociological and emotional needs who are perhaps in a particularly tumultuous period of identity construction. No matter how logically developed a lesson plan may be, it must still be implemented with tact, sensitivity and compassion in such a way that students are motivated and engaged in the learning as much as possible. These interpersonal and classroom management issues are an indispensable part of the craft of teaching and often take as much energy in the planning as the implementation of the learning experiences themselves. Quite

simply, the student material is a reminder to the teacher to create a classroom environment where the construction of student identity can occur in a safe, supportive atmosphere.

Indeed, the final interview shows that a student in one of the classes did communicate a concern for how others would perceive his singing and several interviewees complained about students not behaving or arriving late and disrupting the work. This suggests the need for more work on classroom management by the teacher to ensure students feel safe to perform freely and comfortably in the classroom situation.

SITUATED MEANINGS

The interviews show that while teachers and students may use the same words, that is no guarantee that those words have the same meaning for both parties.

Meanings are continually constructed in the 'to and fro' of the interviews and reflection on the transcripts of the interviews makes even clearer the constructedness of the meanings.

The most telling example was the word academic when used as an adjective to describe both subjects and activities. This word is frequently used in Big C Conversations about education and tends to denote rigour and seriousness of academic activity. As already mentioned, in school staff discussions, there is a binary opposition between academic subjects and non-academic subjects. Curriculum planners, teachers, students, parents and communities outside the

school tend to assume that the academic subjects are English, mathematics, and science, (Australian Government Department of Education and Training, 2015). The distinction will be entrenched with changes to senior assessment in Queensland involving the introduction of external examinations in all subjects from 2018. Mathematics and Science will use an external examination to provide fifty percent of the final grade in these subjects while all other subjects will use the external examination to provide twenty five percent of the result (Queensland Curriculum and Assessment Authority, 2016). The decision of government to provide different weightings to different subjects in relation to external examinations exemplifies the construction of certain subjects (academic ones) as more 'serious' or 'important' than others. As well, adding written examinations in all subjects illustrates to an extent the hegemony of written knowledge over all other forms. The teacher-researcher, in his role as a writer of the new Queensland Senior Music Syllabus, has been clearly told that the only way senior music will be taken seriously for tertiary entry is if the twenty-five percent external exam in the subject is rigorous. The foregoing illustrates that there seems to be a continual competition amongst the stakeholders to support the construction of certain subjects as academic subjects and other subjects as not academic, or practical and therefore not as valuable.

Unsurprisingly, in the interviews, the teacher seemed to be assuming the meaning of the word academic described above, while the students gave the word a different interpretation. They saw academic as meaning challenging and fun.

One student says "I see it as academic because people – it tunes their voices and, after a while, they start to enjoy singing and stuff like that" while another says "I also see it as academic, although it is really fun. One of the best academic subjects I would say". In the same conversation, he adds, "It's because you get to just express yourself in your singing, and everyone's different, and you have to try and blend into the sound. So, that's the challenge that makes it fun".

Analysing the singing is also considered a 'fun' 'challenge' "Well, it's a challenge, and so once you've completed the challenge and got it right, you're happy inside?"

A reflection on this different interpretation of the word academic suggests that students see classroom music as fun to be had rather than work to be done, despite teacher attempts to have the subject considered as academic and serious. They like being given musical challenges in a fun environment. Material that must be rote learned (for example, note names, intervals and time names) is likely to be better accepted if the rote activities are part of games, such as rhythmic *naughts and crosses*. Perhaps in this case, the student definition of the term academic is more useful as a teaching concept. Perhaps the teacher and curriculum understanding of rigour needs to be juxtaposed with the students' definition of learning involving fun.

SUPPORTING CONVERGENT MATERIAL

Gee above recommends supporting Discourse Analysis with convergent material from other sources (Gee, 2011, p. 125) as does (Kennedy M. C., 2004). In this

study, the supporting materials are outlined in the following section. This material includes the following.

Lesson plans: The classes were taught from documented lesson plans, which were centrally archived and accessible to other teachers. These included usually seven to eight activities in each fifty-minute lesson. Most of these activities involved singing but many also involved aurally and visually analyzing, keyboard playing, drumming, part-work, inner hearing, music game playing, dancing, aural rhythmic and melodic dictations, notating by hand and with Sibelius software, recording on *Garage Band* software and composing. As such, the learning experiences described in the interviews are documented and clearly involve work in the dimensions of listening (analysing/musicology), composing and performing, taught largely through practical music making activities. The lesson plans progress logically through the learning sequence set out earlier. The plans at the start of the project involve only one group music making assignment but the later lesson plans involve paired work and two group assignments; one for rhythm and one for melody. Later in the project, all computer work is undertaken in pairs to increase chances for informal learning and social development. This suggests the gradual development of the course because of the suggestions from the students that there be more paired and group work in the lessons. A constant was the fact that lessons plans involved large amounts of singing; whole class singing, group singing and a smaller amount of individual singing for assessment. Another source of convergent material was a set of American aural tests which were implemented to find out if students were improving in their musicianship according to external, rather than internal accounts of progress.

Gordon (lowa) Aural Tests at start and end of course: In one semester, the Year 8 classes undertook the beginning secondary school level Gordon test at the start and at the end of the course. This was an attempt by the teacher to use an external source to moderate teacher accounts of student progress. Student results on the tests did show improvement overall, but the test instruments did not test what had been taught. For example, the test assumed that students would have notational skills in diatonic major and harmonic minor scales. As well, the tests assumed that students had a working knowledge of compound time. Neither diatonic major, harmonic minor nor compound time are concepts taught in the first year of secondary school at the site of the research. These concepts are taught once the elective subject is commenced. Accordingly, perhaps the increase in scores on the tests suggests that the music lessons caused a general improvement in musicianship amongst the students which enabled them to improve their test scores.

While the Gordon test instrument results suggested that the aural skills of the students improved because of the lessons taught, the implementation of the test was difficult and unpopular with the students. The test uses multiple-choice questions where de-contextualised melodic and rhythmic fragments are played using electronically produced sounds. The test requires that the students maintain stillness and silence for about 40 minutes. Students undertook the tests in good faith but the test experience bore no resemblance to a normal music lesson which would have comprised active music making. The students were used to aurally analysing music in the context of their own or the teacher's

performance and their reaction to 40 minutes of silent listening to electronic musical fragments was very negative. As well, teacher checking of progress was usually carried out progressively during lessons. Losing two full periods to aural perception assessment meant that the students effectively lost a week of lessons in having only one aspect of their musical ability affirmed through the assessment tool. The teacher-researcher's concern about the nature of the implementation of the Gordon test instrument reflects Gee's concern already mentioned about contextualising the means by which accounts of student progress are generated. Overall, the student rejection of the Gordon aural tests reinforced the need for students to generate accounts of their progress in the most authentic way practicable, and that any formal written assessment needs to be brief and targeted to directly address student experiences. Accordingly, the teacher-researcher reverted to generating pre and post course assessments which directly connected with the learning experiences undertaken.

Teacher Pre and Post Course Aural Assessments.

Apart from the Gordon tests, teacher generated aural perception quizzes were designed to assess student understanding of the material being taught. The same teacher generated assessment instrument, involving rhythmic dictation, interval recognition and melodic dictation was implemented at the start and end of the course to garner accounts of progress in this aspect of the course. Again, these quizzes suggested that the students had improved in their aural perception over the duration of the course, but provided no information about other areas of musical progress. As well, the students reacted against testing being their first experience of the subject, particularly when they were being tested on concepts

they had not yet been taught. This practice also suffered the same disadvantage of the Gordon tests discussed above, of losing 'musicking' time while silently completing listening tests. There was a tendency for the students to think of the written accounts of progress as having higher status than the numerous practical tasks undertaken. This reflects earlier discussion of a possibility of a school-culture wide privileging of written assessment and learning over practical assessment and learning. Because of these experiences, the aural accounts of progress were absorbed into general classroom activities, with short aural notation activities carried out informally as short experiences within lessons. For example, students might undertake a short rhythmic dictation as a ten-minute phase of a lesson, the rest of which was singing and playing. It is thought that the latter approach mitigates against the written assessment being given greater importance than is warranted. The results of these short activities were recorded along with all the other performing and composing evidence in teacher record books which were taken to all lessons and were available to students at all times.

Teacher record books

These books contain the roll of students in the class and have student achievements added to them on an almost weekly basis. They have proven to be the richest source of data on student achievement. On a normal teaching week, where students are not out of class (for a sporting event, a school photo, parent teacher interviews, an excursion for another subject, a camp or a retreat,) when a new concept is made known to the students a practical demonstration of mastery of that concept will be taught as well. For example, if the students had learnt crotchet, quaver and rest at the start of the course, they would be asked to

demonstrate a 16-beat rhythm containing half notes, quarter notes and quarter note rests individually in the next lesson. Three levels of the task are provided for differentiation. A "C" level task might be simply clapping the rhythm. A "B" level task might be clapping the rhythm while saying French time names and walking the beat. An "A" level task might be tapping the rhythm with the right hand while saying the French times and keeping the beat with the left hand.

Some students will always devise torturous extensions of these activities to earn an "A+". Assessment of these tasks simply becomes part of the music making in the class. They ensure that the teacher interacts directly with every student regularly and they also ensure that the whole class, acting as a supportive audience, hears every child. This practice is largely supported in the student interviews, save from some concern in the last interview about embarrassment if singing high or in head voice.

Over the weeks of the course, the students' results become a significant body of material in the record book which they can access every lesson. This enables students to share knowledge of how they are progressing in the course. At the end of the course, the teacher can make a global judgment based on many comparatively low stress, small, performing, composing and analysing tasks to arrive at a level of achievement at exit from the course. This method of assessment arguably enables a more accurate measure of achievement, involving a much broader range of musical demonstrations, on more numerous occasions, yielding a richer impression of student achievement than a major assignment or end of semester test.

These record books suggest that the students do improve through their participation in the course. Students demonstrate ability on tasks which become progressively more challenging over the duration of the course, and they can differentiate their result by choosing to submit their evidence at an A, B or C level. Students seem to favour this assessment over high stakes assignments and exams, which, at the site of the research, involve extensive and somewhat confusing documentation and occasionally arcane assessment rubrics.

While the record books described increased achievement across a range of objectives, a significant number of the assessments involved singing and the teacher-researcher was concerned about whether the perceived improvement in outcomes described in the record books could be perceived by trusted experts from outside the classroom context. Accordingly, a number of recordings of class singing were made throughout the course.

External evaluation of recordings.

A core aspect of the study has been classroom singing so it was important to discover whether any perceived improvement in the singing was simply in the mind of the teacher-researcher or whether other expert listener-evaluators also heard an improvement. Two classes were recorded singing their classroom songs at the start, middle and end of the course. One class undertook the course as described in this study while the other class received instruction in accent method breathing patterns and worked on these exercises for five minutes at the start of each lesson.

External expert evaluators were sent randomised recordings played in pairs to determine if they could hear an improvement in the singing in some recordings and whether they could hear a difference between the class, which had learnt accent method breathing and the class that had not.

While a far more controlled experiment would be preferable in terms of the sophistication of the recording environment and the recording devices used, the process used was authentic as it occurred in context as part of a normal lesson in a normal classroom at the normal class time. Effectively, it placed the external evaluators in a position as if they were casually walking past a lesson and heard the singing.

The evaluators overwhelmingly chose the latter recordings over the earlier ones and preferred the singing of the accent method breathing class to the other class. While it could well be suggested that the singing of the students may have improved due to the passage of time, it could be alleged that the instruction in singing in the class may have been effective in improving the singing and the instruction in accent method breathing may have been more effective in the class that received it when compared to the 'control' class.

The sound engineer, who created the sets of randomised recordings, subjected them to spectrographic analysis and claimed that the accent method class recordings exhibited more richly developed overtones. Again, type of experiment would require far more controlled experimental conditions to draw transferable or generalisable conclusions. However, within the limits of this study, the

external evaluators and the sound engineer do seem to tend to support the researcher's perceptions that the singing of participants in the course improved. Clearly the areas of group singing instruction, the application of accent method breathing, and spectrographic analysis of group singing all merit further study.

CHAPTER 6: EVIDENCE BASED CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER STUDY

Conclusions

To return to the initial research questions, the evidence demonstrates that the students like singing, learning singing, and learning music generally, if it is active, academically challenging and fun.

The evidence, including the conversations, analyses and reflection, has enabled the pedagogical approach at St Sebastians to develop. Evidence based pedagogical changes include the fact that lessons now incorporate more group and paired work, and more instrumental and computer work. Singing is taught more consciously, with the inclusion of some activities from accent method breathing. Music games are incorporated into lessons as a matter of course rather than as a reward at the end. Indeed, the games are often placed in the middle of the lessons to provide a change in activity and focus because of material gleaned from the interviews. The repertoire of teaching games has been enriched with material compiled by Lucinda Geoghegan from the National Youth Choir of Scotland (Geoghegan, 2005). Thanks to student observations in the evidence about the nature of lesson discipline, classroom management has been tightened up in the interests of creating a safe learning environment and ensuring that the work of the class does not get frustrated. The evidence affirmed the incorporation of dancing, so it remains part of classroom work. Efforts to make music and all the arts accepted as part of the wider identity of the school continue. Dancing has become more accepted in the school as it is now being taught in the physical education course.

Unexpectedly, the evidence, particularly from the analysis of the interviews, has resulted in the attitude of the teacher-researcher to teaching changing somewhat in its focus. Before the study, there was a tendency to see lessons as curriculum to be delivered rather than as an opportunity to co-construct identity and meaning. The teacher's earlier view reflected attempts to develop "teacher-proof curriculum" (Raiber & Teachout, 2014, p. 135) and, indeed, in the early years of this study, many Sunday afternoons were spent by the teacher-researcher drafting the scripts of important lesson segments. In some ways, preparation for teaching amounted to writing and implementing the 'perfect lesson plan'. While the practice of writing lesson scripts was both worthwhile and helpful in terms of professional competence, focusing too much on this aspect of teaching ignores the powerfully minute -to -minute contextualised nature of teaching. Raiber and Teachout condemn this script-focused approach to teaching for turning the teacher into a "technician". They state that "the difference between the roles is that technicians deliver curriculum while professional music educators use all their teacher knowledge to make informed decisions that facilitate each student's musical learning through the curriculum" (Raiber & Teachout, 2014, p. 136). Raiber and Teachout describe curriculum as something mutually worked "through" rather than a package to be delivered. This change of focus also results in a greater concern for the deeper learning of core musical concepts and skills by the students, rather than focusing on 'delivering' the largest quantum of facts and concepts possible in the given time.

The limitations of teacher -technician role criticised by Raiber and Teachout are reinforced in the evidence of the interviews which show clearly that students

and teachers quite literally don't speak the same language. Even when they use the same words, they do not share a common understanding of them. The evidence in the interviews clearly reminds us that part of the richness of teaching is the mutual, continual creation of meanings, and of the identities of students and teachers in every lesson and throughout every course.

Some of the literature seems to polarise teacher and student identity between one view which sees the teacher tipping a bucket of information into an empty-headed child and the other view which has the teacher looking on passively in amazement as the astonishing wunderkind unleashes from herself/himself the fully-formed expertise which cultural constructs had previously constrained. The evidence in this study demonstrates a far more complicated situation where Figured Worlds, Situated Meanings, Discourses and Identities intersect, are shared, contested, developed and sometimes reconciled. Palmer describes this situation as the interaction between intellectual, emotional and spiritual realms in education. Palmer writes, "reduce teaching to intellect and it becomes a cold abstraction; reduce it to emotions and it becomes narcissistic; reduce it to the spiritual and it loses its anchor to the world. Intellect, emotion, and spirit depend on each other for wholeness. They are interwoven in the human self and in education at its best, and we need to interweave them in our pedagogical discourse as well" (Palmer, 2007).

This is not to suggest that music lessons are social work or identity construction with songs, but it acknowledges that the shared work of music making amongst

the community of learners comprising teacher and students can be a powerful venue for the development of all concerned. The teacher still has a duty to ensure that students succeed in terms of the curricular requirements imposed by educational authorities, and there is perhaps a higher calling to ensure that students develop the musicianship and personal attributes they require to function in the musical Discourses in which they wish to participate.

There are personal attributes or identity characteristics which enable a musician to be successful in musical discourses and the evidence in the interviews and analysis show very powerfully that a teacher is teaching human beings, not just a curriculum. The research shows, that at the start of secondary school, these human beings are in the midst of quite intense activity in identity creation, and sometimes in the midst of quite intense identity confusion. It is often more important to them to know who they are, who they might be and who their friends might be, than to know that a *tika tika* is four even sounds on a crotchet length beat and that it can be called a semiquaver or a sixteenth note. In this context, the need for a safe learning environment and a mutually respectful classroom climate is clear and the resentful comments in the evidence by some interviewees about students who make it difficult to learn have caused a reappraisal of classroom procedures and a rejection of a laissez faire approach to student behaviour in class.

The practical result of the need for a learning environment where risks, vocal and musical, can be safely taken is that classroom activity at St Sebastians, has become characterised by a set of class rituals with clear rules for safe and

mutually respectful classroom engagement by all students. The rituals include how to begin and end the class, how to conduct the class in group singing, how to support others during individual assessment and how to work in groups. These rituals provide a sense of security for the students as well as providing structures for the development of student leadership. For example, the teacherresearcher now starts all lessons with a set of accent method breathing exercises, often led by a student, followed by group singing of a classroom song almost always conducted by a student. Students know how to direct the class in corporate singing, how to conduct, change dynamics and tempos. Recently, a member of one class, professionally ascertained as requiring special support in his learning, volunteered to conduct the class singing and because the activity had been rehearsed often and was part of the class ritual, he was successful, the class was proud of him and the teacher appreciated his success. The evidence in this project has convinced the teacher-researcher of the importance of the development of a set of safe classroom interaction rituals to nurture an environment which is conducive to musical and personal development.

Most importantly, the evidence advocates students being empowered through learning to use musical metalanguages. It is necessary but not sufficient for students to demonstrate the development of musical skills and personal attributes. Gee's Discourse theory which has been so valuable in this study makes it clear that language is used to create Figured Worlds and to demarcate membership of discourses. Gee's research reminds us that 'specialist language' is used by those in positions of power within a Discourse and that a failure to be able to use that language leads to disempowerment or marginalisation from the

discourse concerned. Music educators have a duty to empower students in the music discourse by ensuring they can confidently participate with other musicians in a variety of musical contexts. Participation in this discourse requires shared language. It is the teacher's job to encourage students to value musical metalanguages and make the learning of them as enjoyable as possible. The evidence in this project indicates that students do not find learning the metalanguage of music problematic.

The evidence in this project shows, that the development of transferrable musicianship skills can occur in a broad range of modes of instruction, with a broad range of music, in many contexts and with varied learning experiences. It demonstrates that class singing, small group singing and individual singing can be popular and valuable learning experiences which help students participate as active learners in their acquisition of music skills and knowledge. It finds that classroom singing if well implemented can be a catalyst rather than a barrier to participation in music.

Accordingly, to this teacher-researcher at least, the binary opposition in some of the literature between teaching the classical musical canon in regimented instrumental and choral rehearsals and having children teach themselves the music they already know (or sometimes pop music the teacher remembers) in mock garage bands over-simplifies the rich and challenging environment advocated by the students who provided the evidence in this study. Once safe and secure lesson rituals are established, the same class might hopefully resemble both of the above constructions and many other constructions, on

separate occasions, for different periods of time, depending on the needs of the students concerned.

Green makes the valid point that every child has an individual musical journey (Green, 2002). Her view is reflected in the English Music Manifesto Report no. 2 which states that "schools and music providers need to connect their music provision more meaningfully with young people's own interests, passions and motivations" (Rogers R., 2006, p. 7). However, this approach seems to suggest abandoning organised or formalised music training together with any repertoire that is not initially mandated by the students. The teacher-researcher agrees that students have their own musical journey, but the evidence in this study reinforces the view that abrogating responsibility for learning, so that children informally teach each other music they already know is limiting. It could equally be alleged that each child has his or her own mathematical or literary journey, but a clamour for informal English and mathematics teaching in schools is hard to discern. The fact of individual learning journeys does not automatically imply the abandonment of collective instruction. If we believe that the Latin root for the word 'educate', 'educere' meaning 'to lead' is still relevant, it implies some clear leadership by the teacher, hopefully from known realms of musical knowledge to new areas of discovery. The teacher needs to lead by building relevance between what is already known and what the course mandates will be taught.

The demand for immediate relevance seems to be confined to specific disciplines in education. There is a continuous and somewhat circular debate about

repertoire in music and texts in English in terms of trying to find material that will connect with the students. By contrast, questions about whether quadratic equations in mathematics or the finding of the pH of weak acids in chemistry, or determining uniformly accelerated motion in physics will connect with students, are notable by their absence in the broader academic discourse. In mathematics and the sciences, it seems sufficient justification that a concept will 'make students think' but that is not considered enough of a justification in music or English. The academic status of science, technology, engineering and maths (STEM) is not only assumed but large additional sums of money are being allocated to make more students study these areas in Australia. Notably, this money is not being allocated to changing the seemingly uncontested material in the subjects, but, instead, is being allocated to implementing more innovative and participatory pedagogies (Australian Govenment: Department of Education and Training, 2015). There is an implicit assumption that the discourse of school mathematics and science will have little to do with the 'everyday' mathematics and science Discourse of the students in class.

Accordingly, the evidence of this study suggests that, the school music discourse should not be the same as the child music discourse. This attitude is reflected by Ashley who contends that "the result of getting the underlying philosophy right will not be 'youth music', it will be 'school music'. 'School, as I have said, 'is not cool'". Later he contends that "most children accept that they come to school to work and learn and that this is a necessary part of their life" (Ashley, 2015, p. 21). The students in the interviews in this study recognised and named the different music discourses and enjoyed participating in them. The challenge for

the teacher is to design a course that will provide students with the musical skills and abilities they need to participate confidently in their own musical discourses, as well as broadening their musical Socially Situated Identities to be open to other music discourses. This could be described as learning music rather than learning songs. To use an analogy, it is important that teachers join students in the sandpit at the start of the course, but one would hope that by the end of the course the sand castles had improved, and the child was empowered to build outside the pit any castles, or any structures that he or she liked and be aware of a broad range of sand possibilities. Of course, the teacher should also ensure that syllabus requirements set outside the school context are met so that external stakeholders, school administrations and parents, who are often paying for the music education, are satisfied.

The project began as an investigation into the use of singing as a core mode of instruction in the music classroom in the first year of high school. This partly stemmed from an observation of a decay in the amount of singing done in music classes resulting from the strong influence of a music appreciation approach to classroom pedagogy. The evidence in this project shows that singing is not problematic and that 'musicking' generally is preferred by the students. The students prefer to learn music by making it through singing, playing and composing it. This is simply described as 'making' in the current ACARA Junior Arts syllabus.

Once a teacher is confident that the course is the best possible offering for the needs of the various stakeholders, it is then immediately time to begin refining,

or at times, rewriting it, to improve its effectiveness. This course development will only be successful if the teacher has been actively engaging in meaningful interpersonal reaction with the students, in Raiber's and Teachout's terms, teaching 'professionally'. As well, the evidence from the interviews generated from this study show, the learning experiences themselves must be lived rather than delivered if effective teaching is to take place. The study has led to considerably more formal and informal data gathering by teachers relating to student attitudes and preferences about the secondary music course, its material, and its delivery at St Sebastians. The initial set of interviews has encouraged all staff to consult students in a range of ways including informal discussions and short surveys. While rigorous discourse analysis of this data has not been undertaken, the students have responded positively to being involved in course development, either through supporting existing practices or through advocating for change. Similarly, past students continue to express an interest in the development of the course at the school, which indicates that having an input into the development of the course leads to a greater sense of ownership of it by the students.

The study may have answered several questions for the teacher-researcher, but it has raised many more. Further research is called for in the areas of classroom pedagogy, group singing teaching pedagogy, interview techniques, the role of the teacher as researcher, possibilities for projects in a broader range of schools. As well, the interaction between what is called instrumental music and classroom music within schools deserves further scrutiny.

Recommendations for Further Study

Further, explicit research into the interaction between syllabus documents and pedagogical practices is clearly required. The teacher-researcher has recently been involved in a working group for the Queensland Curriculum and Assessment Authority (QCAA) to investigate possibilities for the development of external assessment of Senior Music in Queensland (The State of Queensland: Queensland Curriculum and Assessment Authority, 2015). This process involved scanning music syllabus documents across Australia, Asia and England. The process alerted the teacher-researcher to the quite considerable influence that the different syllabuses had on the conception of classroom music in other educational jurisdictions. It was surprising to discover how closely the 2013 Queensland syllabus mirrors current developments in the research into music teaching and how some other syllabuses seemed completely oblivious to it. This research project has been predicated on the need to make the first year of secondary school music a stepping-stone to eventual enrolment in the senior subject. Given that Queensland could well be adopting a very different syllabus approach in a few years, further research into how teachers enliven syllabus documents in practical pedagogical practices is timely. The author is now on the Expert Writing Team (EWT) for the new Queensland senior syllabus and the development of this document and its implications for pedagogy will certainly justify extensive research.

During this project, one of the interventions in the action research cycle was implementing Accent Method Breathing with one class while continuing to teach

singing in the other, without using Accent Method Breathing methods.

Recordings of the classes at the start, middle and end of the course served to reinforce the findings of the researcher by playing the recordings to expert colleagues and gauging their response. Explicit research into the effectiveness of applying Accent Method Breathing in classroom contexts could gauge whether and how much accent method instruction influences singing, attention and application in classes. Students should be interviewed about their perceptions of the method. As well, more substantial recordings over a longer period are needed to evaluate the impact of accent method breathing on the timbre and range of the singers over several years of elective music classes. Thorough spectrographic analysis needs to be undertaken in more experimentally controlled conditions than were possible or necessary for the purposes of this project.

At the core of this project was a set of interviews involving the teacher and students and a great deal of the methodological discussion in this document discusses the issue of the teacher as researcher. Interviews could be conducted over a more extended time, perhaps for duration of secondary schooling to investigate student attitudes and beliefs throughout the entire secondary music course. Discourse analysis of these interviews should inform more refined ways of developing productive interactions between teachers and students over time.

As well, it would be valuable to trial recordings of discussions between younger students and older peers, without the presence of the teacher, to discover if this process produced substantially different data to that gleaned from teacher

interviewing. The research clearly suggests that older peers are influential on younger students and their discussion in interviews would glean rich data.

There is research needed in developing methods of implementing discourse analysis which are less time consuming than Gee's method used in this study. While Gee's methodology yields rich, trustworthy data, it is too laborious to be used regularly by teacher-researchers in the process of their teaching duties. Work into a streamlined approach to the data that could be applied to interviews of students carried out by teachers on a regular basis would be of great value to practitioners in improving their pedagogy and their understanding of their students.

This project was focused entirely on the course for the first year of secondary school in one school. The data collected established strong resonances with some of the international research in the area. Several schools are currently involved in implementing the Queensland Musicianship Method. A project that investigated how the method was used in different school contexts would yield valuable information about the shaping of pedagogy in different situations to achieve common educational goals.

Similarly, the Queensland context, where a United Staes style band and orchestra program runs before school in state schools and a separate general music class is run during the school day is unusual. At St Sebastians, substantial work has been done to integrate the methods of instruction in both programs. Research into the

interplay between instrumental and classroom music is needed from theory building and practice perspectives.

Broadly, research has shown that teachers' experiences in school as students "give them ideas about what school subject matter is like, how students are supposed to act in school, and how teachers are supposed to act in school. Thus, when they begin to teach, they adopt the practices of their former teachers" (Kennedy M., 1999, p. 55). By contrast, in this project, the biographical material relating to the teacher-researcher in chapter one, together with the student responses in the interviews clearly indicates that there was initially no commonly understood or agreed set of classroom music teaching approaches among the various students and the teacher involved. This project has enabled the teacher-researcher, together with the students, to formulate an approach which can be clearly articulated with the students, together with a set of pedagogical practices which remains under constant negotiation around a set of commonly understood aims. With continued development involving the teachers and the students, the junior music program at Saint Sebastians will continue to enable students to enjoy membership of the discourse of "musician".

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APPENDIX 1. INTERVIEW TRANSCRIPTS

First Transcript, February Start of Transcript

Facilitator: This is a conversation with Hubert. Say hello,

Hubert.

Hubert: Hello.

Facilitator: And say who you are.

Hubert: My name is Hubert.

Facilitator: And Hector.

Hector: Hello. My name is Hector.

Facilitator: And we're having a discussion on 20 February about

classroom music. So, boys, if you'd like to, could you

first talk about what classroom music was like in

primary school?

Hubert: I'll go first. Well, it wasn't that different to what we're

doing right now. We were learning sol-fa and time

signatures and all of that. We just – we've got to pass

the starting so-fa and stuff. We never did ti and fa, and

so I'm looking forward to doing stuff like that.

Facilitator: What about you, Mr Hector?

Hector: We used to do a lot of basic instrument beats and stuff

like that – so say on keyboard and little drums – but I'm

looking forward to this year because we do a lot of

variations of beats and rhythms and, with you, it makes

it very exciting.

Facilitator: Could you talk about the things that you like to do in

music class? What are the things, if you had to say what

you like the most in class and what you like the least in

class, can you tell me about those?

Hubert: I like...

Facilitator: So, this is Hector talking first.

Hector: No, that's Hubert. I'm Hector.

Facilitator: Oh, it's Hubert talking first. I'm sorry.

Hubert: I like doing the beats because, with you sarcastic side of

you, it makes it fun to learn all the stuff - all the beats

and rhythms that you set us for homework and staff like

that.

Facilitator: What do you mean by the sarcastic side?

Hubert: You always make us laugh and it makes it enjoyable.

Facilitator: Aren't we just doing basic rhythms?

Hubert: Yeah.

Facilitator: So, why is it enjoyable? What would make that

enjoyable? If you had to – you said that was an enjoyable

thing.

Hubert: I don't really know why. I just – I like music and it makes

me happy.

Facilitator: Right. And what's the worst thing in class for you?

Hubert: For the people who don't behave and who come late, so

we miss out on most of the lesson.

Facilitator: Right, I see. And what about Mr Hector?

Hector: Yeah, I'm really enjoying it at the moment with revising

beats and things, and I've learnt now how to do it on my

knees, which I couldn't before.

Facilitator: You mean beat and rhythm on your knees?

Hector: Yeah. What's really let me down is that people stuff

around and joke and don't always do their homework and

come late.

Facilitator: Right. What about the written work? You're not – none

of you have complained about that. When I did my

survey at the start of the course, a lot of boys said they

hated writing, but neither of you have complained about

the writing.

Hector": No, it's really easy, and you guide us through it.

Facilitator: Okay. Do either of you – if you're looking at subject

choices – you know the way we get to choose next year –

do you have – are there reasons that you could see why

you'd want to take music on at this stage of the course

and reasons why you wouldn't?

Hector: Yeah, I do.

Facilitator: What would the...

Hector: I would like to take it on because it's fun and enjoyable

and it's different from all the other subjects.

Facilitator: Is it? In what way is that?

Hector: You are usually working together with everyone else and

using your voice.

Facilitator: Right. So, you're getting to make a bit of sound?

Hector: Yeah.

Facilitator: Are you saying you're generally made to be very quiet in

other subjects?

Hector: Yes.

Facilitator: And what about yourself?

Hubert: I would agree with Hector. In other classes it's all silent,

but in music it's you just sing as good as you can. The

whole room fills up with sound.

Facilitator: Yes, tell me about that, because isn't that an unusual thing

to be doing? You wouldn't be singing in Maths or in

English, would you?

Hubert: No.

Hector: No.

Hubert: They'd probably just get you to sing your times tables.

Facilitator: But you haven't told me that it's some hideous thing.

Hector: No, it's really enjoyable.

Facilitator: So, did you both sing at primary school as well?

Hector: I was in my school choir at St (unclear 11:004:14.5)

Hubert: I sang – I went in the choir for one year, which was last

year, so yeah.

Facilitator: So, you've got singing experience. Do you find the boys

generally find that singing is a drag, or they just do it, or

what's the attitude there?

Hector: Most of them like it and enjoy it, but some of them – they

don't want to do the homework because it might – for

whatever reason – maybe because it's – you're just dong

beats and rhythms and singing and not dong written work.

Facilitator: Right. So, you think boys just don't do the homework

because they think they'll be able to fake it on the day?

Hector: Yeah.

Facilitator: Have you noticed anyone not managing to?

Hector: Yes.

Facilitator: Interesting, isn't it?

Hubert: Yes.

Facilitator: What about career stuff in the future? Would you look at

being – would you be studying music as a career option

or as something that you do as a general academic matter

in your life or as a part of your academic development?

Hubert: Well, I would like to – not necessarily famous – but I

would like to be known for playing guitar because I

like...

Facilitator: So, you're an instrumentalist?

Hubert: Yes, I like guitar.

Hector: I'm not really sure what I want to do when I finish school

at the moment, but I do really enjoy music, so I'm looking

to do it when I've finished school.

Facilitator: You mean – well, I'm talking about even next year or in

Year Eleven.

Hector: Yeah, I would choose it because it's a fun way to just

relax and get to know people.

Facilitator: So, you see the music – do you see the subject as

academic or not?

Hubert: I see it as academic because people – it tunes their voices

and, after a while, they start to enjoy singing and stuff like

that.

Hector: I also see it as academic, although it is really fun. One of

the best academic subjects, I would say.

Facilitator: So, could you talk to me about that.Why – I don't

understand this connection between academic and fun. I

would have thought academic meant serious. Is that too

hard a question?

Hector: No, it's because you get to just express yourself in your

singing, and everyone's different, and you have to try and

blend into the sound. So, that's the challenge that makes

it fun.

Facilitator: Right. What about when I ask you to analyse things?

Hector: Well, it's a challenge, and so once you've completed the

challenge and got it right, you're happy inside.

Facilitator: Right. So, now you guys have just got onto keyboards,

haven't you?

Hector: Just about to start.

Hubert: We're about to.

Facilitator: Just about. So, you've gone through the course so far

with no technology or...

Hector: Yes.

Facilitator: But are you looking forward to that, or is that something

you think you'd like to do more?

Hector: I like the singing side more, but playing instruments is

also a challenge.

Facilitator: The other thing I was going to ask was about the

technology stuff. So, how was it when you got on to

garage band and that sort of stuff? Was that a good thing

or a negative thing? What is your opinion about that?

Hector: Well, we haven't really started doing that yet.

Facilitator: So, you need a bit more experience on that?

Hector: Yeah.

Facilitator: What about your parents? Do you think they'd be happy

with you doing music as a subject in the future?

Hector: Probably.

Hubert: My parents would.

Facilitator: Your parents would?

Hubert: Because I play guitar, they will – what's the word –

encourage me to keep going so I achieve something in the

future.

Facilitator: Right. So, you've got pro-music parents.

Hubert: Yeah.

Hector: My parents just really want me to do well, and I do okay

at music, so - and I'm singing around the house and

listening to the radio. So, they would probably be happy

with how I go.

Facilitator: Are your parents musicians?

Hubert: No, mine aren't.

Hector: Neither are mine.

Facilitator: So, you're both first-generation musicians?

Hubert: Yep.

Facilitator: That's interesting. So, where did your music come from,

do you think? Was it from primary school experiences or

what?

Hubert: My instrumental music began in early years of primary

school but as I've grown up I've started to enjoy the

singing side of music.

Hector: I also started in primary school. In year four we were all

made to join the choir, whether we wanted to or not, and

I really enjoyed that. So when in year five and six when

we didn't have to I went along anyway because it was fun

and got to learn new things.

Facilitator: Did many boys stay or did a lot of them leave?

Hubert: Oh, most of them left the choir but some did stay.

Facilitator: So why did you stay and lots of other boys leave?

Hector: I think it's because they don't like singing sometimes –

because we're at a mixed school they thought it was

maybe a girly subject.

Hubert: Yes, that's what I was going to say – they probably think

it's very girly 'cause girls always sing but its for

everyone.

Facilitator: So, do you think it's actually easier to sing because its

only boys here?

Hubert: I think it's easier because we get along.

Hector: We're all boys, we all have to sing so there's none of that

girl side of it.

Facilitator: So, where'd this 'have to sing' thing come from?

Hubert: Well, they want us to be more musical and so..

Facilitator: Who are they?

Hector: Teachers and parents sometimes.

Facilitator: So, you think there's a pressure to be singing here a St.

Laurence's?

Hubert: Not so much as a pressure just, um, it's a fun way to enjoy

yourself and do stuff. A bit like another form of sport.

Facilitator: Another form of sport. That's interesting.

End of Transcript

Second Transcript, February Start of Transcript

Facilitator: So, this is discussion with boys from what class are we?

Eight...

Bert: Eighth class

Facilitator: Yes, and what number was our class again? We had

music yesterday didn't we?

Barry: Yes

Facilitator: And we're going to talk about classroom music. So can

I hear everyone's name's first?

Bert: Bert

Facilitator: Bert and?

Barry: Barry.

Boris: Boris.

Facilitator: And?

Brad: Brad.

Facilitator: So, boys the first thing we want to ask you about is your

classroom music experience in primary school. Firstly

did you like it and what were the things you liked and

what you didn't? Let's go round the group.

Bert: Well I really like the teachers because one, they were

quite strict if you got things wrong. That's how you

learnt really. They showed us lots of videos like kind of

to learn about different styles of music.

Facilitator: Right. Let's go on.

Barry: I liked my primary school teacher because we got to

play recorder and lots of other instruments that you can

play very easily.

Facilitator: What were they?

Barry: They were like a little drum and these little claves stick

things that you hit together.

Facilitator: You liked instrumental work?

Barry: Yeah.

Facilitator: Yeah.

Boris: I've been here since grade five so I had Ms. Ferret as a

teacher in primary school. She was pretty good. She

gave us quite easy homework but it really helped with

all our other subjects.

Facilitator: How do you mean?

Boris: Like coordination, maths because music helps with

everything realty.

Facilitator: How have you found that to happen?

Boris: Well with counting you have to keep a beat and that

helps with maths and also writing music.

Facilitator: You found the writing helpful?

Boris: Yeah with how many beats in each bar.

Facilitator: Ah yes, gotcha.

Brad: I enjoyed doing instrumental work in my music classes.

Facilitator: In primary?

Brad: Yeah.

Facilitator: Okay now what about singing in your primary schools.

Did you all – let's hear about singing in your primary

schools. Let's go around again to Bert starting.

Bert: I really like classroom music because like...

Facilitator: But did you sing in classroom music?

Bert: Yeah, we sung like a lot like it depends on like the class.

If it's a good class you'll get lots of singing in but if it's

a really bad class like the teacher will just yell and you

won't have any time to sing.

Facilitator: What about you?

Barry: At our primary school, we always had to sing good

morning to the teacher.

Facilitator: Was that okay?

Barry: Yeah whenever she called the roll she'd always like sing

good morning whatever your name is and you'd have

to sing back.

Facilitator: Do you think I should do that?

Barry: Yes.

Facilitator: I should? Okay?

Barry: Yeah.

Boris: Um, I like singing as a whole class and learning

new songs with the teacher and then adding

on things on top of that to make it harder.

Facilitator: Right, okay, make extra challenges in the songs?

Boris: Yeah.

Brad: In my primary school, we had like a musical sort of

thing every two years. So we did singing and that and

also in masses.

Facilitator: So, you sang for mass? So, church singing was good or

bad or did you like it or dislike it?

Brad: I liked it.

Facilitator: That's good. What about – you've just started Year 8

music at Saint Sebastians. How are you finding that?

We'll go around the same order of people.

Bert: I'm finding it quite easy because our teacher last year

told us what to do like how to cope with Year 8 music

and because we're kind of starting from the

beginning in Year 8 music I'm finding it really easy

because when I started music in Year 1 we started doing

the so fa and yeah and it was kind of fun from then on.

Facilitator: How are you going with – like we're still singing

very simple songs so how – are we having any

success in keeping you engaged? Like are the

challenges helping at all?

Bert: Yeah, the challenges are helping a lot because like

people are helping how to – because they're learning

to cross the brain signals and so we're doing very

intricate stuff for some people and really easy stuff for

some other people.

Facilitator: Cool. How is it going so far?

Barry: I like the school's music because the homework isn't

that difficult and so most of the time I'll get a B+ or

most of the time and we get to play the piano a bit and

play it on the computers so that's really fun.

Boris: I'm liking it so far. Some parts of it are quite

challenging and others are quite simple since I've been

playing the piano since I was eight, so that part's easy

but some other parts are a bit difficult.

Facilitator: What do you find challenging?

Boris: Just at first when we're practicing like tapping on knees

and all that but the more I practice it the easier it gets.

Facilitator: That's good to hear.

Brad: I think it's pretty fun so far and I really like playing on

the piano.

Facilitator: You like playing the piano. So if I was able to change,

which I am, a part of our discussion is what could we do

to make it better, can you think of one thing that you

would do to make this subject more enjoyable or

more challenging or just better? We'll go around in

order again.

Bert: One thing that we could do to make it better would be

like put like maybe two times the homework so like

say...

Facilitator: Does everyone want more homework?

Boris: Well.

Brad: Not really.

Facilitator: But you'd like more to do? So if we could give you

more work and not everyone else that might be okay?

Bert: Well I am in the (Vavoom Voices) so I'm finding like

lots of things...

Facilitator: You'd like some more challenges for you?

Bert: Yeah.

Facilitator: Excellent, good.

Barry: I think we could make it better by letting the kids play

more of the drums like on the electric drum kit and stuff.

Facilitator: So, you'd like more instrumental work?

Barry: Yeah.

Boris: I think it could be better if we split the class up into

different groups of some like focusing on different

aspects of different parts of music.

Facilitator: So, you'd like more group work?

Boris: Yeah.

Brad: Probably just like more time playing like the games that

we were doing.

Facilitator: You like the games?

Brad: Yeah like for the across the body sort of thing.

Facilitator: So, you like using the games in class?

Brad: Yeah.

Facilitator: Very interesting. I think my phone has gone mad –wait

a moment – oh no we're still going. Is there anything

else you wanted to ad? I think I've covered most of the

things. Oh, one thing – are any of you thinking of going

on next year in music? I mean you'll have to take it as

an elective.

Bert: Definitely.

Facilitator: You're definitely going on?

Bert: I'm already in the concert band two and I might stay in

it next year.

Facilitator: And you're keen to do the subject as well?

Bert: Yeah because it's very easy and you don't always have

to sing very high like in primary school.

Facilitator: Yeah, we changed the pitches on purpose (laughs)

Boris: I'm still thinking about it but I'm in Senior Strings so

I'll be doing that.

Facilitator: So would you think of doing an ensemble instead of

classroom if you couldn't fit it in? Would that be what

would happen?

Boris: Yes, probably.

Facilitator: What would you do instead?

Boris: I'm still thinking at the moment. Because we haven't

done too much on the subjects yet.

Facilitator: That's true, yes.

Brad: Well I'm still not sure because we haven't done too

much with other stuff as well.

Facilitator: That's right. But tell me about your parents. Are they all

musicians?

Bill: My mum used to be the principal flute player at St.

Margaret's at my old school.

Facilitator: So your mum's a muso. Anyone else a musician (with

their parents)?

Bert: I don't think that my parents were musicians but my

older...

Facilitator: So you're first generation.

Barry: ...plays the French horn and I play percussion and my

younger brother plays the 'cello. I have another little

five-year-old brother and I think my parents want him to

play a strings one.

Facilitator: Fantastic, how about yourself?

Boris: My mum, at her school, she played the fife and my dad,

when he was at school, he always wanted to play an

instrument but they couldn't afford it.

Facilitator: So you are glad your're getting a chance.

Boris: Yes, my dad is also learning to play the guitar.

Facilitator: Wow. How about you?

Brad: My mum is a teacher and my dad is a public servant. So

I don't know if - well, they actually met by doing a

dancing thing, so they will have known a lot of music.

Facilitator: So, they like their music and their dances. That's great.

Boys, I think that's enough. Thank you very much for

your time and so we'll just say goodbye there. Thank

you very much boys.

End of Transcript

Third Transcript, April

Start of Transcript [Part 1]

Facilitator: Okay, so this is 8.05 students talking on

Wednesday 18 April and we have...

Barry: Barry.

Brad: Brad.

Boris: Boris.

Bert: Bert.

Bill:

Bill.

Facilitator:

Okay. So, let's first talk about could you say to me maybe each of you talk to me about a good thing about Year 8 music last term and something you would like changed or a good – maybe best thing or a worst thing. We will go from the middle out so that people have a different turn. Okay, say who you are first and off you go.

Boris:

I'm Boris and I really enjoyed last term's music. It was really fun and lots of things were challenging but the only thing you could do was get better. I didn't not like much of it. It was all pretty good.

Facilitator:

Okay.

Brad:

I'm Brad and I liked most of it. My favourite bit was playing on the piano. But one thing I didn't like was when people would talk and we couldn't get all of the class.

Bert:

Bert. I really liked how we could participate in the lesson whenever we wanted to. So, if someone had an idea you would obviously say yes and we could all improve the lesson in the middle of it.

Facilitator:

Okay, thank you.

Barry: I'm Barry. I like that we get to do lots of solos

and stuff and the things that I didn't like is that

people would always talk.

Facilitator: Tell me about solos. What do you mean?

Barry: Solos like when we do our homework we get a little

solo that we have to sing.

Facilitator: Just a little [moment] that you can do and that

doesn't freak you out?

Barry: No.

Facilitator: Interesting.

Bill: I'm Bill and things I liked was playing instruments

like when we need to do our homework. The things I

didn't like, when people were mucking around.

Facilitator: Okay. So tell me now about subjects and music as a

subject. How do you think – how do you see music as

a subject? Is it something you could see yourself

doing in the future or are there other subjects that

are going to be more important for you in the future

that you'd need to take instead? So are there reasons

for that – or – and how do you see the subject? We'll

go this way this time just for a change of order.

Bill: To see what you do for a subject?

Facilitator: Yeah, would you take it next year, would be a basic

question.

Bill: Yeah, I'll take music the next year. It's fun. It's good

It's good to play – learn stuff, yeah, all that.

Facilitator: Cool, okay.

Barry: I reckon I'm going to do music next year because it's

a really fun subject and you get to do what you like

and you don't really get into that much trouble. You

can if you do something really bad so...

Facilitator: Tell me about getting into trouble. Why aren't you

getting into as much trouble in music?

Barry: Well, some of the teachers are really harsh but you're

really calm and you don't ra-ra-ra-ra, bark every

two seconds.

Facilitator: Every two seconds, okay. Maybe every five seconds.

Bert: I'm not 100 percent sure yet because we still haven't

done drama....

Facilitator: Second semester, that's right.

Bert: ...and second semester subjects yet. But I think I

might do it next year.

Brad: I'm not sure either but I'll see what the other subjects

are like, see if I want to do them.

Facilitator: Of course.

Boris: Yeah, I'm probably the same as the other two.

[Part 2]

I like – I don't really know that much yet because we

haven't done drama and stuff.

Facilitator: What would be reasons for and against? Could -

would you have reasons? You can just say this in

turn but what would be reasons for it and what

would be reasons against it?

Boris: My reason for doing music would be because you get

to learn a lot more and you use both the different

sides of your brain so that's – it teaches you a lot

more than just music. It teaches you how to

physically and mentally cope?

Facilitator: Interesting. Any other comments on reasons for

before we go to reasons against?

Brad: Yeah, it's pretty fun to go as well.

Bert: We get a lot done in each lesson.

Facilitator: That's interesting because you get frustrated when

people interrupt but you're saying we still get a lot

done.

Bert: Yeah.

Facilitator: Okay. Any other reasons for? No? Any reasons why

you wouldn't? For example, you might already play

an instrument and already be doing heaps of

stuff outside or you might...

Barry: It's all fun when you do play an instrument because

you're ahead but you can help other friends when

they're having trouble so it's like a teamwork so

you're not just by yourself.

Facilitator: Do you see instrumental learning and classroom

learning as working together?

Barry: Yeah.

Facilitator: Interesting. So, what would the reasons be not to

take it, though?

Bill: If you might have a really bad voice or something or

you don't really know how to keep a rhythm or a

beat.

Facilitator: So if you weren't any good at the subject you

wouldn't take it?

Boris: Other people also really discourage you. Like if you

maybe sing a bit higher they'll laugh; if you sing a bit

lower they'll go, you have a bad voice.

Facilitator: Does that happen in class or outside class?

Boris: Sometimes a bit of both. Sometimes they do it in

class but that's just really rude.

Facilitator: It is, isn't it?

Boris: So sometimes they just lay off that but sometimes

they do it out of class.

Facilitator: So, we've naturally come to the issue of – I'll just

shake my phone because it's gone black. Sorry. I

think we're still on. Yes. So what about this issue,

then, of singing in class? You all seem to come in – to

class and sing. Is that because it seems normal to

you?

Brad: Yeah, because we do it so often that we're all calm

about it. We don't really care about different voices

and their ranges. It's like we just keep calm and do

whatever.

Facilitator: So, do you think that would be normal, to have to get

up and do stuff by yourself every lesson in a subject?

Bert: In music, yeah.

Facilitator: What about in English? You have to do oral tasks in

English

Bert: Well...

Barry: We can read our assignment like the assignment that

we did last term.

Facilitator: So, how often would you speak alone in English?

Bill: Maybe a term, once a term...

Facilitator: Once a term.

Boris: Yeah, once a term.

Brad: Probably.

Facilitator: Right.

Bert: Maybe twice...

Barry: But music, you do it every lesson when you have

your homework, which is really good because that's

the difference between good lessons and bad lessons.

Bill: Yeah, because you can prepare yourself when you go

to uni and you're doing orals for 30 minutes and all

that.

Facilitator: So, you find that valuable, the voice training?

Bill: Yep.

Facilitator: So, don't you get much pressure from outside the

classroom about singing at this school or maybe can

compare that with your previous school or other

contexts?

Bert: Well, my previous school, our choir was full of girls

and if you're a boy and you sang it was not cool at all.

So I was like the only two boys that was in singing.

Everyone was saying, my gosh, why are you singing I

said, because I love it.

Brad: In my last school whenever you sang one note and

you were a boy everyone used to laugh

Facilitator: This is primary school?

Brad: Yep.

Brad: Yeah.

Facilitator: What about the rest of you guys? How was it for

you?

Barry: At my old school, we did have music but we didn't

do – we didn't focus on it too much at my old school.

Facilitator: How was it for you? Did you sing a lot at your old

school?

Barry: We would usually sing as a whole class, not

individually.

Facilitator: Right. How about you guys?

Bill: Yeah, same sort of thing but the – most of the times

where we learned singing was for assemblies and

musicals that we would do every few years.

Facilitator: Good. It was okay to be a boy and do that?

Bill: Yeah.

Facilitator: Yep? Your school?

Boris: At my school, we had a boys' choir.

Facilitator: Excellent. Where was that?

Boris: ...where all the – it was at Mooney Hills State

School.

Facilitator: Lucky you.

Boris: We have a boys' choir where all the boys can just go

and there's just a big choir for all of them.

Facilitator: How many in that?

Boris: There's like 40 boys.

Facilitator: Forty boys, so you're used to big boys' choirs.

Boris: Yeah.

Facilitator: how did you find it, coming to Saint Sebastians? How

did you feel about singing when you first turned up?

Was it – did it freak you out or what happened?

Bill: Well, it was different because everyone was fine with

singing. You were not teased really when you were

singing because you were so used at old schools all

the girls singing and missed out on boys singing.

Facilitator: So, what's different about here, then? How is that –

how did you notice that when you first turned up?

How did that feel different?

Barry: When I first turned up I was thinking that music

would be like my old school where we did -

sometimes a lesson would be like singing or

sometimes a lesson would be like watching a music

video or something like that.

Facilitator: Right and so what I Meant, though, is when you came

to this school why is it - why does it feel okay to sing

here and it wasn't so okay in your previous school?

Barry: I guess there's more boys and just they're more used

to it.

Bert: Because there's – boys are not afraid of singing in

front of them because they all sing. Practically the

whole grade sings.

Facilitator: Do you find that any of the older boys are an

influence towards you singing or against it?

Bert: Yeah.

Brad: Some of them. Of course, the school captain, Horatio

[Hornblower], he's one of the best older singers in

the (Senior Choir) so I guess he would be one of my

role models in music.

Facilitator: So, you're saying that the – because of the Year

Twelve's

stuff, because they're into it it's easier for you to be

into it?

Brad: Yeah.

Boris: Yep.

Facilitator: Do you get much bullying in Year 8 about that?

Bill: No.

Brad: Not really.

Bert: Not at all.

Barry: Because...

Facilitator: Not at all?

Barry: No.

Bert: Because – fun doing music. Now everyone just does

music, sings the songs and all that.

Facilitator: The other boys in the other classes, they're

having a good time?

Brad: Yeah.

Facilitator: Yeah. Okay. Is there anything else you want to talk

about while we're here that I might have forgotten?

Boris: No.

Facilitator: No? Well, I'm very grateful – wait a moment, one

important thing. We put the group assignment in

with the rhythm. Last time we talked you said you

like working in groups. How are you going with the

group thing? Is that better?

Brad: Yeah, it's a lot easier because you can do it with your

friends and your friends are easy to cooperate with.

Facilitator: So that's a bit different to having the teacher in front

of you and you all doing it all together?

Boris: Yeah, it's easier but if you don't like that person or –

not like that but if you're not very good in time you

need encourage to them, you don't just leave them

out. Just not very good so- it's good but it's hard

when someone's not as good as the rest of the group.

Facilitator: So, it sounds like, to me, like you're suggesting we

need a balance between when it's all group and when

it's everyone at once.

Boris: Yeah, yeah.

Facilitator: Is that right?

Boris: Yes.

Facilitator: Yes? Okay.

Boris: Of their abilities.

Facilitator: So, advice for this term?

Bert: Their ability levels or something?

Brad: Yeah, maybe we could...

Facilitator: Maybe let you choose your groups?

Barry: Yeah.

Facilitator: Maybe?

Bill: Also, I reckon it would be good just to do some group

work and still some solo work.

Facilitator:	Which is what happens at the moment.	Okay, very
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good, we'll keep it up. I'll just turn this off.

End of Transcript

Fourth Transcript, June Start of Transcript

Facilitator: So, we are having an interview on 13 June at 1.00 with

boys from 805, who are going to say their names now.

Bert: Bert.

Brad: Brad.

Barry: Barry.

Boris: Boris.

Facilitator: We're talking firstly about what were the best and worst

things of the course this semester.

Boris: The best things were having assessment nearly every

lesson because it got you motivated to focus on your

homework, and some bad things were just when the

class mucked around and time was wasted.

Bert: Yeah, I'm pretty much the same as Boris. I liked being

assessed every lesson because that means you didn't

have huge tests that you had to prepare for and it gave

us something to learn pretty much every lesson as well. I

didn't like having to wait for the other kids in the class

when they were mucking around.

Barry:

What I liked about the music program was that we got to play different instruments like the keyboard and the drum kit. I was kind of neutral about the homework and stuff because you had to perform it in front of everyone and then I always get nervous when I have to perform in front of everyone. I didn't like that there were — like, half the class would always just muck around and talk and everything and then we never, ever got anything done.

Facilitator:

Do you think you got less nervous when doing the assessments?

Barry

Yes.

Facilitator:

But still not a good feeling?

Barry:

No.

Brad:

I'm kind of the same with everyone because I really don't like people mucking around in class because you don't get any work done, and what I really did like was that you got to lean to play the keyboard and that might really help in when you're a bit older, and maybe you're trying to do something musically.

Facilitator:

So, if you had at look at the different activities, because there's lots of different things in the lessons, what were the things that were good ones for you and what were the things you'd like not to have to do? Maybe we

should start with someone...

Bert: I liked the drum kit because it was really fun and I've

done drums before so I kind of already knew how to do

it.

Facilitator: [What is] the other extreme though, what would be

things that you would like there to be less of in the

lessons?

Boris: Maybe a bit less high voice, because I don't really like

singing that high.

Facilitator: In your head voice?

Boris: Yeah, I like singing...

Facilitator: In your chest voice?

Boris: Yeah, chest voice.

Facilitator: What about you, Brad?

Brad: Yeah, I like doing the instrumental work as well. There

weren't really that many parts that I didn't like.

Facilitator: That's a nice sign. What about you?

Barry: Yeah, I also liked going on the drum kit, learning new

songs and playing keyboard. What I didn't really like

was – well, not much.

Facilitator: What about the writing?

Barry: Well, I don't mind the writing.

Facilitator: How about you Bert:

Bert:

Well, I'm kind of the same with Barry. I mean, I like playing the drums because in Year 7 I used to practise all the time to keep up with the drummers. I kind of knew what I was doing. But what I really don't like is singing in my high voice because everyone looks at me because I'm kind of confident with my high voice.

[Interruption]

Facilitator: So, tell me about – Brad, you said you don't like

having to sing in your head voice.

Brad: No.

Facilitator: What about singing in general? Because we do a fair bit

of it. How is that – what is your attitude to that?

Brad: I don't mind it.

Bert: I'm loving it.

Boris: Yeah, it's pretty good where we do as a whole class just

to see what we sound like.

Facilitator: What about the sol-fa and the note names and stuff?

Boris: They were pretty easy to learn and remember. Facilitator:

How did you find your reading when we'd write stuff

up on the board and you had you read it off the board?

Bert: Well, because I used to play – I play an instrument – I

found that part really easy because I already knew all the

note names and because I had a really good music

teacher in primary, I knew the notes.

Facilitator: The rest of the guys? What do you think, Brad?

Brad: I found it pretty easy to read them off the board.

Barry: I like it because I've been playing percussion for about

four years now, so I'm used to all the rhythm, and I need

to play the bells and xylophones and stuff and you need

to use letter names and stuff for that. I also play guitar.

I've been playing guitar for a year...

Facilitator: So, you read treble clef already?

Bert Yeah, I know how to use all those note names and I've

been using the piano a bit, but not that much.

Facilitator: How about you, Boris?

Boris: I found it pretty easy because I've been playing musical

instruments since I was eight. I've also done a theory

exam in Grade 5.

Facilitator: So, you had a bit of preparation?

Boris: Yeah.

Facilitator: Another thing that might be worth mentioning is we

managed to get that circle dance into two circles today.

What's our attitude to dancing in class?

Bert: That's really fun. I mean, everyone gets to enjoy

themselves and some people just kind of have a laugh

about it.

Brad: It's really fun when we go faster just to challenge

yourself.

Barry: I thought dancing was supposed to be in drama, but

when we started doing it in music it felt a little bit weird,

but we still got to do it, and [little] bits that I didn't really like about it was when you got put in a group with people that were all mucking around and stuff, and they just do it really wrong and fall over on purpose to act all funny and stuff.

Facilitator: Then you got excluded.

Barry: Yeah.

Facilitator: What about you, Boris?

Boris: Yeah, I found it pretty fun in general.

Facilitator: So could you see any educational purpose behind doing

that movement stuff in a music class? Why would you

think it would be in the lesson?

Brad: Because you're using coordination to your feet and to

your voice, so you're dancing while singing and you're

- it's not really using - I guess it is using [cross-brains]

because you're crossing over your feet and you're doing

all this footwork where you could learn in soccer or

football, so that really helps with sports too.

Facilitator: Yes true, I suspect. So what about [unclear] we were

doing rhythms that we knew, weren't we, in that dance?

Bert: Yeah.

Facilitator: So, it was actually practising known rhythms, I suppose.

[13th June part 2]

Facilitator: Yeah, okay, so what about as a preparation for if you

were going ahead into Year 9? Do you feel like you've

had – do you feel well placed to go on?

Bert: Yeah.

Facilitator: So, you'd be confident if you took the subject, do you

think?

Brad: Definitely.

Barry: Yes.

Facilitator: That's reassuring. What about – do you think that's the

general perception among your peers?

Boris: Maybe not for some, whether they might not be good at

it or might just not like it.

Facilitator: So, do you think people can find out from the course

whether they're good at it or not?

Boris: Yeah, because I don't think that boys would really like

to sing that much because then their other friends might

tease them a bit about it.

Facilitator: So, you think that would make people not want to do the

subject, because there's singing in it?

Boris: Yeah.

Facilitator: Other people's opinions? No?

Bert: Not really.

Facilitator: ...the same? Yeah, so that's an issue. So do you think

we should have more of a focus on not singing in Year

9?

Brad: No, I think singing is very important because you're

learning more and you're using - and you're training

your voice to do these things.

Facilitator: What about the rest of you?

Barry: Yeah, because you train your voice and then you get

better at it, so then your friends can't really tease you

about it because you're way better than them at it.

Facilitator: So, you think that'll stop someone teasing you, if you're

good at something?

Boris: Yeah.

Facilitator: That's interesting.

Boris: Like, when you're really good at soccer, then people

will be like, great job, you're really good, and I think

that might work in singing as well.

Facilitator: So, what about the fact that, like, when we're at

assembly and stuff, everyone does, don't they?

Everyone has to sing?

Boris: Yeah, but most people don't sing, I don't think.

Bert: Most people just talk it.

Brad: Most of them just stand there.

Facilitator: That's interesting. So you don't think Year 8 sings well

as a whole year level?

Barry: No, because I think some boys...

Facilitator: Because half of them haven't had any lessons, for a

start.

Bert: Yeah.

Facilitator: That's interesting, because the school captain and people

like that are fairly onto it, [unclear] anyway, aren't they?

They're very into their singing, aren't they?

Brad: Yeah.

Facilitator: So, what's the difference there, do you think, when

people like Thanasi and those boys are really into

having everyone sing and stuff, even at the sports? Do

you think that's just not – you don't think Year 8s are

comfortable to join in with that?

Bert: No, I think they're comfortable to yell but I don't think

they're really comfortable to sing.

Facilitator: I was just thinking back to the swimming carnival when

our supporters were the loudest and they were singing

songs. Did you get to go to that? All right, so you

didn't experience that.

Brad: No.

Facilitator: So, has anyone got other things to talk about?

Barry: Not really.

Boris: No.

Facilitator: And are any of you thinking about going on next year?

Brad: Yeah.

Bert: Definitely.

Barry: Yeah, I'm keeping it in mind.

Boris: Yeah, possibly.

Facilitator: So, from definitely to possibly, that's interesting. What

would be the subjects that you'd take if you took

another subject instead? What would be the best ones to

take?

Bert: If I did another subject, then I'd probably do something

like maybe graphics or tech.

Brad: Probably IST.

Facilitator: IST, it's a good subject too, yeah, all good subjects.

Barry: Music, tech and drama probably.

Boris: Graphics, tech and art, probably, if I wasn't doing

music.

Facilitator: It's just interesting to see what other stuff interests you.

At school generally, what are your favourite subjects

and what are the ones you like the least?

Brad: I hate science.

Bert: Who doesn't?

Boris: I like maths.

Barry: I hate English. I'm not that good at it.

Brad: I don't like Chinese but I haven't even done it yet.

Facilitator: So how do you know?

Brad: From primary.

Facilitator: I see. That's very good. Well gentlemen, I won't waste

any more of your time. Thank you very much for

having all these chats. I think it'll be a great help. I just

have to turn this off now. So that's been great, fellows, thank you very much.

End of Transcript

APPENDIX 2: WORD CHOICE ANALYSIS TABLES FROM THE INTERVIEWS

ANALYSIS OF WORD CHOICE OF THE STUDENTS AND THE TEACHER INTERVIEW 1

People, Place Teacher: Pronouns, other Mr. T that you mu: the clas you the you the you clas	Places and street that music class the things	Students: Pronouns I'll it what we're we're f'm	People, Places and Things (Noun groups)Teacher:Students:Pronouns, otherNouns, otherMr. TthatI'llso – layoumusicitstufftheclasswhatti an fayouthewe'restuff like thatyouthingswe'rebasicyouclassI'minstrument	Happenings (Verb Groups) Teache Stud r Stud talk go to do doin are learr like got t are neve had to looki	ngs oups) Students go doing now learning got to pass never did looking	Qua (Ad Tea Tea like the the like the the	Qualities [Adjectives and Adverbs] Teacher Students like first the most wasn't that the least just like a lot of the least a lot of
t. 0	nusic lass he	it what we're	stuff ti an fa stuff like that	to do are like	go doing now learning got to pass		the most the most the least
	things class	we're I'm	basic instrument	are had to	never did looking		like the least
you you	the things	we all of	beats stuff like that	say like	forward to doing		first first
you	class	that	keyboard	like	used to do		sorry
me you	class	we've	little drums sol-fa	tell is	makes it doing		
those		we	time signatures	talking	the starting		
Ι		you	this year	talking			
this		it	do				
it's		that's	variations of				
I'm		ľm	beats and				
things		you	rhythms like				
			beats				
			your				

Word Choice Table Conversation 1 page 2

Del Company de la Company de l	, COLLACT SACTO	7 29nd T			1	
Feople, Flaces and Things (Noun groups)	on) sguint r	un groups)	Werh Grouns	ne)	Quanues (Adjectives a	(Adjectives and Adverhs)
Teacher:	Students:		Teacher	Students	Teacher	Students
Pronouns,	Pronouns, Nouns,	Nouns,				
Nouns, other	other					
your basic	it	all the	do you	makes it	sarcastic	fun
it rhythms	you	stuff	mean	to learn	side	always
you class	you	all the	aren't we	set us	enjoyable	enjoyable
you beat and	Ι	beats and	just doing	make us laugh	enjoyable	like
it rhythm	Ι	rhythms	had to	makes it	enjoyable	һарру
thing knees	me	homewor	said	don't really	the worst	most
it	people	*	was an	know why		really enjoying
thing	who	stuff like	see	makes		at the moment
you	who	that	mean	don't behave		now
Ι	we	music		come late		before
you	I'm	lesson		miss out		really
	it	beats		revising		
	things	knees		learnt		
	I've			how to do it		
	people			I couldn't		
				let me down		
				stuff around		
				and joke		
				don't always do		
				their		
				homework		
				come late		

you	not	You're	Nouns, other	Pronouns,	Teacher:	People,	
course	n work	writte	ther	ıs,	••	Places and	
it	you	its	other	Pronouns, Nouns,	Students:	People, Places and Things (Noun groups)	
				Vouns,		ın groups)	
did	complained	have			Teacher	Happenings (Verb Groups)	
	through	guide us			Students		
a lot of	at the start	none			Teacher	Qualities (Adjectives a	
		really easy			Students	Qualities (Adjectives and Adverbs)	

	couldn't			
	why you			
	want to take			
	could see why			
	reasons			you'd
	are there			you
	have			you
	get to choose		S	we
	know		reason	you
	at		course	you
	you're looking		the	you
	complained		music	boys
	have		the	survey
	writing		choices	my
	they hated		subject	Ι
next year	said		writing	that

Analysis of Word Choice page 4

People, Places and	People, Places and Things (Noun groups) Happenings	Happenings	5 3	Qualities	
		(Verb Groups)	ps)	(Adjectives a	and Adverbs)
Teacher:	Students:	Teacher	Students	Teacher	Students
Pronouns,	Pronouns, Nouns,				
Nouns, other	other				

you're	other	I	other	is it	do	generally	fun
you	subject	I	subjects		would like to		enjoyable
you're	S	it's	music	is that	take it on		different
yours		it's	room				usually
the		it's	classes	getting to	are working		just
that		the		make a	together		whole
thing		you		bit of	using your		
that		I		sound	voice		
you		it's					
				saying	would agree		
					with		
				made to			
				be very	its all silent		
				quiet			
					sing as good as		
				tell me	you can		
				about			
				Isn't that	fills up with		
				be doing	sound		

Word Choice analysis page 5

People, Places and Things (Noun	hings (Noun	Happenings		Qualities	
groups)		(Verb Groups)		(Adjectives	(Adjectives and Adverbs)
Teacher:	Students:	Teacher	Students	Teacher	Students
Pronouns, Nouns,	Pronouns,				
other	Nouns, other				

	- LL-	.1		1 12- 1		1 - 1	11_1
you	mauis	uiey	CHITTES	wouldn't be	get you to sing	maeous	probably
you	English	d	tables	singing	got singing	interestin	really
you	experienc	your	school	haven't told	was in my	979	enjoyable
thing	е	Ι	choir	me	sang		most
it's	attitude	Ι	choir	sing	went in the		like
you	career	them	one year	find	do the		enjoy
primar	stuff	it	last year	find singing is	don't want to		famous
У	future	it		a drag	homework just		like
school	career	you'r		they just do it	doing beats and		like
you've	option	е		don't do	rhythms and		like guitar
you	general	you		homework	singing		not really sure
the	academic	ľm		think they can	and not doing		really enjoy
boys	matter	I		fake it	written work.		fun
you	life	Ι		noticed	to be known		
the	academic	I've		not managing	playing guitar		
boys	developm	it		to	finish school		
anyone	ent	its		look at being	looking to do it		
somet	instrume			be studying	finished school		
hing	ntatlist			music	would choose		
your	next year			you do	to just relax		
you	Year			mean	get to know		
I'm	Eleven			talking about	people		
you							

Word choice page 6

People, Places and T	People, Places and Things (Noun groups) Happenings (Verb Group	Happenings (Verb Groups	S	Qualities (Adjectives a	and Adverbs)
Teacher:	Students:	Teacher	Students	Teacher	Students
Pronouns, Nouns,	Pronouns, Nouns,				
other	other				

						guys	you	things	—	that	—	this	one	question	subject	you the
	your're	е	challeng	а	its	you	e's	everyon	you	It's	Ι	Ι	they	tion it	ject I	ıe it
												the	singing	that	stuff like	subjects
							keyboards	got onto	have just	to analyse	ask you	thought	would have	understand	don't	see music
about to start	got it right	challenge	completed the	makes it fun	blend	have to try to	yourself	express	get to just	see it	singing	start to enjoy	voices	tunes their	see it	is
											too hard	serious	academic	fun	academic	academic
								challenge	happy inside	different	academic	academic	best	academic	really fun	academic

Word choice page 7

People, Places and Things (Noun groups)	Noun groups)	Happenings		Qualities	
		(Verb Groups)		(Adjectives and Adverbs	d Adverbs)
Teacher:	Students:	Teacher	Students	Teacher	Students
Pronouns, Nouns, other	Pronouns,				
	Nouns,				

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you're	your	they	you've	they	you	they'd	you	your	you	that	your	thing	thing	that	it		thing	the	you	something	(T	you	you've
									musicians	generation	first-	mine	musicians	parents	subject	parents	experience	opinion	stuff	that sort of	stuff	technology	course
																ľm	Ι	me	my	Ι	that	we	Ι
																radio	house		parents	challenge	а	singing	the
				go	with how I	be happy	doing music	be happy	think	doing	started	garage band	you got on to	ask	was going to	do more	would like to	think you	forward to	looking	course	through	gone
													mine aren't	listening	singing	do okay in music	do well	achieve something	keep going	encourage me to	play guitar	instruments	playing
																			parents	pro-music	more	negative	good
																			really	probably	really	more	like

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Students	Teacher	Students	Teacher Students	Students:	Teacher:
s and Adverbs)	(Adjectives a	ps)	(Verb Groups)		
	Qualities	S	Happening	People, Places and Things (Noun groups) Happenings	People, Places and
	ERVIEW 2 p1	HE TEACHER INT	ENTS AND TI	ANALYSIS OF WORD CHOICE OF THE STUDENTS AND THE TEACHER INTERVIEW 2 $ m pc$	ANALYSIS OF WOF

experience	CIASSI OOIII IIIUSIC	glassroom music	your	we	thing	boys	name	everyone's	I	classroom music	we're	we	yesterday	music	we	class	our	number	we	class	boys	discussion	this	Nouns, other	Pronouns,
																								other	Pronouns, Nouns,
												like	did you	is	ask	want to	hear	talk	going to	had	was	are	is		
																						firstly	first		

Teacher:		People, Places and	ANALYSIS OF WOR
Students:		People, Places and Things (Noun groups) Happenings	ANALYSIS OF WORD CHOICE OF THE STUDENTS AND THE TEACHER INTERVIEW 2 $ m p2$
Teacher Students	(Verb Groups)	Happenings	ENTS AND TI
Students	ps)	S	HE TEACHER INTE
Teacher	(Adjectives a	Qualities	ERVIEW 2 p2
Students	nd Adverbs)		

													work	instrumental	the group	things you liked	primary school	Nouns, other	Pronouns,
you	you	clave stick things	drum	they	you	lots of instruments	we	teacher	my primary school	Ι	music	different styles of	lots of videos	they	you	they	the teachers	other	Pronouns, Nouns,
															liked	go on	go		
				hit together	were	easily	can play very	recorder	got to play	liked	to learn	showed	how you learnt	wrong	got things	strict	were quite		
																	right		
															little	like a little	really like		

(Adjectives and Adverbs)	(Verb Groups)	
Qualities	Happenings	People, Places and Things (Noun groups) Happenings
VIEW 2 p3	ENTS AND THE TEACHER INTER	ANALYSIS OF WORD CHOICE OF THE STUDENTS AND THE TEACHER INTERVIEW 2 p3

Teacher:	Students:	Teacher	Students	Teacher	Students
Pronouns,	Pronouns, Nouns,				
Nouns					
you	I've	do you	been here		since grade
You	Mrs. F	mean	had		quite easy
primary	teacher		was (pretty)		other
singing	she	found	good		a lot
your	she	that to	gave us		good bad
primary schools	other subjects	happen	homework		lots of
D	coordination		helped		
you	maths	found the	helps with		
you	music	writing	everything		
	beats in each bar	helpful	have to keep a		
	I		beat		
	my classes	go round	counting		
	I	again	helps with maths		
	classroom music		writing music		
	the class	starting	enjoyed		
	good class		doing		
	you'll	sing	instrumental		
	bad class		work		
	teacher		really like		
	time		we sung		
			depends on		
			singing		
			yell		
			sing		

ANALYSIS OF WORD CHOICE OF THE STUDENTS AND THE TEACHER INTERVIEW 2 p4

				: - - -	
People, Places an	People, Places and Things (Noun groups)	Happenings		Qualities	
		(Verb Groups)		(Adjectives a	(Adjectives and Adverbs)
Teacher:	Students:	Teacher	Students	Teacher	Students
Pronouns,	Pronouns, Nouns,				
Nouns,					
you	we	think	had to sing	was	good
I	primary school	do that	called	ok	whenever
the songs	morning	making	she'd		always
you	the teacher	extra	is		good
mass	she	challenges	have to sing		easy
church singing	the roll	sang	like singing		
year 8 music	sing	was good or	learning		
St L	morning	bad	adding		
	your name	like it or	make it harder		
	I	dislike it	had a musical		
	whole class	just started	did singing in		
	new songs	How are you	liked		
	the teacher	finding	finding it quite		
	things on top of that		easy		
	my		told us		
	primary school		how to cope		
	musical sort of thing		starting from the		
	we		beginning		
	masses		we started music		
	our teacher		to do		
	year 8 music		we started doing		
	year 1		was kind of fun		
	the so fa				

ANALYSIS OF WORD CHOICE OF THE STUDENTS AND THE TEACHER INTERVIEW 2 $\rm p5$

People, Places and Things (Noun groups)	nd Things (Noun	Happenings (Verb Groups)	b Groups)	Qualities (Adjectives and Adverbs)	ljectives and
Teacher:	Students:	Teacher	Students	Teacher	Students
Pronouns,	Pronouns, Nouns,				
Nouns					
we're	I	are you going	liked	very simple	a lot
songs	challenges	singing	helping	good	very intricate
we	people	having any	helping	was able to	really easy
challenges	they're	success	learning	change	isn't that
you	brain signals	keeping you	to cross the brain	more	difficult
you	we're	engaged	doing very intricate stuff	enjoyable	most of the
piano	some people	helping	like	more	time
Ι	other people	going	get a B+ or more	challenging	most of the
a part of our	the school's music	find	get to play the piano	just better	time
discussion	the homework	challenging	play it on the computers	more	really fun
You	I'll	to hear	liking it so far	homework	quite
one thing	we	like playing on	been playing the piano		challenging
everyone	the piano	the piano	was eight		quite simple
more to do	the computers	what could we	practisingtapping on		easy
challenges for	I'm	do to make it	knees		a bit difficult
you	I've	better	I practice		easier
	I	think of one	easier it gets		pretty fun
	that part	thing	think		really like
	some other parts	do to make this	1		really like
	we're	subject more	playing the piano		
	Ι	enjoyable	am in the		
	the homework	like	finding lots of		
	I				

ANALYSIS OF WORD CHOICE OF THE STUDENTS AND THE TEACHER INTERVIEW 2 $\,\mathrm{p6}$

People, Places an	People, Places and Things (Noun groups)	Happenings (Verb Groups)	ps)	Qualities (Adjectives a	s and Adverbs)
Teacher:	Students:	Teacher	Students	Teacher	Students
Pronouns,	Pronouns, Nouns,				
Nouns, other	other				
you'd	Ι	like	think we could	more	better
instrumental	drums	liked	make it better	most of the	definitely
work	electronic drum kit	like using	letting the kids	keen	two
you'd	different groups	the games	play more	as well	very easy
group work	different aspects	covered	split the class	on purpose	very high
you	different parts of	thinking	dn		
the games	music	of going	focusing on		
games	concert band	on next	different		
class	more time	year	aspects		
I've	across the body	have to	playing the		
things	ľm	take it as	games		
music	next year	an	we were doing		
we've	primary school	elective	might stay		
	ľm	do the	don't have to		
		subject	sing very high		
		changed			
		the			
		pitches			

ANALYSIS OF WORD CHOICE OF THE STUDENTS AND THE TEACHER INTERVIEW 2 $\rm p7$

Danala Dlanas as	A Things (None	Hannaningo		Ouglities	
groups)	groups)	(Verb Groups)		(Adjectives and Adverbs)	s and
Teacher:	Students:	Teacher	Students	Teacher	Students
Pronouns,	Pronouns, Nouns,				
Nouns, other	other				
you	Senior Strings	think of doing an	belong to that		still not
an ensemble	11.11	ensemble	still thinking		sure
classroom	I'm	couldn't fit it in	haven't done too much		little
music	we	be	on the subjects		5-year-old
you	I'm	what would happen	we haven't done much		
your	my	do instead	don't think		
parents	mum	tell me about	plays French horn		
they	principal flute player	are glad you're	play percussion		
musicians	St. Margaret's	getting a chance	plays the 'cello		
your	I		have another		
mum's	my parents		think my parents		
muso	my older		want him to play		
anyone	sister		played the fife		
muso	my		always wanted to play		
musicians	younger brother		an instrument		
first generation	I		couldn't afford it		
Ι	brother				
	Ι				
	strings one				
	my mum my dad my mum				

ANALYSIS OF WORD CHOICE OF THE STUDENTS AND THE TEACHER INTERVIEW 2 p8

				200	
People, Places an	People, Places and Things (Noun groups)	Happenings		Qualities	
		(Verb Groups)	s)	(Adjectives and Adverbs)	nd Adverbs)
Teacher:	Students:	Teacher	Students	Teacher	Students
Pronouns,	Pronouns, Nouns,				
Nouns, other	other				
	teacher		is a teacher		a lot of
	public servant		is a public		
	I		servant		
	they		don't know		
	they		met by doing		
	music		a dancing		
			thing		
			will have		
			known		

People, Places and Things (Noun groups)	Analysis of word choice in the third transcript 18 April
Happenings	
Qualities	

		(Verb Groups)		(Adjectives and Adverbs)	Adverbs)
Teacher:	Students:	Teacher	Students	Teacher	Students
Pronouns, Nouns,	Pronouns, Nouns, other				
each of vou	I	talk	really enioved	important	fun
you	last term's music	say to me	was really fun		challenging
good thing	lots of things	changed	were challenging		better
best thing	the only thing	tell	you could do		like
worst thing	I	do you mean	get better		good
me	it	freak you out	didn't not like much		liked
solos	it	tell	was all pretty good		really liked
me	Ι	do you think	liked most of it		
subjects	one thing	do you see	I don't like		
music	people	see yourself	talk		
music	we	doing	couldn't get all the		
something	I	be more	class		
other subjects	we	important	really liked		
you'd	lesson	to take	could participate		
reasons	someone	do you see	had an idea		
the subject	you		would say yes		
	we		could all improve		
	the lesson		get to do lots of		
	we		solos and stuff		
	I		didn't like		
	people		would always talk		
	solos		do our homework		
	we				
Analysis of word choice	Analysis of word choice in the third transcript 18 April page 2	page 2			
People, Places and Things (Noun groups)	ngs (Noun groups)	Happenings		Qualities	

		(Verb Groups)		(Adjectives and Adverbs)	ldverbs)
Teacher:	Students:	Teacher	Students	Teacher	Students
Pronouns, Nouns,	Pronouns, Nouns, other				
other					
	We	take it next	get a little solo		little
	we	year	have to sing		liked
	things		I liked		didn't like
	We		playing instruments		fun
	things		do our homework		fun
	I		didn't like		good
	people		mucking around		
	I'll		take music		
	I		take music		
	I'll		It's fun		
	I		to play		
	next year		learn stuff		
	it's you		reckon		
			do music		

eople, Places and Things (Noun groups)	Happenings	Qualities

		(Verb Groups)		(Adjectives and Adverbs)	ldverbs)
Teacher:	Students:	Teacher	Students	Teacher	Students
Pronouns, Nouns,	Pronouns, Nouns, other				
other					
trouble	its	tell me about	it's a really fun		really fun
trouble	you	getting into	subject		like
music	you	trouble	do what you like		really bad
two seconds	teachers	getting into	don't really get into		really calm
five seconds	your're	as much	that much trouble		100 per cent
second semester	ľm	trouble	do something really		not sure either
	second semester subjects		bad		probably the same as
	I		are really harsh		the other two
	next year		really calm		
	I'm		don't ra-ra -ra-ra,		
	ľm		bark every two		
	I'll		seconds		
	ľm		not 100per cent		
	I		sure		
			haven't done drama		
			think I might do it		

People, Places and Things (Noun groups) Happenings Qualities
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it s on	reasons for and	Pronouns, Nouns,	3
I'm We my reason for doing music you its	I'll	Pronouns, Nouns, other	
		Teacner	(Verb Groups)
have reasons subjects are like see if I want to do them don't really know that much yet haven't done drama and stuff get to learn a lot more use both the different sides of your brain teaches you a lot more than just music teaches you how to physically and mentally cope	see what the other	Students	
		Teacner	(Adjectives and Adverbs)
as the other two.	I'm probably the same	Students	Adverbs)

Analysis of word choice in the third transcript 18 April page 5

People, Places and Things (Noun groups) Happ

Happenings Qualities

		(Verb Groups)		(Adjectives and Adverbs)	Adverbs)
Teacher:	Students:	Teacher	Students	Teacher	Students
Pronouns, Nouns,	Pronouns, Nouns, other				
other					
you	we	you get	its pretty fun to go	interesting	fun
you're	its	frustrated	as well	interesting	ahead
we	instrument	people	get a lot done in	frustrated	its all fun
reasons for	you're	interrupt	each lesson	interesting	not just by yourself
reasons why you	they're	saying we	do play an		
wouldn't	teamwork	still get a lot	instrument		
example	you	done	you can help other		
an instrument	you	play an	friends		
heaps of stuff outside		instrument	they're having		
do you		be doing	trouble		
you		heaps of stuff			
instrumental		see			
classroom		instrumental			
reasons be not to take		learning and			
it		classroom			
		learning as			
		working			
		together			
		not to take			

People, Places and Things (Noun groups)	Analysis of word choice in the third transcript 18 April page 6
Happenings	oril page 6
Qualities	

		(Verb Groups)		(Adjectives and Adverbs)	Adverbs)
Teacher:	Students:	Teacher	Students	Teacher	Students
Pronouns, Nouns,	Pronouns, Nouns, other				
other					
the subject	other people	aren't any	have a really bad	good	really bad
it	you	good	voice	de	a bit high
in class	you	wouldn't	don't really know		a bit lower
outside class	they	take it	how to keep a	normal	a bit of both
it	they	is	rhythm or a beat		really rude
singing in class	we're	come to the	really discourage		often
you	we	issue	you		calm
all	different voices and ranges	seem to come	sing a bit higher		
its		in to class	they'll laugh		
		and sing	sing a bit lower		
		its normal to	they'll go you		
		you	have a bad voice		
			do it in class		
			just lay off		
			do it out of class		
			do it so often		
			we're all calm about		
			it		

People, Places and Things (Noun groups)	Analysis of word choice in the third transcript 18 April page 7
Happenings	pril page 7

ces and Things (Noun groups) H	
Happenings e	- C
Qualities	

		(Verb Groups)		(Adjectives and Adverbs)	Adverbs)
Teacher:	Students:	Teacher	Students	Teacher	Students
Pronouns, Nouns,	Pronouns, Nouns,				
other	other				
you	we	think that would be	don't really care	normal	different
every lesson	we	normal	about different	often	calm
subject	music	to have to get up	voices and their	valuable	once a term
English oral tasks	we	and do stuff	ranges		probably
a term	assignment	you have to do	just keep calm and		maybe twice
you	assignment	speak alone in	do whatever		really good
voice training	a term	English	can read our		full of girls
you	a term	find that valuable	assignment		not cool at all
outside the classroom	music	get much pressure	we did last term		
singing	the difference between		you do it every		
this school	good lessons and bad		lesson		
your previous school	lessons		do your homework		
other contexts	you		prepare yourself for		
	orals for 30 minutes		uni		
	my previous school		was like the only		
	choir		two boys that was in		
	you're a boy		singing		

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People, Places and Things (Noun groups)	nalysis of word choice	
gs (Noun groups)	Analysis of word choice in the third transcript 18 April page 8	
Happenings	3 April page 8	
Qualities		

		(Verb Groups)		(Adjectives and Adverbs)	ldverbs)
Teacher:	Students:	Teacher	Students	Teacher	Students
Pronouns, Nouns,	Pronouns, Nouns, other				
other					
this	everyone	how was it	was saying to my		love
primary school	my last school	for you	gosh, why are you		too much
the rest of you guys	my old school	how was it	singing		same
you	we	for you	said because I love it		
	sort of thing	sing a lot at	whenever you sang		
	my school	your old	and you were a boy		
	boys choir	school	everyone used to		
	all the boys	how about	laugh		
		you guys	we did have music		
		ok to be a	but we didn't do -		
		boy and do	we didn't focus on it		
		that	too much		
			sing as a whole class		
			not individually		
			learned singing was		
			for assemblies and		
			musicals that we		
			only do every few		
			years		
			had a boys choir		

	People, Places and Things (Noun groups)	Analysis of word choice in the third transcript 18 April page 9
(Verb Groups)	Happenings	page 9
(Adjectives and Adverbs)	Qualities	

Teacher: Pronouns, Nouns,	Students: Pronouns, Nouns, other	Teacher	Students	Teacher	Students
other					
forty boys	40 boys	used to big	all the boys can just	different	different
you	old schools	boys' choirs	go		
singing	girls	how did you	a big choir for all of		
here	boys singing	find it	them		
	girls singing	coming to	everyone was fine		
		how did you	with singing		
	I	feel about	used at old school		
	alesson	singing	all the girls singing		
		first turned	missed out on boys		
		up	singing		
		did you freak	first turned up		
		out	was thinking		
		what	would be like my old		
		happened	school		
		what's	where we did		
		different	would be like		
		how did you	singing		
		notice			

Analysis of word choice in the third transcript 18 April page 10

	People, Places and Things (Noun groups)
(Verb Groups)	Happenings
(Adjectives and Adverbs)	Qualities

Tarahan.	Ct.donto.	サヘヘルトル	C+:	Tanhan	Ctudosto
neacher.	Programme Name of the second	i eacifei	Stagents	I Cacilei	Students
Pronouns, Nouns,	Pronouns, Nouns, other				
other					
this school	a lesson	why does it feel	watching a music video	towards	more
previous school	boys	okay to sing here	there's more boys	against	more used to it
older boys	they're	wasn't ok to sing	are not afraid of singing in	easier	afraid
influence	everyone	in your previous	front of them	important	practically
singing	friends	school	all sing		some
the school captain	friends	do you find	the whole grade sings		best
older singers		are influenced	he's one of the best older		fun
role models		towards singing	doing music		easier
music		or against it	just does music		
Year Twelves		they're into it	sings the songs		
stuff		having a good	do it with your friends		
bullying		time	easy to cooperate with		
year 8		want to talk about			
the other boys		might have			
the other classes		forgotten			
anything else		put the group			
we		assignment in			
rhythm					
we					
groups					
group thing					

	People, Places and Things (Noun groups)	Analysis of word choice in the third transcript 18 April page 11
(Verb Groups)	Happenings	l page 11
(Adjectives and Adverbs)	Qualities	

		the group	groups		
		good as the rest of	choose your		
		someone's not as	let you		
		them out	together		
		don't just leave	all doing it		
		them	teacher		
		need to encourage	having a		
		good in time	going	some solo work	
		they're not very	how are you	some group work	everyone at once
	balance	person	groups	you	all group
hard	in front of you	don't like that	working in	they're	group thing
just not very good	different	its easier	said you like	they	you
				i i olioans, moans, oanci	other
				Pronoune Noune other	Proposine Nosine
Students	Teacher	Students	Teacher	Students:	Teacher:

	People, Places and Things (Noun groups)	Analysis of word choice in the Fourth Transcript - June
(Verb Groups)	Happenings	
(Adjectives and Adverbs)	Qualities	

		Same		-	
		same		I	
		m kind of the		evervone	the lessons
		got anything done		it	you
		talk		stuff	things
		just muck around		the homework	the other extreme
		didn't like		I	
		have to perform	less of	the drum kit	
		get nervous	there to be	the keyboard	
		didn't like	would like	different instruments	
		had to perform		music program	
neutral		was kind of neutral	have to do	I	
		to play		I	
		liked	like not to	day	
		mucking around		something	
		having to wait	ones	it	things
fun		didn't like	were good	tests	ones
musically		to learn		you	things
really		gave us	there's lots	I	lessons
good		had to prepare for		I'm	things
less		don't have	had to look	time	different activities
never, ever		being assessed		the class	you
always		liked	doing	things	assessments
different		same		homework	you
pretty much		m pretty much the	nervous	you	you
huge	good	was wasted	gotless	it	semester
every	different	mucked around		lesson	course
pretty much	different	to focus on	think	assessment	things
nearly every	best, worst	got you motivated	talking firstly	things	We're
				Pronouns, Nouns, other	Pronouns, Nouns, other
Students	Teacher	Students	Teacher	Students:	Teacher:

	C		I	
	like singing		— —	your vou
nice			chest voice	your
	singing that high		high voice	you
	knew how to do it			
			it	
	've done drums		drums	
	was really fun		drum kit	
	liked		I	
		ing	you're something	
	something		you're	
	trying to do		that	
			the keyboard	
	you're a bit older		you	
	might really help		work	
			class	
	got to learn to play		people	
	did like		everyone	your chest voice
	done		l'm	
	don't get any work		we	
			everyone	
	mucking around		Ι	
	Don't like people		Ι	your head voice
			half the class	

sign you the writing	the instrumental work parts that I didn't like I		liked going on the drum kit learning new songs playing keyboard didn't like don't mind the writing	
the writing			don't mind the writing	
you			the same with	
	I'm		like playing the drums	
	the drums I		time to keep up with knew	
	the drummers I		I was doing	
	everyone me I'm		don't likesinging in my high voice	
	high voice	tell me about	looks at me	

me you head voice		don't like having to sing			kind of confident
singing		we do a fair bit			pretty good
singing		ć Q	don't mind it	in general fair hit	· ·
attitude		had to look at	I'm loving it		a whole class
		were good ones	we do (singing) as a whole class		
		not to have to do	to see what it sounds like		
sol fa note names		we should start	to learn and remember		
Stati		you would like	liked the drum kit		
things	less high voice	be less of	done drums before	nice	easy
	chest voice		like singing		really fun
head voice instrumental work			like doing instrumental		high
	. T		work		singing that high
chest voice	drum kit				

songs new songs drums high voice high voice keyboard I writing I'm I I my everyone me I'm I'm I'm I'm said your don't it it we whole class high voice keyboard I like having to sing we do we do						
ing new songs ligh voice high voice like playing keyboard like playing the drums used to practice used to practice to keep up with lim kind of knew was doing don't like voice my everyone me l'm I tell me about it it we do said your don't like we do sond like to learn and remember in sainstrument I we do sond like to learn and jam instrument in drums learning new songs liearning new songs learning new songs learning new songs liearning hew songs liearning new songs liearning hew songs liearning new songs liearning new songs liearning hew so		songs				really
high voice high voice keyboard l'm the drummers I I I I I I I I I I I I I	writing	new songs		kit		
high voice lused to practice twriting lused to practice to keep up with limms limmy limmy		drums				
high voice keyboard I writing I the drummers the don't like singing in my high voice my voice looks at tell me about the do as a whole it the dass we do sound like to learn and instrument in instrument like to learn and in instrument in in instrument in instrument in instrument in instrument in in instrument in in instrument in in instrument in i		high voice		playing keyboard		
keyboard writing f'm the drummers was doing don't like singing in my high voice my voice my roice I'm tell me about everyone it it tit like ling in general whole class whole class whole class an instrument we do sund like to keep up with like singing in my high voice looks at tell me about we do as a whole said your don't we do as a whole class to see what we sound like to learn and remember		high voice		like playing the		
used to practice writing the drummers the drummers the drummers the drummers I ratitude names I ratitude it names l uviting the drummers the drummers the drummers the drummers kind of knew was doing hist was doing to keep up with was doing the was doing to keep up with was doing the was doing to keep up with was doing the was doing to keep up with was doing the was doing to keep up with was doing the		keyboard		drums		
writing I'm the drummers was doing singing in my high voice looks at tell me about loon't mind said your don't we do as a whole it like to see what we sound like to learn and an instrument remember		Ι		used to practice		
the drummers the don't like singing in my high voice my voice looks at tell me about the lime about the don't mind the don't mind the don't mind the don't like the voice to looks at the lime about the don't mind the don't mind the don't mind the don't like to looks at the lime about the don't mind the don't like to looks at		writing		to keep up with		
the drummers the don't like singing in my high voice my to ks at to kinging in my high voice looks at tell me about said your don't mind loving it we do as a whole it like thaving to sing class far attitude fair bit to see what we sound like sound like to see what we sound like to learn and an instrument far attitude fair bit remember		I'm		,		I'm kind of the same
the drummers Contact				kind of knew		all the time
I singing in my high voice my wice looks at everyone me I'm I tell me about loving it it like we do as a whole fair bit to see what we sound like fair bit to learn and an instrument enter like sing in general we an instrument an instrument enter like to learn and remember		the drummers		was doing		
I singing in my high voice my my looks at everyone me l'm I l tell me about said your don't mind said your don't mind loving it it like my do as a whole fair bit we do sound like fair bit to learn and an instrument and sing it my high voice looks at sound like to learn and remember				don't like	really	
In wy woice weryone me I'm I tell me about don't mind said your don't like we do as a whole fair bit fa an instrument an instrument woice woice what we rattitude an instrument are member woice woice woice woice at a minstrument woice woice looks at voice at a like looks at woice what we do said your don't mind don't mind said your don't loving it we do as a whole fair bit to see what we sound like to learn and remember		I		singing in my high		
my looks at everyone me l'm I tell me about said your don't mind said your don't loving it we do as a whole it see what we sound like fa a n instrument my looks at looks a		I		voice		
everyone me I'm tell me about don't mind said your don't loving it we like ling in general we whole class r attitude fa an instrument everyone me tell me about don't mind said your don't loving it we do as a whole loss to see what we sound like to learn and remember		my		looks at		
me I'm I'm I tell me about don't mind said your don't loving it it like ing in general we woo sa a whole rattitude fa an instrument Note		everyone				
I tell me about don't mind I voice I'm said your don't loving it we do as a whole it we do as a whole class I mames whole class I we do see what we sound like to learn and an instrument and remember		me				
I tell me about don't mind like said your don't loving it like ling in general we whole class r attitude fa an instrument I an instrument r attitude like sound like to learn and remember		I'm				high
I tell me about don't mind said your don't loving it like we do as a whole rattitude fa an instrument we member						
I tell me about don't mind said your don't loving it we do as a whole to see what we sound like an instrument tell me about don't mind said your don't loving it we do as a whole we do as a whole to see what we sound like to learn and remember						kind of confident high
I tell me about don't mind I said your don't loving it it like we do as a whole ing class rattitude far ammes names tell me about sour don't loving it said your don't loving it we do as a whole having to sing class we do see what we sound like to learn and remember	you					C
voiceI'msaid your don'tloving ititlikewe do as a wholeg in generalwehaving to singclassfair bitattitudewe doto see what weIto learn andaamesan instrumentremember		Ι	tell me about	don't mind		
g in general it like we do as a whole we whole class whole class we do to see what we sound like an instrument remember	head voice	I'm	said your don't	loving it		
g in general we having to sing class fair bit whole class we do to see what we sound like I ames an instrument remember		it	like			
whole class we do to see what we sound like I to learn and remember	singing in general	we	having to sing	class	fair bit	
attitude sound like to learn and remember remember		whole class	we do	to see what we		pretty good
ames I to learn and remember	your attitude			sound like		
an instrument	sol-fa	I		to learn and		just
	note names	an instrument		remember		

not that much			77	
pretty easy a bit	piano a bit		all those note names	
	been using the			
	know how to use			
	been playing guitar		a year	
	play guitar		guitar	
			that	preparation
		clef already	stuff	you
		read treble	letter names	
			stuff	
			xylophones	
			bells	
			four years	
			percussion	
	playing guitar		The	
	also play guitar		Γ	
	letter names		I'm	
	need to use the		I've	
	need to play		Ι	
	percussion		the notes	
pretty easy	been playing		primary	
	like it		music teacher	rest of you guys
			note names	board
	already knew	had to read	Ι	you
really good	really easy	write stuff up		board
pretty easy	found that part	reading	Ι	we'd
	used to play	find your	Ι	your
			I	stuff

																dancing in class	your attitude	two circles	circle dance	we	thing						
people	group	you	it	I	we	music	it	We	drama	I		yourself	we	its	its	it	some people	themselves	everyone	I	that's	Grade 5	theory exam	I've	eight	I	I've
															circles	into two	get	managed to	mentioning	worth	might be						
purpose	fall over on	do it really wrong	all mucking around	got put in a group	I didn't really like	got to do it	weird	felt a little bit	we started doing it	be in drama	was supposed to		yourself	to challenge	we go faster	laugh	kind of have a	themselves	gets to enjoy				exam	done a theory	instruments	musical	been playing
				really	weird							really fun	faster		fun												

			. 11 0	
	sturr		act all runny	
you		got excluded		
you	Ι			
you educational purpose movement stuff		could you see doing that movement	found it pretty fun	
music class you the lesson		would you think he in the		pretty in general
		lesson		
	your're your feet			
	your voice			
	you're		using coordination	
	I		to your feet and to	
	it .		your voice	
	vou're		vou're dancing	really
	your feet		while singing	
	you're			
	footwork		not really using	
	you		is using cross –	
	Soccer		DIAIIIS	

				they	
			reassuring	some	
			that's		
			do you think		your peers
			subject		perception
			took the		subject
1l	general		be confident		you
definitely			to go on		you'd
			well placed		you
			do you feel		you've
			do you feel		you
			going ahead		Year 9
			if you were		preparation
actually					
			we knew practising		known rhythms
			I suspect doing rhythms		rhythms dance
					Π
		helps with sports			
		football			
		learn in soccer or			
		footwork			
		doing all this		sports	
		over your feet		that	
		you're crossing		football	

	I boys their other friends them it		might not be good at it just not like it don't think that would really like to sing that much friends might tease them	really that much a bit
you that people the subject singing it		you think make people not want to do the subject there's singing in it		
that issue you a focus		that's an issue do you think we should have more of a		
singing	Isinging	focus on not singing		

	that's	C	something	you're	you	someone	you								rest of you												
soccer people	you're										it	them	you're	it	you	friends	it	your voice							C1111163	things	voice
		something	you're good at	teasing you	someone	that'll stop	you think																				
								then them at it	you're way better	tease you	friends can't really	get better at it	train your voice				to do these things	your voice	you're training	you're using	more	you're learning	important	singing is very			
interesting	•																										
								way better	really	better											very						

	Year 8 whole year level	you				they everyone	everyone	assembly stuff	we're	the fact that
	r level									at
	I some boys			most of them	most people		most people			great job I that
	think Year 8 sings well	you don't						has to sing	(sing)	everyone does
I think some boys		talk it just stand there	I don't think most people just	most people don't sing						you're really good people will be like great job you're really good that might work in singing as well.
				шстезин	interecting					
	most	most	most							really good great job really good

Half		haven't had		interesting	
them		any lessons			
lessons					
school captain				fairly	
people like that		are fairly into		very	
they're		it		,	
		into their			
difference		singing			
people					
those boys		boys are really			
everyone		into having			
stuff		everyone sing			
sports		you don't			
that's	Ι	think			
Year 8s	they're I	Year 8s are			
that	they're	comfortable to			
		join in			
			comfortable to yell don't think they're		
I			to sing		
swimming carnival					
supporters		supporters			
songs		were the			
you		loudest			
that					
you					

	ده سه ده اس
subjects you'd you another subject ones	anyone things any you next year
I another subject graphics tech	ľm
what would be the subjects that you'd take took another subject would be the best ones to take	were singing songs get to go to didn't experience to talk about thinking about going on
	keeping it in mind
definitely possibly interesting	
definitely possibly	

stuff		IST good subject good subjects		
I	graphics tech art music	music tech drama		IST (investigative science and technology)
		it's a good subject too		
if I wasn't doing music				did another subject do something like graphics or tech
			probably	maybe probably

	you					ones	favourite subjects	ones school	favourite subjects	you school		
	primary	I Chinese it	it	I English	science	I						
how do you know				the least	what are the	subjects	favourite	what are your		other stuff interests you	to see what	
	not that good at it don't like Chinese haven't even done it yet	like maths hate English	hate science									
									generally			interesting

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