THE DILEMMA OF AURAL SKILLS

WITHIN YEAR ELEVEN

MUSIC PROGRAMMES

IN THE NEW ZEALAND CURRICULUM

Thesis submitted in partial fulfilment of the requirements for the

Degree

of Master in Teaching and Learning

In the University of Canterbury

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University of Canterbury

2015

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List of Terms and Abbreviations

ABRSM: Associated Board of the Royal Schools of Music. A London-based examination board that offers practical and theoretical examinations across the world.

Achievement Standard: This is a term devised by NZQA to define a specific learning outcome or skill. The are commonly used as a means of assessing skills in traditional school subjects. Working alongside Unit Standards they are they main form of asssing student competencies alongside the National Curriculium Document.

ANZC: Curriculum document in the arts. Published in 2000 and replaced in 2007 by The New Zealand Curriculum for English – medium teaching and learning in years 1-13. MOE (2007)

Aural Perception: is the ability to identify, interpret, and attach meaning to sounds heard in any range of informal or formal contexts.

Audiation: A term developed by Gordon (2004) referring to hearing and comprehending in one's mind sound of music not, or may never have been, physically heard. It is not imitation or memorisation. (p.389)

ERO: Education Review Office. The Government body which reports publicly on the quality of education in NZ schools.

Error detection: is where students are presented with written music that contains a number of mistakes. A correct version of the music is heard and they are required to circle and correct the error(s).

Extemporisation: the ability to perform without planning or preparation. This is often used in association with the skill of 'improvisation'.

Harmonic dictation: is where students hear a harmonic progression instead of a melody. Students are expected to notate the outer voices as well as name the chords using either roman numerals or jazz rock terminology.

HOD: Head of Department. A middle management position in schools usually responsible for a subject or subject area.

HOF: Head of Faculty. A middle management position in schools usually encompassing several departments of learning areas

Improvisation: is often regarded as a free performance of a musical passage and used extensively in jazz and contemporary music. It has its origins in Eastern and Medieval traditions.

ITM: Itinerant teacher of music. Instrumental and vocal teachers who provide music lessons to students in school, during the school day.

MFP: The United Kingdom Musical Futures Project (2003) (MFP). Musical Futures is a movement to reshape music education driven by teachers for teachers. At its heart is a set of pedagogies that bring non-formal teaching and informal learning approaches into more formal contexts, in an attempt to provide engaging, sustainable and relevant music-making activities for all young people.

MIDI: stands for *Musical Instrument Digital Interface*. This is a connectivity standard that musicians use to hook together musical instruments (such as keyboards and synthesizers) and computer equipment. Using MIDI, a musician can easily create and edit digital music tracks. The MIDI system records the notes played, the length of the notes, the dynamics (volume alterations), the tempo, the instrument being played, and hundreds of other parameters, called control changes.

MOE: Ministry of Education. The Government Department for ensuring education across all sectors is administered.

NCEA: National Certificate in Educational Achievement. National qualification for secondary school students with three levels.

NZQA: New Zealand Qualifications Authority. Has a range of roles within secondary and tertiary education. Administers NCEA.

Pitch: is a perceptual property that allows the ordering of sounds on a frequency related scale. Pitches are compared as "higher" and "lower" in the sense associated with musical noise. Pitch is a major auditory   attribute of musical along with duration, loudness and timbre.

Relative Pitch: is the ability of a person to identify or re-create a given note by comparing it to a reference note and identifying the interval between those two notes. Relative pitch implies the ability to determine the distance of a musical note from a set point of reference, identify the intervals between given tones, regardless of their relation to concert pitch, (A = 440 Hz) the skill used by singers to correctly sing a melody, following a notated score, by pitching each note in the melody according to its distance from the previous note. The same skill allows someone to hear a melody for the first time and name the notes relative to some known reference pitch.

Rhythmic Reading: is where students are presented with a rhythm and required to recall it without having practised or heard the rhythm.

Sight-Singing: is where students are presented with a melody and expected to sing it with correct pitches and rhythm without having practised or heard the music.

Solfeggio: is a method used to teach pitch and sight-signing.   Solfège is taught at every level of music education, from primary through graduate level university study. Many music education methods use solfège to teach pitch and sight-reading, most notably the Kodàly method.   The study of solfège enables the musician to audiate, or mentally hear, the pitches of a piece of music which he or she is seeing for the first time and then to sing them aloud. Solfège study also improves recognition of musical intervals (perfect fifths, minor sixths, etc.), and strengthens the understanding of the theory of music.

TCL: Trinity College of London. A London based examination board that offers practical and theoretical examinations across the world.

Unit Standard: This is a term devised by NZQA to define a specific learning outcome or skill. They are commonly used as a means of measuring skills used in vocational and industry training courses. The Unit standrad is now sparingly used in traditional school subjects.

Abstract

The dilemma of aural and listening skills within Year eleven music programmes, in the New Zealand Curriculum.

This thesis investigates a perceived dilemma, music teachers and students have about the significance and value aural and listening skills have in relation to Year 11 Music under the National Certificate in Educational Achievement (NCEA). The study considers four teachers' approaches to the teaching and learning of aural and listening skills, which are based on their own contextual experiences. These experiences have assisted the teachers in the construction of their own knowledge on which they base their own beliefs and pedagogical approaches.

The teachers involved in this research collectively agreed that there were three important domains of musical activity, those of performing, composing and listening. Without the ability to 'listen', the other two musical activities become pointless. Aural training has been developed over time as a means of promoting critical listening and the ability to perceptively respond to aural stimuli. While there is dissent on the value music educationalists place on one aural skill over the other, it is generally agreed that a unified approach between aural recall and aural notation is the best approach.

An area of contention that has emerged from this research is the dichotomy between the performance practices of students focusing on the performance of classical and contemporary music. The discrepancy between students' understanding of traditional music notation is one of the biggest tensions teachers face. With the perceived emphasis on traditional western notation, some teachers in this research believe that NCEA music assessment focuses on the teaching of traditional classical music notation and theory. Other teachers involved, dispute this fact and strategically decide not to enter students for the external aural examination. For these teachers, their approach is focused on the development of general musicianship skills as a means of further enhancing student performance work.

This thesis is practitioner research and developed from a teaching inquiry in an attempt to bring meaning and insight to an area of work that is believed to be critical to the holistic musical development of students.

Key words: assessment, aural skills, listening, music education, NCEA,

Chapter 1   Introduction

"Te toi whakairo, ka ihiihi, ka wehiwehi, ka aweawe te ao katoa".
"Artistic excellence makes the world sit up in wonder".
(Ministry of Education, 2007,p. 20)

1:1 Introduction:

This research investigates a perceived dilemma music teachers and students have about the significance and value of aural and listening skills in relation to Year 11 Music under the National Certificate of Educational Achievement (NCEA). The exploratory qualitative research is undertaken by a teacher researcher and based on a series of case studies.

My experiences as a classroom practitioner, Head of Department (HOD) in a diverse range of schools, involvement in Ministry of Education (MOE) curriculum and assessment resource development, national moderation and examination setting for NCEA, have led me to think that the teaching and learning of aural and listening skills is an aspect of the curriculum that is generally perceived to be problematic. Music teachers often have divergent views on the specific skills students need in their holistic musical development. The ability to listen and musically respond to sounds heard is generally accepted as a critical tool for any musician (Smith, 1934).

For the purpose of this research:

1. Aural skills are defined as the ability to musically discriminate between sounds heard within a musical context and the ability to transcribe and notate extracts heard. The ability to discriminate and contextualise between different musical styles, genres and periods of music is a vital aspect of developing sound aural skills (Karpinski, 2000).

2. Listening is defined as conscious processing of auditory stimuli that has been interpreted through perceptive hearing. People individually and collectively subconsciously *hear* in varying degrees. In contrast, *listening* is the interpretative action taken by the listener in order to understand and potentially make meaning out of the sound (Barthes, 1985).

3. The word 'contemporary' refers to popular music styles from the 1960's to present day and is not to be confused with 'contemporary classical styles'. Contemporary music students focus on the performance of popular music

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genres as their musical interest and may have limited grounding or interest in western classical music theory and notation. In the context of contemporary music, students tend to learn through simple, uncomplicated 'jam' sessions that have a high degree of flexibility and socialisation with like-minded musicians.

1:2   Research Question

This thesis poses the question: **What are classroom music teachers' perceptions and understandings of the teaching of aural and listening skills within Year 11 NCEA music programmes?** Teachers' perceptions, pedagogical approaches and methodologies in relation to the teaching of aural and listening skills are explored through four case studies of different approaches to music education.

An assumption in the research is that aural and listening skills are at the core of music making and may be regarded as an important core activity. The following sub-questions are asked in relation to teachers and students who are participants in classroom teaching and learning activities.

1. What emphasis do teachers and students place on aural and listening activities and why?
2. What is the relevance of these skills to the student participants?
3. What are the implications for curriculum development and assessment?
4. What are the broader implications of the research findings as a piece of teacher practitioner research?

While the main focus of this research is teachers' perceptions, students' perceptions are also included to provide a broader view at the perceived value of aural and listening skills within the Year 11 programmes that are the focus of the research.

1:3   Contextualising the Value of Aural and Listening Skills

Abeles (2010) acknowledged that in order for music education programmes to be successful and meet the needs of students, they should not be confined to the isolation of the classroom but rather reflect and adopt the general trends in education, society, culture and politics. When teachers respond and adapt to the educational and sociological changes around them, students respond positively in their level of engagement and attainment. The teaching and assessment of aural and listening skills is no different. Whilst many teachers perceive these

skills as being grounded in the past, teachers acknowledge that they are still valuable skills to the young musicians of today (Karpinski 2000).

While music educationalists acknowledge that large numbers of students today are "immersed in self-entertainment through vernacular music making" (Green 2002 p.2) we also know that students are very much caught up between "formal and informal discourses of models of music education" (p.2). There has been a declining popularity of music as a school subject internationally, primarily due to the strong focus on formal and classically based programmes (Jansen, 1997; Reimer, 1989; Thwaites 1998; Green, 2002). Despite this, there is growing popularity and immense educational power found in the informal discourse of students working in contemporary music environments. Through extensive listening, rehearsal and performance in a 'trial and error' approach students develop remarkable technical and ensemble skills with a strong sense of musical understanding (Green 2002).

It is well known that music education is dependant on the concepts of sight and sound (Hoover, 1974). In music, ear and eye skills are equal and complementary partners with the ultimate goal to "see with the ears and hear with the eyes" (Wheeler, 2007, p.35). Karpinski (2000) notes that teachers who focus on creating real life musical experiences through either (or both) performance and composition, have the most success in developing holistic programmes of instruction. This approach builds on Wheeler's argument that in order for students to be able to hear, perceive and respond to aural stimuli, there needs to be a focus on 'hands on' musical experiences(Wheeler, 2007). Karpinski (2000) refers to this as 'aural perception' with the prime aim of training students to respond and be perceptive to how we use sound and respond to the sounds we hear. The most significant use of these skills within educational programmes is when they are fully integrated into theoretical, notational and historical studies (Karpinski, 2000).

As quoted in Karpinski (2000), Robert Schumann (1848) the noted Romantic composer, commented over 170 years ago that in order to be a perceptive musician who has the ability to fully communicate with their audience "one must get to the point that you can hear music from the page … to picture a piece … as though the score was in front of you" (p.3). The importance of a solid grounding in skills that promote critical listening and the ability to perceptively respond to aural stimuli is well documented (Jansen, 1997; Paynter, 1997; Reimer, 1989; Swanwick, 1994).

A key objective of music educationalists, over time, has been the development of programmes that develop a fine sense of musical pulse, excellent relative pitch and understanding of melody and harmonies. An ability to sing in tune, secure eye/hand coordination and ultimately develop a lifetime involvement in music are seen as key objectives (Jorgensen, 2008). Acknowledging people need to engage in rich and fulfilling musical experiences, Sloboda (2000) believes student involvement should be through active participation and to fully experience and explore the creative process of music making. He focuses on initial exposure through listening, followed by performing and then through composition. Elliott (1995) builds on Slobada's experiential notion and emphasises the role of what he refers to as praxis, or practise. Elliott (2005) suggests that the most meaningful way to experience music is as a maker particularly through the creativity of composing and performing. From this perspective he grounds listening skills, general musicianship and application of theoretical, notational and historical studies in creativity, not the reverse (Elliott, 2005).

Another central thread in the debate relating to the role and place of aural and listening skills and the associated theoretical and performance aspects of music is defined by Elliott (1986). He supports Lasch's (1984) view that music educations' problem is seen as a manifestation of the fact that the western classical musical tradition has come to an end. For Elliott and Lasch they perceive the crisis in music education within post-primary years, is derived from its attempt to disseminate a tradition that no longer has much life. To both, making music has become a specialty divorced from work and play. For Elliott and many of his contemporaries, if theory, aural and historical components are redefined and reduced in status, in favour of more practical performance-based and compositional activities, the issue is not how to make the art of music making useful, but how to make useful activities musically artistic (Lasch, 1984).

While theorists and researchers may be in debate on the value of music education following western classical traditions, the interconnectedness of aural and listening skills is not in dispute and is seen as a key and vital ingredient in models currently employed.

1:4 Aural and Listening Skills within the NZ Curriculum

The New Zealand Curriculum (MOE, 2007) is the generic document that drives education in New Zealand schools from Year 1 to 13. Underpinning this document is an over-riding set of pedagogical approaches to teaching and learning, that are required in order to obtain the

stated values and competencies described in the document. A key focus for schools is to facilitate teaching inquiry through evaluation, reflection and synthesis of classroom-based evidence into their programmes (MOE, 2007).

The curriculum provides a vision for young people to be lifelong learners who are confident and creative, connected, and actively involved in their learning (MOE, 2007). This philosophy underpins each of the eight essential learning areas. Music sits within the Arts area of the New Zealand Curriculum (NZC). The core principles underpinning this vision are respect for cultural diversity and the Treaty of Waitangi, affirming and recognition of identities, languages, abilities and talents, development of an environment conducive to student learning with a focus on community engagement, sustainability, citizenship, enterprise and globalisation.

The general curriculum intent "is that the learning associated with each area is part of a broader, general education and lays a foundation for later specialisation" (MOE, 2007, p.16). Along with the five key competencies: thinking, using language, symbols, and texts, managing self, relating to others and participating and contributing, learning is intended to be both the end and the means of fostering a love for life-long learning (MOE, 2007). At the very heart of this document is the notion that there is no prescribed content; rather general concepts are unpacked against various curriculum levels in the form of objective statements. Music is positioned as a subject within the curriculum framework having it's own unique language and involves students developing knowledge that is grounded around the five generic key competencies which are unique to every subject in NZC.

Specifically named 'Music, Sound Arts', the generic statements relating to music in the Arts builds on the statement that music is an art form for all:

> Music is for everyone – the idea of being 'unmusical' is a concept found only
> in Western musical traditions. From the moment of our first heartbeat, we are
> musical beings. Before we are born, we respond to our mother's heartbeat
> and to the sounds of our inner world. We are born musical – music is for
> everyone.
> http://seniorsecondary.tki.org.nz/The-arts/Key-concepts

The emphasis on universality recognises the musical vernacular of today's students and acknowledges that their musical diets are rich and varied and ever-changing. This purposeful positioning was an important message to music teachers and acknowledged that the music curriculum must move with the students' ever-changing musical interests. It also

acknowledges that teachers cannot rely on a singular alignment to western classical traditions. The document makes no claims about the musical language, style or genres that teaching programmes should include but rather emphasises:

1. Sound from natural, acoustic, and digital environments is the source material for expressive ideas in music. These ideas are manipulated and extended into forms, genres and styles that are recognised as music.
2. Music is a fundamental form of expression, both personal and cultural. Value is placed upon the musical heritages of New Zealand's diverse cultures, including traditional and contemporary Māori musical arts.
3. By making, sharing, and responding to music, students contribute to the cultural life of their schools, whānau, peer groups, and communities. As they engage with and develop knowledge and deeper understandings of music, they draw on cultural practices and on histories, theories, structures, technologies, and personal experiences   (MOE, 2007. p.21)

An integral component of the curriculum document, are specific Achievement objectives expressed over eight levels (Years 1 to 13). These objectives describe the scope and parameters for learning, and identify the particular skills, knowledge and understanding to be developed by year level and strand of each discipline. The spiral nature of learning is recognised and each level includes and builds on the learning from the previous level (Cooper, 2006). Working under the headings of:

1. Understanding the arts in context;

2. Developing practical knowledge;

3. Developing ideas; and

4. Communicating and interpreting.

As shown in Appendix 1, the Music achievement objectives include aural and listening skills interconnected through the practical, compositonal and communicating and interpreting aspects of music making. Year 11 is based on Level 6 as shown in Table 1 and clearly places

Table 1: Level 6 Music Achievement Objectives from NZC (MOE 2007)

Understanding the Arts in Context	Developing Practical Knowledge	Developing ideas	Communicating and Interpreting
Students will: Analyse music from a range of sound environments, styles, and genres, in relation to historical, social and cultural contexts. Consider and reflect on the influence of music in their own music making and in their lives.	*Students will:* Apply knowledge of the expressive features, stylistic conventions and technologies through an **integration of aural perception** and practical, and theoretical skills and describe how they are used in a range of music.	*Students will:* Create, structure, refine, and represent compositions using the elements of music, instruments, technologies, and conventions to express imaginative thinking and personal understandings. Reflect on composition processes and presentation conventions.	*Students will:* Prepare, rehearse, interpret, and present performances of music individually and collaboratively, using a range of performance skills and techniques. Reflect on the expressive qualities of music and evaluate their own and others' music, both live and recorded.

aural work within the "Developing practical knowledge domain".

An underlying principle for teachers is to ensure they provide and maintain an environment that is all-inclusive, caters for musical and cultural diversity and allows student to be exposed to and experiment with music. Students are actively encourged to work individually and collaboratively as a means of exploring the potential of sounds and technologies for creating, interpreting, and representing music ideas. Musical skills are to be developed through listening and aurally responding to sound in association with singing, playing instruments, creating and improvising, reading symbols and notations, recording sound and music works, and analysing and appreciating music. These experiences enable students to develop aural and theoretical skills and to value and understand the expressive qualities of music.

1:5   NCEA – Its Implications for Teaching and Learning

The curriculum in New Zealand classrooms is driven by the New Zealand Curriculum document along with the assessment requirements of NCEA. NCEA is a qualification which was developed in New Zealand to meet the educational needs of New Zealand senior secondary students. Having no equivalent anywhere in the world and given that it was implemented within a relatively short timeline, critics expressed concern in this bold move and questioned whether the motivation behind it was political or educational, or both (Black, 2000; Donnelly, 2000; Locke, 2005). Being an 'outcomes' or 'standards-based' model of assessment, primarily NCEA is seen as "measuring the performance of a learner against set standards of achievement or competence" (Anderson, 1999, p.1). Questions are continually being raised about the assessment. In particular validity, reliability, moderation, the lack of uniformity in school re-assessment and the manageability for teachers to name a few. (Black, 2002; Elley, 2000; Hall, 2005; Irwin, 2000, Locke, 2005).

The move from traditional norm-referenced examinations to that of standards-based assessment, meant teachers had to not only change their pedagogical approaches to teaching and learning but they had to consider a number of significant factors. Some of the more significant factors being, "to develop an understanding of the principles of standards-based assessment, to learn to adapt existing tasks and create new resources using standards-based assessment, to navigate assessment schedules and judgement statements" (Hipkins, Vaughan, Beals & Ferral, 2004).

Traditionally since the 1850's, music in New Zealand secondary schools had been modelled on a British model of instruction. National prescriptions and examination requirements dictated teaching and learning in School Certificate, University Entrance and University Bursary music examinations (Dunmill, 1999). In 1993, the skills of performance and composition were included with new prescriptions, which were designed to be in part, internally assessed with some external examination and moderation. As Dunmill (1999) acknowledged,

> Performing and composing were to take precedence over the listening and knowing aspects that had dominated the course of study for nearly 50 years. The emphasis was now on doing and creating, on knowing of music as well as about music (pp.15-16).

In relation to the qualifications for music and more specifically, the assessment of aural and listening skills in Year 11, the traditional School Certificate examination underwent a significant change in 1972 with the introduction of an aural and listening section. This component was included within the traditional written examination to include traditional notation of melody and rhythm as was the global trend of the day and was confirmed by Miles (2000), Pratt, et al. (1988), and Thackray (1975). The listening to short extracts of music was included as a means of examining student aural recognition of musical style.

The implementation of the Arts Curriculum in 2000 saw the disciplines of Visual Arts, Dance, Drama and Music come under the one generic document. This document shaped the Arts learning area in the new NZC document in 2007. Since 2004, Achievement standards in Music have been loosely grouped into six key areas, these being performance, composition, materials of music, music works, sight-reading and aural skills. In the realignment process music was broken into two domains of learning, "Making Music" and "Music Studies". A third domain, "Music Technology" was been added in 2014 to acknowledge the role technology plays in music. In total, 34 credits are offered over seven standards for assessment at Level One, as shown in Table 2.

Table 2:   NCEA Level One Music Standards.

Making Music	Performance	AS91090	6	Perform two pieces as a featured soloist	INTERNAL
		AS91091	4	Demonstrate ensemble skills through performing a piece of music as a member of a group	INTERNAL
	Composition	AS91092	6	Compose two original pieces of music	INTERNAL
	Aural Skills	**AS91093**	**4**	**Demonstrate aural and theoretical skills through transcription**	**EXTERNAL**
Music Studies	Materials	AS91094	4	Demonstrate knowledge of conventions used in music scores	EXTERNAL
	Music Works	AS91095	6	Demonstrate knowledge of two music works from contrasting contexts	INTERNAL
Music Technology	Technology	US27656	4	Demonstrate and apply introductory knowledge of music technology equipment and technique	INTERNAL

http://ncea.tki.org.nz/Resources-for-Internally-Assessed-Achievement-Standards/The-arts/Music/Level-1-Music

The requirements of the current aural Achievement Standard (AS9103) as shown in Appendix 2, is titled "Demonstrate aural and theoretical skills through transcription" (NZQA, 2015). This assessment lies within Thackray's (1975) notational domain and focuses solely on transcription of music. The recognition of the elements of rhythm, melody, and chords are assessed holistically through the playing of several extracts of music played. As shown in Appendix 2, students are required to, 'transcribe' the rhythm of the melody or bass line, 'notate' the pitch of the melody line and /or the bass line, 'identify' chords using Roman numerals or jazz /rock notation. All tasks are in line with the music theory requirements included in the materials standard.

The primary purpose of NCEA is the assessment of student work against nationally defined standards for achievement. Research has shown that, in practice, NCEA dominates teaching (O'Neil, Clarke, & Openshaw, 2004, p.39). It drives what counts as knowledge, what is taught and asserts that "teachers are driven by the needs of assessment to the extent that assessment itself now predominantly drives education" (Abbs 2003. p.59). In addition to driving the curriculum, NCEA creates a context in which student work is assessed for grading purposes. This mission is in direct contrast to Elliott's (1995) philosophy where he sees "the prime function of assessment in music education is not to determine grades but to provide accurate feedback to students about the quality of their growing musicianship" (p.264).This is a tension between the summative function of NCEA and the educative function of formal assessment within music education.

1:5 Perceived themes and dilemmas

Through this thesis there are a number of key themes that will be explored. In particular, through Chapter 2 in the Literature review and in Chapter 6 in the discussion of the data. These include:

1. The relationship between aural and listening skills and musical development;
2. The conflicting values relating to informal and formal teaching of aural and listening skills and the inherent tensions between western classical music and contemporary musical genres;
3. The relevance and appropriateness of assessment practice especially in relation to internal verses external assessment models under NCEA assessment;
4. New Zealand experiences and international trends.

1:6 Rationale and Relevance of the Research

The research that is reported in this thesis is an exploratory, qualitative study based on a series of case studies and undertaken by a teacher researcher. Within the wider context of secondary school music departments, the research may provide some insight into an area that has been perceived as problematic by teachers for some time. While this research is part of my personal teacher reflection and inquiry learning, it may be relevant to a broader group of teachers who are being challenged to develop specific strategies and methodologies to cater for the diversity of students wanting to engage in music as a subject within the senior school.

In doing this, I recognise my own experiences and values are but one view on the dilemma. Working within an academically focused school with a bias towards traditional classical music traditions, we are faced with more and more contemporary students joining our programmes. Personal observations have been that whilst contemporary music students possess incredible performance, creative and aural and listening skills, they possess a different set of skills to their classical counterparts. While issues in notation work permeate throughout NCEA music standards, there is a strong belief by some teachers that NCEA is grounded in western classical notational and that all students 'need' to notate in this way.

In order for teachers to maximise student engagement and learning, it is important that their reflective practice is not grounded in the past but rather continually driven to the future (Hattie 2012.) This idea is central to this research. Perceptions I have gleaned from professional discussion groups and forums, is that teachers think that a number of the skills currently being taught and assessed in aural work are firmly grounded in the past. Skills taught need to be relevant and reflect the performance diversity of learners today. Focusing on a formal, external examination style assessment, based on written transcription using western classical notational recall, is seen by many as alienating a large sector of music students.

From this research, I hope to gain an insight through the lens of four contrasting approaches teachers use in the teaching of aural and listening skills. The intention is that through investigating the literature and data collected it will bring clarity and insight to my own praxis and allow me to reflect on how we can resolve the dilemmas we have in aural and listening work in particular.

With the empirical component of this research conducted in four different school contexts, this research will resonate with secondary school music specialists in a range of settings. The national curriculum document's focus is on developing in teachers a culture of learning that expounds high expectations and develops the concepts of inclusion and engagement. In music education, aural and listening skills are recognised as vital components in the long-term musical development of students' musical skills. If music educationalists agree that one of the core activities of engagement in music is to be able to listen critically, then it is important that these skills are at the centre of music education programmes and that any form of formal assessment should reflect this. The central question though is how curriculum and assessment relating to aural and listening can be developed to engage the diversity of learners that are found in Year 11 classrooms today.

1:7   Structure of the Thesis

This thesis is structured into six chapters, which represent four major sections:

1. An Introduction to the context of the research (Chapters 1 and 2);
2. The methodology (Chapter 3);
3. Data presentation and discussions (Chapters 4 and 5); and
4. Discussion, conclusions and implications for my praxis (Chapter 6)

This chapter has provided an introduction to the study and has set out my position as a researcher and most importantly the context in which the research has taken place. It has briefly introduced some of the debates music educationalists are currently having as to the divergent directions in music education and the teaching and learning of aural and listening skills in particular. This will be further illuminated in Chapter 2.

Chapter 2 provides a definition of aural and listening skills and examines the available literature and research into the teaching of aural and listening skills from an international perspective, focusing on the development of leading music educationalists. An insight is given into the social, historical and educational context of music within the New Zealand secondary school as well as the place of aural and listening skills within both the curriculum document and how it is examined as part of the NCEA assessment framework.

Chapter 3 presents the methodology. The first part examines the philosophical foundations of the research and discusses the paradigms employed within the qualitative research tradition.

The research design is then introduced. This includes an outline of the research aims and questions the methodological approach, the research methods and selection of participants and ethical issues.

Chapter 4 focuses on the four case studies, each of which constitutes a different approach to music education. This narrative emphasises the voices of the four teacher participants. The findings are reported from data drawn from semi-structured interview conversations and from video stimulated recall interviews.

Chapter 5 presents cross-case findings. It focuses on the students' voices and explores their perceptions, frustrations and the perceived value given by them to the aural and listening skills taught. Teaching methodologies that affirm and support students' learning are highlighted. Discussion on the emerging themes are discussed in terms of commonality and perceived tensions between the teachers' perspectives and that of the student voice.

Chapter 6 is a discussion relating the teacher and student voices to that of the literature review in Chapter 2. As a conclusion to the study, the findings are related to the research questions and are developed as recommendations to bring to my own praxis. The chapter concludes with the knowledge gained from the process of being a teacher practitioner researcher and the value that research plays in informing practice and reforms to curriculum design and delivery.

Chapter 2   Literature Review

…the ability to view the musical mind from both the '*hearing eye*' and '*the
seeing ear.'"*
(Beckman, 2011, p.1).

2:1   Introduction:

In this chapter, the literature is reviewed in relation to debates about the teaching of aural
and listening skills. This expands material covered in Chapter 1 relates to teacher
understandings and practices of the teaching of aural and listening skills. A large focus on the
literature relating to aural and listening falls within the physiological and psychological
paradigms. This study focuses primarily on aural and listening skills within music education.
This review concentrates primarily on the literature of relevance to the thesis topic, which
falls within a subset of broader music education literature.

From the literature there appears to be a distinction made between 'listening' and 'aural'
even though two skills are somewhat interdependent and symbiotic of the other. This review
develops four key themes which resonate throughout the literature. These being, the
justification for aural work within praxis, the perspective of the teacher, the oral tradition of
aural work and finally the dichotomy between informal and formal discourse within teaching.

2:2   Listening Defined

One definition of 'listen' is "to give ear to," or "to make an effort to hear something" (Weiner
& Simpson, 2000, p.657). Some theorists generalise listening as being a conscious process in
which sound is perceived through hearing (Copland, 1957). In making a clear distinction
between 'listening' and 'hearing', Barthes (1985) regards 'listening' as a psychological act and
'hearing' as a physiological phenomenon. Hearing is seen as occurring within the
subconscious, while "listening is seen as an interactive action taken by the listener in order to
understand and potentially make meaning out of the sounds heard"(p.31). Barthes like other
theorists creates three distinctive levels to his theory, these being alerting, deciphering, and
understanding both how the sound is produced and how the sound affects the listener.

Teachers need to develop in their students the ability to view the musical mind from both the
'*hearing eye*' and '*the seeing ear'"* (Beckman, 2011, p.1). These two skills are seen as being
interrelated and highly symbiotic to the other. For Beckman (2011), the *hearing eye* has the
ability to view a piece of music and hear it in the mind subsequently reproducing it in sound,
while through the *seeing ear* one can hear a piece of music and transcribe it into written

notation. This concept is not new and was previously promoted by Smith (1934) who felt it was "essential for musicians to 'hear with the eye, and see with the ear'" (p.58).

American composer Aaron Copland (1957) in his historical Harvard lecture series entitled "Music and Imagination", promoted three hypothetical planes for listening as summarised in Table 3. He postulated that most people when listening to music, never move from the realm of "brainless escapism, of reality without thought" (p.12). Copland recognised the need to provide a framework of understanding that allows the listener to become more perceptive and bring deeper meaning to their listening experience. He also wanted emerging composers and performers to develop the concept of internalisation of sound through listening.

Table 3. Summary of Copland's Three Planes of Listening (Copland, 1957).

The Sensual Plane	The Expressive Plane	The Sheerly Musical Plane
The simplest form of listening where the listener is aware of the music but doesn't hear it enough to make a judgement about it. Often seen to the listener as background music, they notice the instrumentation or the quality of the sound, but do not sense or respond to it. Most people never listen to music outside of this plane.	The listener has developed the ability to perceive the expressiveness of the composer's intent and be able to bring meaning and emotion to the music heard. They are able to comprehend to sounds heard.	This is the level that musicians and composers work at. Music does not exist in terms of the notes themselves but in the manipulation of the notes. Here the listener has the ability to be both inside and outside of the music at the same time, judging and enjoying it,

A number of empirical and experimental studies have given insight into developing listening strategies, styles and processes. Huron (2002) viewed listening as an "activity that engages a number of cognitive and perceptual processes, both active and passive" (p.1). Building on the work of Barthes (1985), Morris (2002) subconsciously influenced by Copland, identifies 'levels of attention'. These being:

1. *Ignoring* music that is sounding and placing it in the same category as "noise' which is largely ignored;

2. *Intermittent* attention, where the listener goes in and out of conscious focus on the sounds heard. Morris believes that this is partly due to the listener's lack of musical knowledge and their inability to decipher the musical intent of the composer or performer;

3. *Complete, undivided* attention, where one consciously pays constant attention to the work never losing contact with the music.

Taking a different slant, Huron (2002) refers to listening states as 'modes of listening' where a "distinctive attitude or approach can be brought to bear on each listening experience" (p.4). From this he developed his list of 21 listening styles and strategies which include above others distracted listening, tangential listening, metaphysical listening, signal listening and sing-along listening to name a few. Huron's list is found in Appendix 3.

Reference is made throughout the literature on the interdependancy of music skills and the influence they have on the three domains of listening, creating and performing. Within music education circles, these skills are universally understood as being the three ways people actively engage with music. For Elliott (1995) listening must involve the application of skills through performance and composition, as well as developing the ability to critically reflect, contextualise and synthesise both the social, cultural and historical aspects that make up the work being listened too.

Permeating throughout the literature are two contrasting and often very confusing terms, "audiation" (Gordon, 1980) and "audition" (Elliott,1995). Gordon believed that "sound itself is not music" (p.3).

> Sound becomes music through audiation when, as with language, we translate sounds in our mind and give them meaning. The meaning we give ... will be different depending on the occasion as well as different from meaning given them by any another person (p.3)

Audiation is the process of 'assimilating' and 'comprehending' music listened too in performance.

> We also audiate when we assimilate and comprehend in our minds we may or may not have heard but through reading notation or composing or improvising" (p.3).

A belief that aural perception is "hearing sound the moment it is produced", and that one "audiates only after aurally perceiving the sound" (p.4) is at the heart of Gordon's approach.

Elliot's (1995) term "audition" was his response for what he perceived as a growing trend in music students' inability to listen and comprehend sounds in and through performance. Elliott postulated,

> is listening, thought-less, or thought-full? (p.78).

Undoubtabley resonating through Elliott's development of "audition" was Copland's (1957) planes of listening. Elliott builds his thesis on the notion intentionally that,

> acts of listening are not two-step sequences of (1) musically theorizing to oneself and (2) listening… Instead listening is essentially a covert form of thinking-in-action and knowing-in-action (p.80).

Promoting the concept of not focusing on thinking and listening as two separate processes, but rather "thinking in tacit, covert acts of listening" (p.80). The "audition" process as shown in Figure 1, shows how Elliot's (1995) has differentiated between moving from passive hearing to active listening-for, which he equates to moving from merely seeing to looking-for, and merely hearing to listening-for.

Figure 1: Elliott's Model Of Audition (Elliott, 1995, p.80)

Audition

hearing …. listening-to …. listening-<u>for</u>

Vision

seeing …. looking-at…. looking for
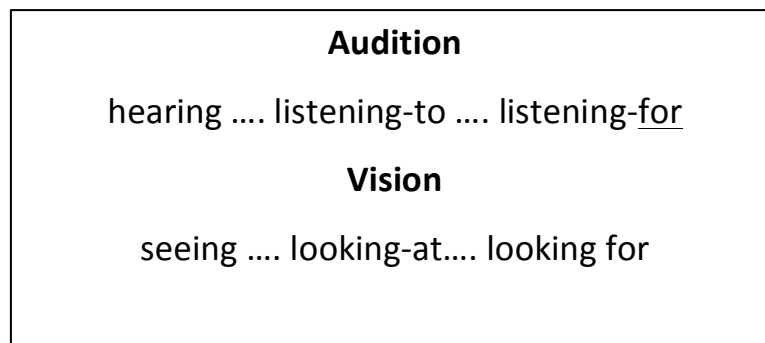
Due to the importance of listening in the overall musical experience, researchers have recognised there is still a gap in the knowledge surrounding shared listening experiences and the implications of these experiences (Blair 2006).   Elliott (1995), Maconie (2007), Reimer (2003), and Sloboda (2000) believe that while the skills of performance and creativity are in the spotlight, the act of listening is also an activity in it's own right and should be used as a means to an end. Reimer (1989) acknowledges that while many students engage in performance and compositional activities within their formal education, in later life it is their engagement with listening that keeps them actively involved with music.

Despite the importance of music listening, the research literature on authentic listening experiences in classroom settings is limited. Some studies have investigated the listening experiences by comparing the results of musical aptitude tests to other listening tests (DeNardo& Kantorski, 1998; Gromko, 1993; Hair, 1981; Smith, 1973). Cohen (1997), Dunn (1997), Espeland (1987), and Pogonowski (1989) looked at student engagement within classroom settings and investigated students' perceptions and the correlation between listening experiences and musical knowledge.

All too often in education there is an emphasis on developing analytical, linear style thinking processes at the detriment of developing non-verbal ways of knowing and doing (Atkin, 1997). These non-verbal ways of processing information are important in the development of

problem-solving skills. They are very much at the heart of creative musical practices and in the listening process, so that analytic and holistic styles are used to complement each other.

> As educators it is essential that we understand, as much as possible, the creative process and conditions that surround it. It is also important for us to be aware of brain functioning and the essential role that right-brained behaviour has in music and artistic development (Woods, 1990, p.12).

2:3 Aural Work Defined

'Aural training', 'ear training', 'aural perception', and 'general musicianship' are all names given to essentially the same set of musical priorities (Pratt, Henson, & Cargill, 1998). Their prime purpose is to "improve communication between the ear and the brain, thus improving the listener's concsious and intellectual grasp on what the ear hears" (Fry & Spencer 2011 p.1).

Miles (2000) makes reference to aural work as being a process of continual development through a range of skills and procedures for the perception of sound events in musical contexts. Regardless of the name give to the process, Telesco (1991) suggests that all the terms are the welding of aural experiences into intangible musical concepts and related skills. She suggests that these ultimately determine the processes and goals involved in musically training the ear.

Other writers bring a different perspective. Gromko (1993), simplistically refer to aural perception as establishing a mental relationships between sound and symbol, while Serafine's (1998) conceptual approach is built around "the activity of thinking in or with sound" (p.69). Best (1992) builds on the 'thinking *in* sound' concept and referring to the need for musicians to "think *up* music, think *in* music or think *about* music." Regarding 'thinking up' as a reference to composing or improvising original music, Best (1992) views 'thinking about' music as a means of describing the analytical, historical, aesthetical study of a work. Elliott (1996) expands this believing it is possible to "think about music, discuss music, and express ideas about music without 'understanding' music" (p.71). For him, understanding is about having an awareness of the various elements of music and seeing their similarities and differences.

Karpinski (2000) pulls these threads together and believes the most important part of ear training is the "inculcation of patterns" (pp.78-79) and that through training it enables the listener to develop skills to recognise musical patterns, sequences and imitation, which become useful in the analysing and critiquing of music. Karpinski believes that in order for a student to fully understand a work within context, then recall skills must be well-developed.

Promoting the ideas that music exists in the aural domain and that listening skills are vital to a performing musician, Karpinski's taxonomy reflects the skills of reading and performing as being an intertwined sets of skills that "involve code interpretation and the decoding of signs and symbols " (p.6). Marvin (2008) sees the ability to translate sound into symbol as being one of the most complex processes for young musicians. He views notation as being one of the biggest stumbling blocks for the performer and believes educational programmes need to give consideration to the creating, performing and responding to music. It is the responding to music that Marvin sees as the most problematic.

If Marvin is correct, aural training must aim to increase the listening skills of musicians. The skills must be seen as multi-dimensional and encompass the various musical elements to include pitch, rhythm, timbre, chords, dynamics, texture and musical structures (Fogarty, Buttsworth, & Gearing, 1996). Believing in the aesthetic nature of music and the fact that aural work is there to enhance understanding, Kuzmich (2014) promotes the importance of educators not creating barriers to learning but rather creating opportunities that bring greater understanding to the whole.

Pratt et.al., (1998) promotes aural perception by suggesting the focus should be on 'perception' as the educational outcome. Working from the belief that aural perception is "self-evidently indispensable in musical activity" (p.1), they believed that in order to be actively involved in music, one has to perceive it. This simply means 'hearing'.   An understanding that the ear is constantly receiving information and it is what the brain does with that information that determines musical aptitude (Reitan, 2009).

A common belief shared throughout the literature is that the agreed value in aural work regardless of the associated terminology, is to move from a basic understanding of sound to a

higher level musical comprehension and understanding is universally accepted (Karpinski, 2009; Pratt et al., 1998).

2:4   Justification for Aural Work within Praxis

A common theme resonating from researchers is that if the ultimate goal of aural work is to enable hearing, then educators must ensure that memory, understanding and notational ability must become part of an integrated process (Fogarty, Buttsworth, & Gearing, 1996; Karpinski, 2009; Pratt et al., 1998; Reitan, 2009). Karpinski (1990) believes if aural work is to have any gravitas then it must "occur instantaneously – even as music is sounding" (p.207).

Improving aural comprehension through aural training can aid a "student's musical attention, extractive listening skills, short-term musical memory, musical understanding, and sight-reading abilities" (Karpinski, 2000, p. 69). From these experiences the intent is that students are able to process sounds heard and to bring a greater depth of meaning through the various aspects of music engagement.

Covington (1992) emphasises the need to not have a one model fits all approach. She recognizes there are different types of musicians and divides them into three distinctive groups. These being:

1.   Musicians who re-create through performance;

2.   Musicians who create music such as composers and studio musicians; and

3.   Musicians who respond in active listening such as scholars, critics or perceptive music lovers.

Admitting that there is a degree of overlap between the three groups, Covington agrees it is the points of difference and similarities that teachers need to focus on.

Butler (1997) sees an "intrinsic and unbreakable link between music performance skill and music listening skill" (p.44). He believes that "musical perception must be fluid and pluralistic with the listener making use of multiple cognitive frameworks and shift their strategies from one moment to the next" (p.38). This view builds on Covington (1992); Karpinski (1990; 2000) and Pratt, et.al., (1998) work.

Hoover's (1974) investigation highlighted that aural perception skills can be learned from an early age and that there was a strong correlation between achievement and musical progress in students who were exposed to both quality teaching and the use of quality musical extracts in those who came from educationally deprived areas. Students involved in integrated programmes where aural, musicianship, theoretical, and technical skills together made the most progress. The final conclusion made was that constant and very repetitive aural tasks with no real objective or educational/musical outcome had a detrimental and negative effect on students' progress and levels of interest.

A central thread defined by Elliott (1986) who supports Lasch's (1984) view, is that some of the most pertinent issues facing music education today is seen as a manifestation of the fact that the Western classical musical tradition has come to an end: the crisis of music education therefore derives from its attempt to disseminate a tradition that no longer has much life. Believing that the process of 'making music' was at a cross-roads and had become divorced from work and play, Elliott (1986) lead an important movement to ensure theory, aural and historical components were redefined and reduced in status, in favour of more practical performance-based and compositional activities. This approach was intended as a means of not how to make the art of music making useful, but how to make useful activities musically artistic. That has become the question and challenge (Lasch, 1984).

Skills such as transcribing dictated melodies, harmonies and rhythms, identifying intervals, identifying chordal sonorities, correcting incorrect notations in melodic/rhythmic passages, have all commonly dominated ear training and sight-singing programmes (Gordon, 2004).
Jeanneret, Leong & Rosevear (2001) state that,

> … the ability to notate music is considered a part of musical literacy and
> deemed important in the Western musical tradition, particularly in formal
> music education (p.35).

Through this, Jeanneret et al., (2001) see the ability to notate from a musical extract provides "a window to the unfamiliar", allowing "objective interpretation", within "musicological investigation" and compositional work (p.35).

Wheeler (2007) stressed that "ear and eye skills must be seen as equal and complementary partners" (p.35) and from this perspective, one needs to see and hear with the eyes. Contributing to this goal is the desire for educationalists to not see musical skills and concepts

in isolation, but to integrate them in conjunction with the skills in music theory and notational skills (Karpinski, 2000; Paynter, 1997; Reimer, 1989; Swanwick 1994).

A number of leading American pedagogical developers and text-book writers (Benward & Carr, 1999; Benward & Kolosick,1996,2010; Cleland & Dobrea-Grinahl, 2010; Gottschalk & Koekner, 1997; Karpinski, 2000; Phillips, Murphy, Clendinning &Marvin, 2005), to name a few, have taken this 'see and hear' approach and extablished integrated instructional programmes that focus on the development of 'general musicianship' as one of their stated educational and musical outcomes.

As a means of developing the image of sound, the skills of sight-singing and sight-reading are effectively used in conjunction with aural training (Reitan 2008). Gordon (1980,1999,2000,2004) promotes combined skills as a means of encouraging the ability for students to hear music in the absence of audible sound. It is from this positioning that he believes aural training should focus on. Viewing music learning as a cognitive concept, a concept of understanding, Gordon developed the term 'audiation'. This he defines as "the ability to hear music in one's head with understanding, when no actual sound is present" (Nyce, 2012). Skills in sight-singing and sight-reading allow the musician to read the notes, audiate the sounds from the page and to then immediately process the notes into sound (Telesco, 1991).

2:5   The Teaching of Aural and Listening Skills

Acknowledging that aural skills and sight-singing are important skills within music education, a number of researchers feel that the skills are frequently neglected, paid lip-service or left to chance (Thackray, 1975; Miles, 2001). Working from anecdotal evidence and observations, Jeanneret, et al. (2001) believe that

> there appears to be a general lack of process knowledge and strategies
> which seem to inhibit aural pedagogy in the classroom" (p.35).

They elaborate that "a number of Tertiary students [continually] struggle with aural courses yet somehow manage to sufficiently to pass" (p.35). Recognising that a number of music graduates enter the teaching profession, Jeanneret et al. (2001) question the skills and strategies they will develop in their students, when they have never really mastered them themselves.

Miles (2000) indicated that in most countries there was no formal requirement within curriculum documents for teachers and schools to include comprehensive aural work in their programmes. In a number of countries, including the United Kingdom, Australia and New Zealand, in Secondary schools it is often the "prescriptive tasks of national examinations that govern the precise nature of aural training, rather than methods-based approaches which were intended to foster genuine aural comprehension and competence" (Miles, 2000, p.17). As a result, all too often students receive 'crash' courses in preparation for the specific skills required in examinations. Thackray (1975) hypothesises that under this approach "students with serious aural weaknessess can often manage to pass examinations" which does not encourage teachers to devote much time or energy to this aspect of their work" (p.25).

Wheeler (2007) acknowledges that for many teachers in their student days, aural perception equated to a negative, unproductive experience. Lamenting the general demise of aural perception, music reading and sight-reading skills in a number of American schools, Wheeler believes that teacher disengagement has a lot to do with this. Either teachers do not have appropriate pedagogical approaches, they are not interested and see little value in the skills, or they totally avoid them. Seeing students enter undergraduate music programmes with inadequate skills, Wheeler questions why teachers can not make the connections and see that aural and listening work is at the very heart of music making.

> we must acknowledge that ear and eye skills are equal and complementary partners. The ultimate goal is to be able to see with the ears and hear with the eyes" (p.35).

Respecting the fact that many teachers may not have had the most positive of aural experiences, Wheeler believed through teacher's own pre-tertiary training, they would have come under the influence of the work of Dalcroze, Orff and Kodaly. These noted musicologists and educators have played a significant part in influencing many generations of musical educationalists in their philosophical and pedagogical work which actively promotes aural recall through active music-making (Bond, n.d.; Churchley, 1967; Nyce, 2012).

Pratt, et al. (1988) expressed a similar concern where they observed large numbers of musicians and teachers questioning their own experiences with aural work. Many admitting they 'disliked it', were not 'very good' at it, or found it to be "largely irrelevant to their subsequent engagement in music" (p.1). Pratt, et al. (1988) thus questioned if aural perception was indispensible in musical activity, in the creating, re-creating and responding to

music, why was it that a large number of people saw the experience as negative, inhibiting and unproductive?

In investigating a number of approaches to the teaching of aural perception, Pratt's team felt that one of the key issues in the demise of aural work in schools "was the focus on traditional aural-dictation that concentrated exclusively on the pitch and rhythm elements of music" Royal (1999, p.128). As a means of redressing the imbalance, they firstly focused on what they regarded as the neglected elements of musical expression (Pratt, et al., 1988, p.4), with the view of complementing dictations with other musical activities such:

1. To sing and play by ear;

2. To improvise on 'popular' and noted tunes;

3. To memorise music in performance.

A second phase to their work was to promote moving away from purely dictation-based aural-skills pedagogy was highly desirable. This concept was not entirely new and focused on advocating alternative, more active approaches to a wide notion of 'musicianship' training, which included rhythmic reading, imaging, and improvisation to name a few (Bradshaw, 1980; Konowitz, 1973; Schafer, 1976; Tallmadge, 1960).

A number of findings in the literature express the belief that aural work has long been included in examinations as a means of 'measuring' a student's ability to hear and respond to music heard. Notating music within examinations has been seen as somewhat 'Victorian' and archaic and inappropriate for teaching schema in aural and listening work to firstly be dictated by examination requirements and secondly to be seen by many educators to be the prime purpose of developing musical perception (Miles, 2000; Pratt, et al.1988; Thackray,1975; Wheeler, 2007).

A number of reasons have been postulated as to why teachers regard aural training as problematic and either give it little time, or avoid it as being too difficult (Thackray, 1975). Some reasons given include time constraints to cover aspects of the course, constraints from national examination syllabi and other areas that are perceived as requiring more time such as theory, composition, performance and music history (Miles, 2001; Thackray, 1975; Wheeler, 2007).

Most writers view aural training as commonly divided two areas, that of skills associated with notation intended to develop a closer association between sound and 'symbol' and the second intended to develop skills which demand aural recall which are not dependent upon any form of music reading (Thackray, 1975). In reality, Miles (2001) argues, teachers rarely focus on both areas and are mainly concerned with meeting examination requirements.

2:6   The Oral Tradition within the Aural Paradigm

Music educators despite their continual focus on western classical notation and the transferance of notation into performance, need to remember that a number of music traditions are passed from generation to generation and through oral/aural transmission (Woody, 2012). Folk traditions over the years, from the earliest European troubeadours, through to the ethnic traditions have seen chant, song and rhythms passed from generation to generation through active performance. As time goes on, the musical content may change, but essentially the process of communication is through 'oral' transmission. Playing by ear, rather than through the use of notation is universally the most common approach to learning music (Woody &Lehmann, 2012).   However, within most western education programmes, classical music traditions primarily focus on the transmitting of musical ideas from written notation into sound (Green, 2002). Despite the popularity of classical music, educationalists need to acknowledge within the context of world music, that this is a peculiarity and not the general norm (Woody, 2012). When students from the 'oral tradition' work alongside students from western classical music traditions, where the emphasis is on notation, tensions arise for music educators as to how to manage the musical diversity (Green, 2002, 2008; Woody, 2012; Woody &Lehmann, 2012).

Today with some exception, most classical works are neither taught nor learnt aurally (Woody et.al., 2012). The Suzuki method is the closest approach within western art music to using a method of aural recall. Students focus on performance through imitation and aural modelling with music literacy is added at a later stage when they have developed aural and technical skills to support their learning (Nyce, (2012). Suzuki used the development of spoken language in a child as his model in the understanding that a child learns to read through a process of listening, speaking and then reading and developing skills in lietracy (Nyce, (2012). The common belief as reported in the lieterature is that for far too long, music education has been concerned with the visual transference of music rather than through the aural transference

(Benward & Kolosick, 2010; Elliott, 1986, 2005; Green, 2002, 2008; Jorgensen, 2008, Karpinski, 1990, 2000).

In a comparative study investigating musicians ability to play by ear and recall musical tunes, Woody and Lehmann (2012) discovered that contemporary vernacular musicians that could recall melodies with a higher degree of accuracy in fewer attempts than their classical group. Both groups could sing back the material with less attempts, yet the contemporary group had greater success in instrumental recall. In looking at the recalling of chords and harmonic progressions, the contemporary group focused on the predictability and nature of the melodic line in contrast to the classical musicians who reported they had to think about "fingering and instrument action" which resulted in hearing becoming "problematic and unpredictable" in the recall (p.108).

The belief that if musicians focused less on written notation, they would be able to focus on what really mattered in performance such as tone, intonation, articulation, dynamic contrasts and articulation. Buccheri (1990) promotes music as a communicative art form which relies on the interchange of thoughts and ideas, the comprehension of another voice's statement. Here through the use of aural skills within the context of performance, students transfer aural skills techniques into all areas of their musical activity. Buccheri thus questions if music educationalists give the correct weighting to the development of aural and visual skills in their work.

2:7 The Dichotomy of 'Informal' and 'Formal' Discourse

It is commonly accepted that there are two main forms of approaches used in music education around the world, that of formal and informal paradigms (Davis & Blair, 2011; Folkestad, 2006; Green, 2008; Jaffurs, 2004; Lines, 2009; McPhail, 2013). Defining the formal paradigm as originating from the industrialial West, Strauss (1984) views Western schooling as "deliberatly working in an 'out of context' mode which places learning outside of the routines of daily life" (p.195). Believing that formal learning is in-school, Resnick's (1987) premise is that formal schooling is "a setting in which to learn rules" (p. 15), and that students are discouraged from bringing their informally acquired knowledge into this arena: "there is not supposed to be much continuity between what one knows outside school and what one learns in school" (p. 15).

Music education has up until recent times, been tied up in the formal paradigm and has "either implicitly or explicitly focused on the assumption that musical learning results from a sequenced, methodical exposure to music teaching within a formal setting" (Folkestad, 2006, p.135). In contrast, informal learning as quoted in McPhail (2013) is described as "socially controlled, non-linear, cooperative learning" (Campbell, 1995, p.43). Allowing students to find their own voice and impulses through collaborating with each other within the "confines of their immediate informal, unstructured music environment" is a key part of this learning rather than in contrast to a formal approach where the "teacher might judge and decide what is best for them to learn on their behalf" (Lines, 2009, p.2).

Focusing on learning, within informal and formal settings, Folkestad (2006) identifies from the literature four key aspects that can influence the paradigm used. These being,

1. **Situation:** where learning takes place.
2. **Learning Style:** describes the character, nature and quality of the learning experience
3. **Ownership:** who owns the learning and decision-making. This questions the role of the teacher constructing knowledge, verses the student constructing their own knowledge.
4. **Intentionality**: the mind directed verses working from a defined pedagogy.

Considering the notion that 'informal' and 'formal' can have blurred boundaries, this study indicated that we should consider the two terms not as a dichotomy but rather as the two poles on a continuum, and that in most learning situations, both these aspects are in various degrees present and interacting in the learning process (Folkestad, 2006, p.143).

Green (2002) provides an excellent illustration of the power of informal learning. She acknowledges that school music curriculums should ideally build on the informal ways in which young people acquire musical skills and knowledge in their own time, rather than contradict them by being over-prescriptive and didactic. Green's dilemma was that she perceived music as being popular amongst students, yet observations recorded high levels of disengagement, falling numbers and lack of motivation within classroom music programmes throughout the United Kingdom.

Curriculums were far removed from what students' perceived as being relevant to their musical needs. Green's key question was 'what was it that motivated students to spend considerable amounts of time in self-directed learning, in selective individual and collective focused listening, in experimentation with patterns and sound combinations and in highly focused rehearsing?' Observing how students could aurally recall often very complex, technically demanding contemporary works, she felt these were the core skills that traditional curriculums had been trying to install in students for decades with limited success.

Musical Futures Project (2003) (MFP) was an initiative to find new and imaginative ways of engaging 11-18 year olds in meaningful music activities. Their starting point was to try to investigate factors affecting the disengagement within traditional classroom music programmes, at a time when educationalists recognised the active involvement of young people in sustained music-making activities when music is not only a passion but plays a big part in shaping their social identity (Bunn, n.d; Green, 2002, 2008; Musical Futures Project,2003). MFP worked within the informal paradigm focusing on the performance of contemporary popular music.

Green commented for those teachers who became involved in MFP, they were liberated from the usual curriculum straight jacket to take risks and be innovate in their approaches (Bunn, n.d.). The use of informal teaching strategies, independent learning and the positivity of support to inspire and motive students, has seen increased levels of competencies and skills displayed and dramatically lifted student participation in classroom programmes (Bunn, n.d.). For Green, the most significant outcome was a shift in praxis for the teachers involved which relied on them actively promoting informal discourse with the students. Students involved indicated they loved the collaborative learning, displayed high levels of creative and social engagement and became constructors of their own knowledge (Bunn, n.d.).

Reporting on MFP, Hallam, Creech, Sandford, Rinta, Shave (2009) recognised the enhanced motivation levels and widening participation in both learning and music-making, however expressed concern from some teachers who believed the programme offered too much freedom. Students on the other hand reported appreciating the greater focus, enhanced musical skills, more confidence, greater opportunities for the demonstration of leadership, improved small group skills and greater independent learning skills in the practical

applications of music through performance and creativity (Hallam, et al., 2009). Universities felt there had been a demise in skills from students involved in the programme and were concerned on the implications pertained to students preparing for General Certificate of Secondary Education (GCSE) and the final Advanced Level General Certificate of Education Examinations (A Levels). Skills included in these assessments included listening and aural skills and the musical literacy skills which was their main concern. In some cases it was acknowledged students had exceeded their expectations but in order to meet the demands of examination syllabi there was still a large gap in musical understandings. (Hallam, et al. (2009).

Research literature suggests that, in practice a number of key skills that have been central to traditional music curriculums have either been ignored or reduced in emphasis in music teaching and learning programmes. While the literature stresses the importance of aural and listening skills, much of the debate around informal and formal learning is situated around the way students construct knowledge and the role of the teacher in this construction process. Questions arise about who it is that constructs the knowledge within classical and contemporary settings that is relevant for students and whether it is the teacher or student that drives the curriculum and the mastery of essential skills?

2:9 Summary

Throughout the literature there is a strong theme that aural and listening skills are at the core of all music activity. The NZC and assessment requirements of NCEA drive the curriculum within New Zealand schools.

In relation to the position, prioritising and nature of the teaching of aural skills, there have three significant broad themes that emerge from this literature. That of

1. **Inclusiveness** in the skills and concepts writers believe should be included within teaching and learning programmes, the inclusiveness of performance paradigms and the more significantly the place of contemporary music in what is often perceived as the teaching of classical music.

2. The **Interconnectivity** of aural and listening skills in relation the three main musical activities of performance, composition and listening.

3. The **Potency of NCEA** and its implications for Curriculum development and assessment.

Chapter 3   Research Methodology

…every discourse, even a poetic or oracular sentence, carries with it a system
of rules for producing analogous things and thus an outline of methodology.
Jacques Derrida (1930 -2004)

Derrida (n.d.)

3:1   Introduction

This chapter provides a rationale for and outlines the chosen research methodology used in the research process. This project can be categorised as teacher practitioner research based on teacher inquiry because it is primarily aimed at improving teaching and learning (Cochran-Smith & Lytle, 1999; Zeichner, 2003). The research is qualitative and exploratory and conducted by a teacher researcher with the intent to deduce from teachers and students their understandings and the relevance of aural and listening skills in music education at Year 11. The rationale for focusing on Year 11 is that for most students this is their first year at NCEA assessment and it is a means of containment for the research.

This thesis explores the development of four teachers' contrasting approaches and pedagogiess for the teaching of aural and listening skills within their Year 11 programmes. The findings are based on case study research. The four cases represent different approaches to teaching aural and listening skills. These are:

1. Traditional formal approach;

2. Integrated performance-skills based approach;

3. Integrated holistic approach; and

4. Contemporary student-centered approach

In selecting the most appropriate methodology a choice was presented between using positivistic methods that measure phenomena from the viewpoint of the dispassionate objective observer, or alternatively taking a naturalistic post-positivist approach that emphasises the wholeness of the context and the researcher as the instrument (Mutch, 2005). A qualitative approach was adopted, given the background of the researcher as a music teacher and the exploratory purpose of the research.

3:2   Qualitative Research with a Phenomenological Perspective

Qualitative research involves an in-depth understanding of human behaviour and the reasons that govern those behaviours. It investigates the "why and how of decision-making, as compared to the what, where, and when of quantitative research" (Denzin & Lincoln, 2005 p.52). Working with systematic empirical inquiry, researchers are involved in the direct

construction of knowledge to examine and provide meaning from participants' perspectives. Findings thus emerge "from data analysis in an 'inductive' or bottom-up, rather than 'deductive' or top-down way" (Flinders & Richardson 2002, p.160).

As a means of developing the case studies, a phenomenological perspective was taken because it has the ability to gain entry into the participants' conceptual worlds (Bogdan & Biklen, 2003). Phenomenological inquiry "advocates the study of direct experience taken at face value; and one that sees behaviour as determined by the phenomena of experience rather than by external, objective and physically described reality" (English & English, 1958 as quoted in Cohen, Manion & Morrison, 2007 p.22). Bogdan & Biklen (2003) conclude that qualitative research using a phenomenological approach and supporting multiple ways of making sense of experiences produces an interpretation of subjective reality that is useful in understanding the whole person.

For this study, phenomenological qualitative research was selected as a means to provide in-depth understanding of the teacher and student participants and rich data on their experiences of music education.

3:3 Practitioner Research

Sergiovanni (1991) contends that teachers view their work differently from theorists and researchers, he believes that in order for teachers to make sense of challenges and create knowledge in use they need to believe in what they were doing, have trust in their own accumulated experiences, seek to make sense of challenges and create knowledge in use. Finally he stresses that teachers involved in practitioner research need to believe in what they are doing, rely on and trust their own accumulated experiences in making decisions and appreciate the complexity of the problems they face in their day-to-day experiences.

In reflecting on the work of Geertz (1975), Lambert-Stock (2001) argues that there is a real need for teacher practitioners to share in their reflective practice as a means of gaining a greater understanding of their own work. Stenhouse (1975) actively encourages teachers to move beyond surface details of the teaching process and develop methods of 'critical enquiry' in order to get to the heart of what teachers do in their individual and collective classrooms. Hall (2010) supports Stenhouse's argument by referring to "teachers as active agents, engaged in exploring the ambiguity of teaching, and exploring the learning environment to

identify areas of challenge and cognitive dissonance" (p.678). This research focuses on four teacher's sharing their reflective practices through four teaching approach case studies. These reflections combined with involvement in the process of practitioner research will allow for my professional reflection as a means of bringing meaning to the research topic.

This research is a critical inquiry into a field where I have insight as a music teacher combined with experiences gained from national moderation and assessment of both internal and externally assessed NCEA music standards. I therefore seek to understand what music teachers do and to, explore the complexity and ambiguity of the teaching of aural and listening skills. Rather than explore my own practice, I explore a range of teachers' approaches as means of looking beyond my own experiences to different possibilities for the teaching of aural and listening skills. The findings may be applied to my own practice and within the context of my school.

3:4   Case Study Methodology

Case study research is considered by some to be the mainstay of educational research (Merriam 1988). This methodology is appropriate in that it brings an active voice for the participants and explores real-life phenomena which is contextually unique to the participant's environment (Stake, 1995).

The term 'case study' has multiple meanings and is determined by the underlying philosophical assumptions of the researcher. In general, case study research is characterised as "an empirical study that investigates a contemporary phenomenon in depth and with it's real life context" (Yin 2009, p.18). It can also be positivist, interpretive, or critical depending upon the researchers philosophical stance (Orlikowski & Baroudi, 1991; Alavi & Carlson, 1992; Yin, 2009). Denscombe (1998) regards research using case study methodology as "looking at depth rather than breadth; looking at the particular rather than the general; looking at relationships and processes rather than outcomes and end-products; developing a holistic view rather than developing isolated factors; investigating through natural settings rather than artificial situations; and finally looking at multiple sources rather than one research method" (p.32).

In qualitative case study research relationships between researchers and participants are critical to the success of the research (Yin, 2009). A key feature of case study research is the

aim to fairly represent cases and to explore them in depth. The point Stake (1995) stresses is that a case study approach should not represent generalisations of the world but rather represent the case or cases. At the same time Stake argues that there needs to be a grounding in real-life contextual situations. He emphasises the need for the researcher to develop a holistic view of the participant(s) that acknowledges the complexities, uniqueness and unpredictability of such research. This is also the caution for the researcher to be open to bias, selectivity and subjectivity.

The case studies in this thesis focus on four different approaches and to the teaching of aural and listening skills. They describe four teachers' lived experiences, understandings and approaches within the contexts of their own school environments. Despite music teachers sharing a national curriculum and assessment framework, the practice of individual teachers varies according to the school environment, teacher experiences and beliefs. This research looks to explore in-depth the individual teacher and collective student viewpoints in order to develop common themes and identify points of difference, dilemmas and tensions faced.

A number of researchers (Simons, 1976; Stenhouse 1983; Yin 2009; Merrian, 1988; Stake, 1995; and Sturman, 1997) categorise case design slightly differently. For the purpose of this research design, Robson's (2002) approach was adopted. The researcher is encouraged to develop contrasting individual case studies in order to gain insight into participants, which allows the study to have numerous voices. For the purpose of this research the case studies of four different approaches to music education draw mainly on data from the four teachers but also includes student data relating to their experiences of different teaching approaches. This student voice provides supplementary perspectives to the study.

3:5 Purposeful Sampling – The Selection of the Participants.

Twelve teachers were invited to participate in the research from those currently involved in teaching Year 11 music within the same geographical area. These teachers were known to the researcher, who was also familiar with their teaching approaches. Consideration was given to ensuring participants had diverse teaching experiences and came from schools of different characteristics. This was achieved through consideration of decile ratings and the inclusion of state, integrated or independent schools as well as co-educational and single sex schools. Finally, it was important that the teachers' preferred musical genres were taken into account to ensure a balance of classical and contemporary styles. This perspective was important in

order to extend the view of the research beyond my own musical experiences and preferred genre.

Five teachers were willing to be involved in the project. Most who were approached declined on the grounds of not having the time to commit to the project; others had no interest in the study and two indicated that their school would not allow their staff to be involved in education research. Four teachers were selected that best represented different approaches and ensured a varied group of participants and musical interests.

During the data collection phase, one of the teachers elected to withdraw from the study as she felt her voice "was strident and against the grain of what other music teachers were doing at this level". This teacher expressed concern in that her views could compromise her position with her school management. After conversations with the teacher, she agreed to return to the research. This participant added a valuable perspective and voice, highlighting the tensions and vulnerability teachers face when speaking out on what they perceive is different from the norm.

Each participating teacher was asked to nominate between four and six students from their class to participate in the research. They were asked to consider providing a cross-section of academic and musical abilities/experiences within their sample group.

A total of eighteen students identified by pseudonyms participated in the study and their collective data contributed to the cross-case analysis. Table 4, summarises the participants and the individual perspectives they brought to the research.

Table 4: Summary of the Participants and their individual perspectives

Approaches	Teacher	Students	Performance Focus
Traditional formal Approach (Classical performance focus)	**Kate**	Lucy	Classical – Piano, Cello
		Belinda	Classical – Violin
		Sarah	Classical – Piano
		Amelia	Contemporary - Guitar, Voice
Integrated Performance skills approach (Classical performance focus)	**Anne**	Molly	Classical – Piano, Guitar
		Brenda	Classical – Piano
		Anna	Classical – Clarinet, Piano
		Marg	Classical – Violin
Integrated holistic Approach (Classical and Contemporary performance focus)	**George**	Lily	Classical – Piano
		Dan	Classical – French Horn
		Jung	Classical – Piano, Cello
		Basil	Classical / Contemporary Violin, Piano, Guitar, Voice
		Bradley	Contemporary – Drums
Contemporary student centred approach (Contemporary performance focus)	**Milly**	Allan	Contemporary – Saxophone
		Koyo	Contemporary – Electric Guitar
		Brendan	Contemporary – Electric Bass
		Matt	Contemporary – Drums
		Aroha	Contemporary – Guitar, Voice
		Gemma	Contemporary – Keyboard

3:6   Consent of Participants

Once the teacher case study participants were confirmed, letters outlining the research were sent to each participant and to the school Principals to seek permission for their staff and students to be involved in the research. These are shown in Appendices 6 to 8.

Each student participant received an information sheet. Seventeen of the 19 students involved were under the age of 16 and so they received a letter of introduction and consent form to be signed and returned by their parent or guardian and one for themselves to give personal consent. The other two students did not require parental consent and received a letter of introduction and student consent form. These letters and consent forms are included in Appendices 9 to 13.

3:7   Pilot Study – Trialing the Research Tool

A pilot study was conducted to determine initial themes, to practice semi-structured interview techniques and to assess the challenge of interviewing. Initial results were transcribed and some initial data analysis developed as a means of testing the research tool to ensure the right information would be obtained. The participation of music colleagues and students who were not part of the research provided clarity for each phase of the data gathering. It helped eliminate any ambiguity of response and allowed for a coherent research tool to be crafted (Cohen & Manion,1986; Cohen, Manion, Morrison, 2007; Bogdan & Biklen, 1992).

During the pilot phase, the questions were modified, re-worded and re-arranged to ensure discussion flowed and stayed focused. Data obtained from the interviews during this phase does not form part of the data reported in this thesis.

3:8 Data Collection - Semi-Structured interviews

The primary method of data collection used in this research was semi-structured interviews with teachers and students. Interviewing as a method of data collection provides an opportunity for the researcher to gain entry to the world of the participant and reflect on a particular experience (Cohen et al. 2007).

The semi-structured format of interviewing uses an interview guide (see Appendix 4 and 5), in which topics to be discussed are listed rather than specific questions posed (Bogdan & Biklen, 1992).

This allows the interaction to flow in a conversational manner whilst directing discussion towards the topics of interest. Open questions that were based around prominent themes identified in the literature search were employed in both the teacher and student participant interviews. Often the interviews began with very broad questions and were modified dependent on the participants' responses. Guided conversation such as this can allow for rich and relevant data to be collected whilst allowing the participant the opportunity to speak freely and provide more personal insight into their experience (Bogdan & Biklen, 1992).

In interviews, teacher participants were asked to reflect on their teaching philosophies, methodologies and pedagogical approaches. Student views and thoughts about teaching approaches and barriers to learning were sought as part of the data collection.

In all cases, there was a preliminary informal meeting with the teacher to outline the parameters of the research and then the interview was scheduled up to a week later. These lasted between 45 and 75 minutes. Teachers are busy people and establishing the appointment time and length of time was often difficult. At the start of each interview, each participant was reminded of their rights under the code of ethics and the core objectives of the research were explained. Participants were reminded that if they felt compromised or uncomfortable they had the right to either not answer the question or had the ability to

terminate the interview at any stage. Each teacher participant was emailed a list of themes being explored three to four days before the interview. These are shown in Appendix four. This proved to be invaluable as it allowed the participants to consider material prior to the interview.

The student groups were treated as focused group interviews and were based on the semi-structured interview themes as shown in Appendix 5. Lederman in Thomas, MacMillan, McColl, Hale & Bond (1995) refers to a focus group as a technique involving the use of interviews in which participants are selected because they are a purposive, although not necessarily representative, sampling of a specific population. Being 'focused' means participants are, therefore, selected on the criteria that they would have something to say on the topic and would be comfortable talking to the interviewer and each other (Richardson & Rabiee, 2001). Here student participants followed a set protocol to ensure the interviews focused on the themes and not on the personalities within their programme. A list of the themes explored with the students was not sent prior to the group interview. This decision was based on a discussion with several of the teacher participants who felt the students would be more honest and potentially less contrived in their responses if they did not receive a themes.

Regardless of the showed intent and the research tools, each interview with teachers and students differed from the others. This is inevitable in qualitative interviews where social dynamics play out differently in each interview.

> …aspects such as mutual trust, social distance, and the interviewer's control;
> that the respondent may well feel uneasy and adopt avoidance tactics if the
> questioning is too deep; both interviewer and respondent are bound to hold
> back part of what it is in their power to state; and many of the meanings which
> are clear to one, will be relatively opaque to the other, even when the intention
> is genuine communication

(Cicourel 1964) cited in Cohen et al., 2007, p.276)

This means that the interview data for the research represents that which participants were prepared to share in the context of the interview and broader research project.

3:9   Data Collection - Video Stimulated Recall (VSR)

In addition to interviews, video stimulated recall (VSR) was used to "record classroom sessions in order to identify and examine teacher's thoughts and decisions, and the reasons they acted upon them" (Reitano 2006 p.2). It was used as a means of providing rich and valuable data within the classroom environment and initiated after the teacher interviews. Reitano argues

that VSR is one of the most inclusive ways of studying classroom phenomena and that VSR has the ability of being one of the least intrusive methods of gathering data.

Calderhead (1981), Meijer, Beijaard, Meijer & Verloop, (2004) and Reitano (2006) all recognise that within an individual classroom episode, while the teacher's goals may remain constant, they may also vary depending on both student responses and teacher/student interactions. The classroom is thus a complex environment of interactions and interjections and through the lens of VSR it allows the researcher to study the individual teacher's interactive thoughts and to engage the teacher into thinking about the complexities of their teaching within the given topic, the classroom dynamics through their delivery and the associated student responses and interactions.

I was present in the classroom for each VSR recording session. Up to four different teaching sequences were recorded on different days. Some were recorded on consecutive days and followed a sequence of lessons, others were a week apart to fit in with the school's schedules. Each sequence was approximately four to ten minutes, although in one case it became the basis for the entire lesson. Teachers were reminded that the intent of the VSR was to not record perfectly crafted lessons but rather to gain phenomenological insight into their teaching methodology and the processes employed.

Before the VSR recording sessions started, the teachers were reminded that:

1. The teacher was at the centre of the recording process with camera focusing on them at all times. When assisting with a student or group of students the camera was focused on the teacher;

2. The teacher wore a lapel microphone to clearly pick up their voice particularly when recorded music was being used or when the teacher was demonstrating on an instrument;

3. The teacher had the right to have the camera turned off at any time. This occurred twice with one participant and the data from the session was destroyed and not used in the analysis phase of the research;

4. The intent of the session was to record short four to five minute sequences of the teacher teaching aural and listening skills within the context of their

classroom. These segments took place over a two-week period as the students were leading up to their external examination;

5. The video clips were viewed only by the teacher and myself as a means of facilitating the stimulating recall and discussion phase; and

6. At the conclusion of the VSR phase and the analysis of data, the recordings were destroyed.

On completion of the data collection a VSR meeting was held between the teacher and researcher. In the recall phase, whilst being critical of some aspect of their teaching or student interactions, teacher participants were able to provide insight into specific skills and approaches employed. In the analysis phase, VSR data was used to corroborate data obtained during the semi-structured interview phase. It provided clarification of the teacher participants' positioning and pedagogical approaches by having them articulate reasons for particular teaching and learning activities and approaches to teaching aural skills.

In all cases the VSR provided significant material for the research and a powerful stimulus for teachers to relive and recount the observed episodes of teaching. This provided a verbalised account of their rationale to the series of classroom events, their thought processes, the development and rationale for material being taught and their interactions with students throughout the classroom episode (Pirie, 1996). While this research isolated these two specific skills, it allowed teachers to contextualise their work in relation to the wider curriculum. In all cases it was a stimulus for discussion about the real dilemmas they faced and the tensions created as they tried to resolve the issues they confronted.

3:10 Data Analysis

In the analysis and interpretation of qualitative, interview based research, Robson & Foster (1989) recommend that this is not a separate process but rather "it should be occurring all the time that the researcher is interviewing respondents and thinking about their responses" (p.89). Qualitative research is concerned with the emerging data and this adds to the strength of such research. It became obvious through the data collection phase of the research, that transcription, coding and analysis was best done by the researcher immediately following the interview and VSR recall sessions. This process allowed for themes to emerge and it assisted in the coding and sorting of data. A general inductive approach was used to analyse the data. This allowed findings to emerge and the identification of frequent, dominant, divergent or significant themes in the data (Cohen et al. 2007).

Raw data obtained from the teacher interviews was in the form of individual interview transcripts. There was no attempt to standardisation the language during transcription for fear of changing the intent or meaning of the responses. Both verbal and non-verbal actions were annotated on the transcript. Before the transcripts were analysed they were returned to the teacher participants for checking to ensure accuracy of transcription. Three of the four teachers were happy with their transcripts and found them valuable as part of their reflective work, while the fourth indicated that she didn't want to return it as she trusted the research process. This process was highly valuable in order for the credibility of the accounts and for the cross-checking of facts and to negate discrepancies in accounts, albeit only achieved in relation to the teacher transcripts.

In the case of the student focus group interviews, data was transcribed as a group interview highlighting each participant throughout the transcript. It was decided not to send student transcripts back for checking because of the group composition and the way that meaning is co-constructed in group interviews.

During the analysis phase broad coding categories emerged in relation to the ideas and understandings presented by the teachers. The following categories were used:

1. Teachers understanding of aural and listening skills;
2. Teachers pedagogical and philosophical approaches;
3. Relationship of NCEA and the National Curriculum document;
4. Themes within the NCEA framework such as:
   a. Tensions;
   b. Schools attitude towards NCEA;
   c. Relationship of aural and listening skills within wider school music programmes;
   d. Assessment methods;
   e. Inconsistencies with Assessment;
5. How the teacher perceives their students aural and listening skills;

These themes provided a framework for the development of each of the four case studies found in Chapter 4.

Analysing the student transcripts was a little more problematic as each school only had the one group interview session. For ease of containment students discussed the key themes as shown in Appendix 5. Each school's interview was developed as one transcript and coded in the same way as the teacher's transcripts. The following themes emerged which form the basis of Chapter 5 on the Student Voice:

1. Students understanding of aural and listening skills;
2. Student perception of their individual ability;
3. Specific techniques their teacher uses in their teaching and learning for aural and listening skills;
4. How the skills are developed within their Year 11 programme;
5. Integration or isolation of the skills within the programme;
6. Value students place on aural and listening skills;
7. Formal verses informal learning within classroom or wider music life of the student.

In the final writing up phase of the research, it was decided that data from both the semi-structured interviews and VSR be blended unless otherwise stated. This was partly due to some participants being less comfortable in the VSR interviews. The VSR data in some cases provided more extensive material for some cases than others. Hence, the reporting of VSR data is different in each case.

3:11   Ethical Considerations

The Human Ethics Committee of the University of Canterbury granted permission for this research to take place on the condition that at all times the human participants are respected with appropriate regard to the ethical principles and cultural values, and in accordance with the Treaty of Waitangi. The principles and values of justice, participant safety, truthfulness, confidentiality and respect of participants and schools were applied in the process of this research. This required all teacher and student participants and their schools to be protected through the use of pseudonyms. Pseudonyms were attributed to all participants as a means of identifying them within the research but protecting their real identities and the identities of the school they were associated with. This was an important ethical consideration. Teacher, student and school names were transcribed as Teacher A, Student A, School X etc.

The ethical principles of Howe & Moses (1999) and Mutch (2005) have been used as the basis for this aspect of the research. The over-riding ethical issue first and foremost in developing

the methodology was to ensure that no physical or psychological harm would come to anyone as a result of the research. An underlying concern in all research is that "ethics requires that humans must never be treated as a means to someone's ends: they must be seen as 'ends in themselves" Snook (2003 p.157). The establishment of trust and maintaining positive relationships between participant and researcher was of paramount importance. Cohen, Manion, & Morrison (2007) stress the importance of appropriate relationships in qualitative research as collaborative and implying a mutual engagement with the research process on the part of teachers, students and researchers.

The invited teacher participants all gave their informed consent and permission to being involved in the research and completed the required documentation as shown in Appendices 3 to 11. School Principals gave their consent for their staff and students to be involved. In giving consent the participants agreed to,

1. Teacher participants would receive the themes to be developed during the interview phase, three to four days prior to the interview.
2. All participants had the right to withdraw from the research at any stage.
3. All participants had the right to not answer any question they felt uncomfortable about.
4. During the VSR phase the video camera would focus on the teacher participant as the point of reference for the recall session.
5. The teacher had the right at any stage for the camera to be turned off in the classroom.
6. Participants during the VSR phase had the right to not discuss any aspect of the video clip and move on.
7. At the conclusion of the VSR recall phase all video evidence would be destroyed.
8. Written transcripts of discussions were returned to the teacher participants for checking as far as practicable. They had the right to check or change material if it contradicted what they felt they had said, or they wanted to change their mind on any of the material.
9. All written material pertaining to the participant would be destroyed at the conclusion of the research.

The confidentiality of all raw data was maintained. Anonymised data was available to the university supervisory team. Copies of all sound and video files were destroyed following the checking of transcripts and all data and findings stored on a computer that had a password known only to the researcher. It was agreed with the participants that data was to be used only for the purpose of this thesis and any subsequent reports or publications drawn from this thesis.

3:12   Intent of the Research

One of the limiting factors to this research is the fact that for ease of containment, the research focuses on just Year 11 and one four separate case studies. This limits the ability to generalise beyond the study. This study is exploratory and as a result generalisations about the global teaching of aural and listening skills across all New Zealand schools is not the intent. Readers may be able to make connections between the study and their own contexts but this is a matter for the readers. This exploratory study raises issues, generates questions and potential responses to inform the researcher's own and other teachers' practice. It contributes to a wider body of research that is available to policy makers.

Chapter 4   The Teachers' Voice:
Understandings of aural and listening skills in Music Education

There is a voice inside of you, that whispers all day long,
"I feel this is right for me, I know that this is wrong."
No teacher, preacher, parent, friend or wise man can decide
What's right for you--just listen to, the voice that speaks inside."

Shel Silverstein (1930 –1999)
Silverstein, S. (n.d.)

4:1   Introduction

In this, the first of two findings chapters, themes relating to participating teachers' understandings of aural and listening skills are reported. The teachers' understandings are grounded in their experiences of teaching music and teaching within different contexts. The findings are reported case by case to reflect the individual narratives and contextual factors. They explore ideas and values about music education and in particular about the emphasis teachers place on the teaching of aural and listening skills within the context of their teaching environments. The findings presented relate to each of four particular approaches adopted by the four teachers.

As discussed in Chapter 3 in the Methodology, data collection involved a briefing meeting and then one or two semi-structured interviews based on questions outlined in Appendix 4. Material from the semi-structured interviews, the VSR reflections and discussion phases are blended within the development of each case study. In some cases, interview and specific VSR data is highlighted for the reader, in others the interview data is drawn on in quotes and VSR data served a corroborating function but is not quoted.

Each of the four cases represents a rich description of the approach to the teaching of aural and listening skills as told through the narrative of four individual teachers of music. For each approach, the following key areas are developed:

1. The teacher's background musical experiences;
2.   The place of music within their school;
3.   Their perceptions of their own aural and listening skills experiences;
4.   Their pedagogical approaches to teaching of aural and listening; and
5.   Their views on NCEA in relation to aural and listening work.

4:2   Case Study One: Traditional, Formal approach

1. <u>Background Experiences</u>

Kate has worked in the same single sex school for a number of decades. She has been continuously employed as HOD Music and Teacher in Charge of a number of choirs and instrumental groups. Up until five years ago, she was in a sole charge role. Kate acknowledges that she was a pupil in the same school and for her, she saw this as positive saying "she was entrenched in the school's values and traditions and believed a school like hers needed to place an emphasis on the teaching of classical music from an academic perspective". Kate also indicated that an academic focus is what she perceived the parent community expected of her.

Kate emphatically positions herself first and foremost as a teacher of "classical music" indicating she values and strongly believes in a "formal traditional approach to education." In developing this theme, Kate indicated she believed in "good old fashioned teaching based on strong academic values" which for her is where "students learned to listen and respond accordingly." This perspective is important to Kate and she indicated that at her stage in life she was not going to change to any "modern notion of experimental or exploratory learning." While Kate sees herself as a "traditionalist" who has always adopted a "formal, traditional academic approach" to her classroom and co-curricular work, she stressed that in her view, it was "the only way to teach."

Music has always played an important part in Kate's life. She indicated she was grounded in classical music and has completed all the London-based Associated Board of the Royal Schools of Music (ABRSM) graded examinations in piano and voice. She has performed in competitions and singing in both school and church choirs. Kate said that her strong musical background has meant she has bought a wealth of skills to her role. Kate describes how she believes teachers are powerful role models for students and vital in their academic, personal and moral development,

> … I believe teachers play a vital role in the shaping of young women and as a result we need to promote high standards and excellence in everything we do. In the classroom students need to have quality learning experiences and hear quality music. I expect a level of professionalism in my own performance work and as a result that rubs off on the (students) as well … one has to be a good mentor in all aspects of school life as students look up to their teachers

Having a number of "outstanding young musicians" around her at school was both "exciting and stimulating." At times Kate felt intimidated by their superior performance skills and mentioned that a number had gone on to develop professional careers in music.

> … at school I have described myself as a 'sound' performer but with so many brilliant performers around me, I often felt as though I was not good enough. It was often quite intimidating to perform and struggle to get through a difficult work when my friends played and performed with technical brilliance and with such ease … I always wanted to be a teacher and I've always had these experiences in the back of my mind when teaching students like myself … I know exactly how the under dog feels in the class … I've been there …

Kate undertook teaching training at a New Zealand Teachers' College electing to train as a Primary school music specialist. Whilst at Teachers' College, she obtained her Licentiate of the Trinity College of London (LTCL) and Licentiate of the Royal Schools of Music London (LRSM) diplomas in singing, piano and classroom music. Some ten years into her teaching career Kate completed her Bachelor of Music degree (Mus.B) part-time. Kate noted that she placed a lot of emphasis on having the appropriate qualifications to teach music:

> … when I went through Teachers' College, it was stressed upon us that if we wanted to be a music specialist, one had to have a good grounding in performance work. We were encouraged to work towards our performance diplomas and develop our skills to the highest possible level before we went into teaching … for me ,it was that you had to have a high level of musical competence if you were to get a good job in a good school.

Kate believes having a high level of general musicianship and performance skills has allowed her to be a "very strong teacher" who over the years has had "outstanding academic results that previous Heads have all taken great delight in." She advocates for a "formal approach to teaching with a strong academic focus." Kate believes in primarily focusing on classical music as she has found that it both challenges the students and "exposes them to entire historical ages." For Kate, this positioning allows her to teach, demonstrate, uphold and maintain a strong academic programme of work that she perceives "so much of NCEA assessment is built on an understanding of the traditions of classical theory and notation must be understood through the music over time."

2. Place of Music within the School

Kate mentioned that her core philosophy was to ensure there is a strong classroom-based programme that covers as many music skills as time permits. For her

> … my work in the junior School is vital to the sustainability of music in the senior school… I do not believe in having only a performance based programme but there must be an academic basis to everything we do …

Kate believes that "school music must be perceived as being strongly academic." While she thinks performance music is important, Kate regards it as only a part of the academic study and not as the core of the music education her students receive. She has promoted and maintained a number of choirs, a string orchestra and chamber music at school and commented that these groups "were all of an excellent level of skill and performed at numerous functions and concerts throughout the year. For her,

> … schools will always be judged on the quality of their performance work. I can proudly say these students excel in their performance work and it adds much to the aesthetic environment of the school.

Students within the school are actively involved in sport and cultural activities. Kate describes a culture of inclusion which she has developed over the years as "involving as many students as possible to participate in cultural groups and enjoy the fun of making music together." Describing herself as being "determinedly firm" in her ideas, Kate says she values both the quality and the number of performance opportunities she provides her students.

> … it is all very well taking music as a subject but the co-curricula programmes must support the academic work undertaken in the classroom, vice versa students have an academic understanding of the context of their performance work.

Proudly acknowledging that her work is strongly grounded in the performance of classical repertoire, Kate made no apology for the fact that she was seen as "old school, a traditionalist and proud of it."

Acknowledging that there have been tensions in recent years over the suggested inclusion of rock bands and contemporary music in her concert programmes, Kate admits she has strongly avoided "going down that road", and indicated that it has caused a number of tensions within her school community. Kate stated her main reason for avoiding it in her opinion was it "debases and cheapens" her classroom programme.

> … I know students are playing in rock bands and the likes and probably getting up to a lot of no good … why would I want to promote that sort of loutish behaviour in my concerts. I mean it is just not proper is it?

Kate explains that this is a real pressure for her and one that her Principal is "exerting a lot of pressure" for her to "respect where students are at and to move with the times." Kate expressed she felt her musical and teaching integrity was being undermined and this was a concern for her.

3. Experiences and Valuing of Aural and Listening Skills

Kate rates her personal aural ability at 3 out of 10. In unpacking this, Kate mentioned as a young student entering for her graded examinations, aural work was always taught at the last minute and it was always assumed that because she could sing and was very musical, she would be good at it. Kate further developed this by mentioning that while she was an excellent sight-reader and had a good voice and could immediately recall complicated patterns and lines under pressure. She regarded these as an "innate musical skill" and most importantly they were never taught to her. Kate recognises that she is not alone in this and over the years has seen many of her students perform to a high level. They have vocal confidence in their ability to recall and are able to sight-sing and sight-read to a high degree. These are the skills that Kate sees as being vital to her students' musical development and are what she referred to as being those "innate musical skills that contribute to skills in general musicianship."

Kate expressed the opinion, based on experiences, that the teaching of aural skills in general was "poorly taught by instrumental and vocal teachers." She commented that

> … over the years at (School) I have seen this time and time in (students) preparing for graded exams and a week out … panic sets in and students come running for assistance. I just don't think teachers think training the listening ear is important to them let alone in preparing the students for their music exams.

Kate was concerned that many of her own school music tutors avoided this aspect of teaching and sadly for her, they prefer their students to go to another tutor in preparation for their external music examinations. Determined that her personal experiences would not be replicated with her staff, Kate indicated she had provided several professional development opportunities,

> … despite me thinking they were quality sessions … some taken by visiting examiners, the staff just weren't interested saying their time was too precious and that they had to spend all the time on technical and performance works.

Kate found this disappointing that even today she has seen no change in her staff's attitude towards the teaching of aural skills in the context of their studios. The purchasing of appropriate graded texts and CD recordings for her students has assisted but in reality the only way the students obtained the good grades is when parents paid for "pressure cooker courses with a singing specialist at the last minute and they all do outstandingly well."

It was not until Kate started her music study at University that she was "introduced to written transcription and responding to tests used in academic aural assessments." Openly admitting that she struggled with the concept of notating music from several playings, Kate commented how she failed the compulsory Stage One Aural paper and was forced to re-sit the following year.

> …this was such a negative experience for me as I had never failed something before. This taught me a valuable lesson in ensuring the educational experiences I gave students were balanced. If I had only been taught the skills I would have been fine …the reality was I had to figure it out and train myself to do them and master a system I was able to cope with to produce a pass.

While critical of her University experience, in reality Kate expressed she had to,

> … simply find a way of figuring this transcription out as I had to pass the paper and no one was going to show me how to do it otherwise.

Concerned even to this day, Kate "does not feel comfortable in teaching aural transcription" nor is she confident using the approaches she has developed. While critical of her own ability, Kate immediately states how,

> … very few of my students actually fail the aural standard and those few who do, are the contemporary students who don't have any idea or understanding of music theory.

Kate indicated as she had experienced at University, learning and mastering the process of transcription and notation was both time consuming and something that she struggles with,

> … if the skills of transcription are to be taught from scratch they take time and time is something I just don't really have. I mean assessment is trying to drive what we do and there is just no time to be methodical and develop the skills when there is so much to do.

Kate also questions the value in the skill of transcription as "I've never had to use it in my 40 plus years of teaching. For her there was little logical sense except for the fact that "the aural examination required them to be taught."

Kate expressed concern that while she finally passed her aural paper at university it only came about through her taking the time to develop a repetitive process of playing copious musical extracts from known works and taking the time to transcribe them and checking them from the score. In reviewing her own university experiences, Kate noted that nothing has changed over the years she has been teaching and still today students are being asked to do the same thing. Kate asks

> … how can a teacher be effective if there has never been a system shown to teachers?   In developing new assessment standards we are still trying to assess skills that seem pointless … teachers struggle to teach them effectively and the students unless they are incredible musicians also struggle to master.

Acknowledging during her University days how some students had "the ability at notating and transcribing huge chunks of music after only one or two playings" Kate indicated that she has students with the same incredible ability and for her this is a

> … constant challenge for me as they have perfect pitch and just have the ability to hear and write. I really do admire them but that creates a real challenge for me when the majority of the students have to learn what I regard as the process.

Kate feels that while she sees her musical strengths as "having a strong musical ear and excellent sight-reading ability," she expresses disappointment that at times she feels her lack of confidence in transcription has become a barrier to her teaching of aural skills in particular. She experienced fellow students either struggled like her, or they mastered tasks because they had either 'perfect pitch' or an incredible memory for remembering lines and notating them. This reality for Kate is what she says she experiences everyday in her own classroom.

Over the years Kate mentioned that she has changed her teaching methodology several times but "every time she has to teach transcription she felt she became tense and on edge with the (students)."

> … play me a complicated pattern or tune and ask me to sing it back, I can do it perfectly. Give me a piece of music and ask me to sight sing it back it would be note perfect…. But ask me to transcribe it and I just freeze and can't do. I just don't get it. I'll be honest it's a skill I just can't master …. Even after all these years. If I have to do it for one of the choirs it takes me a long time and I have to do it at the piano. Let's face it, it is hard and in reality a dated skill as today with all the technology available I can record it and play it into Sibelius and it will notate and transcribe it for me.

Kate indicates she knows her strengths and limitations in terms of the development of skills in aural work. While she perceives transcription to be a barrier for her, she recognises her strengths in vocal recall and sight-singing as being more useful skills to have. Kate elaborated on this and gave several reasons for this discomfort. Firstly, her lack of formal aural training whilst at school did not allow her to "develop a consistent methodical approach" which she felt contributed to her frustrations in aural work at University. While at school she did "exceptionally well" in her graded examinations, yet due to her "perceptive and highly a tuned ear" little time was devoted by either of her piano or voice teacher as she was always strong at aural recall. A second reason Kate expressed was her frustration at University when it "was taken for granted that all students could transcribe music" and she said she floundered in developing an approach that she could use to pass the course. Kate found this

experience "both negative very frustrating" and as a result she mentioned she has never got over the embarrassment of failing her only ever examination. The third reason Kate gave was at Teachers' College, where again, it was assumed trainees understood the mechanics of aural teaching and transcription in particular.

> … one has to wonder if no one actually knows how to teach these skills. To go through both University and Training College and have the skills left out is unbelievable. They are just glossed over. We are told they are important in your musical development but no one actually articulates why and explains the best process involved.

Kate indicated in respect of her classroom teaching that she "has stumbled and cobbled work to ensure students meet the requirements for examination" but in reality its been more "trial and error and through constant repetition" to see them obtain the good grades they get.

4. <u>Pedagogical approaches to teaching Aural and Listening Skills</u>

Kate believes that over the years she has developed an approach to teaching aural and listening skills that best suits the students she teaches. She highlights four key aspects to this and believes that the success of her programme starts in the Junior school where every student is exposed to.

1. Recognition of melodic and harmonic intervals through practical songs and performance work.

2. The vocal recalling through a progression of simple to complicated melodic and rhythmic motives is initially treated as a musical games. Once students are confident in vocal recall, written transcription is developed. This starts in Years 7 and 8.

3. Recognition of musical styles and periods. This aspect is included before any new historical study is started.

4. Aural and listening skills included in all music lessons throughout the school. Between five to ten minutes each period is allocated to aural and listening skills.

Within each lesson Kate explained that key concepts are methodically taught in a particular order,

> … I work from what I call "aural recall" … the (students) are all used to singing and clapping from an early age and in that way I attempt to illuminate student inhibitions

Kate believes that when students are "confident in the use of their voices as an instrument," inhibitions are eliminated and they are able to confidently recall to a high degree of accuracy,

increasingly complicated patterns. From her teaching experience, Kate explained that she believes "there is a high correlation between vocal confidence and confidence in aural recall work." Kate mentioned that it this aspect of her work that is central to her programme and one that through repetitive instruction and practice has the most positive benefits for the students.

The repetitive nature of tasks, according to Kate, means that students learn to become more discriminating in their listening and in developing the skills they believe to be important to them.

> I'm a great believer in giving lots of musical examples and with regular
> repeated practice the students successfully master the skills required.

Recognising that some of the skills she taught and developed with her students were beyond those required for NCEA Level One assessment, Kate stressed that she was teaching skills to ensure the students became "both discriminate listeners and to have an ear to pick up both intonation and articulation errors in performance."

Mentioning that her students could vocally recall complicated melodic and rhythmic patterns, Kate felt these were important skills to develop in young musicians. She expressed real concern that the revised aural standard now included 'transcribing music' within the title. Kate felt this was a retrograde move. For her, the skills were "not assessing a student's ability to hear and recall sound patterns but rather assessing a student's ability to notate and transcribe passages of music under pressure." This view of student work was validated in the VSR recall in which each of the 15 students vocally recalled complicated melodic and rhythmic lines. Extracts used were well beyond the requirements of Level One assessment and importantly a high degree of accuracy was displayed from all students in their recall. In Kate's VSR recall, she made specific mention of how the contemporary and classical students both demonstrated the same high level of vocal recall skills. Kate attributed this to the fact that the contemporary students learn their performance pieces and the fact they don't learn music through notated scores but through aurally modeling works:

> … the marks obtained in this area as shown here are all high. The three
> contemporary students in fact have higher scores overall than some of the
> classically focused students.

In describing her pedagogical approaches, Kate revealed her understanding of the specific skills she believed young musicians need. While seeing transcription "as being outdated and of little value" she balances these skills with vocal recall because she believes in the value they

add to real life music situations. While Kate feels she does not cater for the contemporary students, the fact that they display the same mastery in aural recall is notable.

A constant source of concern for Kate was her ability to source good quality material for her aural and listening tasks. Kate commented that she had found

> … a number of songs from the 60's and 70's contain great melodic lines that the students can easily work with … they are repetitive in nature and have simplistic chord progressions. I thought I had stumbled on something good but the (students) still think I'm old hat … I can't win…

The fact that Kate was looking at mixing up her resource material and using songs of the 1960's and 1970's was for her an acknowledgment that "some of the modern classics contained excellent source material, with simplistic chord sequences and fine melodic lines that students could recall with ease."

As a summary to Kate's approaches, she made a number of very interesting comparisons between what she perceived a classically focused student who was confident in aural work with that of a non-confident student. As shown in Table 5, a lot of the issues for the non-confident student come down to both the level of performance and issues they were having with that work. Kate indicated there was a strong correlation between students working in lower performance grades and those who struggled with the rhythmical notation.

Table 5   Kate's perception of Aural notational skills from the perspective of the Classically focused student.

CLASSICALLY FOCUSED STUDENTS	
CONFIDENT STUDENTS	NON-CONFIDENT STUDENTS
RHYTHMIC DICTATION	
Strong understanding of meter and subdivisions of rhythmic beats in performance.	Issues with rhythm and meter in performance.
Recall of rhythmic patterns is done with a high degree of accuracy.	Finds it difficult to accurately recall rhythmic patterns. Subdivisions of beat and maintaining pulse is problematic.
Rhythmic notation is completed as a musical line with a high degree of accuracy Takes one to two playings to complete an eight-bar rhythm. Find it easy to notate without the aid of a methodological approach.	Rhythmic notation is bar by bar and often fails to complete the entire line. Unable to hear the first and last bar on the first playing. Has no methodical approach. Take sup to six playings to get an eight-bar rhythm notated
Confident in the use of rhythm and meter in performance and ability to maintain a pulse	Not as confident in use of rhythm and meter. Struggle maintaining an even beat and subdividing rhythmical patterns.
MELODIC and RHYTHMIC DICTATION	
Ability to sing melody in their head and retain the tune after the first playing.	Unable to remember more than a few bars of the tune after the first playing
Notates melody and rhythm as one, from the first playing.	Hears and notates the rhythm first and then adds in the melodic contour. Often able to get if the melody goes up or down (contour) with a degree of accuracy but often starts on the wrong note.

Works with the full tune recognizing the rise and fall of intervals and rhythm within the one thought process.	Works bar by bar and unable to see the melody as one.
More advanced level of theoretical understanding. Usually passed Grade examinations in excess of Grade V	Limited theoretical understanding although may be up to Grade III.
Shape and form are important to them.	Inability to see past the rhythm and melody.
From the first playing has the ability to remember the opening bars and ending bars including the ending note.	Unable to move forward unless opening bar completed
Sees Rhythm and Melodic line as one	Views Rhythm and Melody separately. Prefers to complete rhythm first and work from the melodic contour lines.
Confident Performance Skills displayed at Grade VI to VIII and Diploma Level.	Performs at the Grade II – IV level
High degree of accuracy displayed with most 8-bar tasks completed on two to three playings	Need all playings and then depending on the
EXPRESSIVE ELEMENTS - TIMBRE	
Considers timbral ranges of instruments eg. range of lowest notes of instruments and draw connections between eg. Flute vs Clarinet; Violin vs Cello , French Horn vs Trumpet	Unable to make connections

5. Thoughts and Opinions on NCEA and Aural and Listening Skills

Kate was positive about the additions and amendments to "what was being taught and assessed" noting that from her perspective she sees a number of positive and negative gains for her and her students. The first being with the music curriculum and assessment requirements under NCEA focus on students being actively involved in music making through the Performance and Composition standards. While these aspects were seen as positive initiatives, Kate expressed concern at the amount of time spent on teaching pre-skills in areas like composition for example. Kate commented that experiences she had "gleaned from other schools" gave her the feeling that there was an over riding concern from teachers in there "never being enough class time with all the interruptions that go with school life." In aural work, Kate said she was constantly under pressure in allocating appropriate teaching time for the mastery of transcription, given the complexity notational and above all the fact that the standard is only worth four credits.

Kate acknowledges that she is now involved in "a fine balancing act" as she navigates the skills students need in order to successfully master an assessment and while constantly reviewing what to "include and exclude" due to the constraints of available class time. Kate is not worried about students being actively involved in "music making" but for her the teaching of

skills such as " theory, harmony, sight-reading and sight-singing have to be covered and not taper off as the curriculum becomes overcrowded."

Secondly, Kate is philosophically against the fact that aural skills are assessed as an external examination based on transcription and the notating of music. For her, the use of "transcription as a means of assessment rather than assessing a students ability to aurally respond to sound as they are required to do in the London based practical examinations" is disappointing.

This for Kate was a "retrograde move" and one that she strongly feels needs to be changed.

> It is in my opinion unfair to create barriers for students when you know they can show mastery in a skill, yet don't have the written notation skills to communicate these skills. The question I therefore ask, are we assessing mastering in aural skills or skills in aural transcription. That is where we have gone wrong in all of this."

Kate stressed that from her perspective she would like to see aural skills as an internally assessed standard. She believes students could use their performance instrument or voice to

> … recall both melodic and rhythmic lines … this would display the same outcomes yet in a more musical and practical way."

For Kate, this would give classical and contemporary students a common ground in the assessment process, producing a positive outcomes for all concerned.

Thirdly Kate believes it has been a progressive step to compartmentalise subjects into standards of work. Expressing the view that few students excel at all areas of music, it has allowed those weaker students in particular to shine in their areas of strength and to obtain Achieved grades for standards they are weaker in.

> … under the old School Cert. model students got one percentage grade and it didn't tell you how you performed in the various parts of the syllabus. This is a transparent model in terms of students exactly knowing their strengths and weaknesses in terms of grades received.

In terms of aural work, while often her students will receive Merit and Excellence grades for their other standards, they are delighted if they get an Achieved grade. Kate says she is never worried about students obtaining mixed grades as for her the Aural standard is assessing written transcription and not what she perceives as being the more important musicianship skills.

Finally Kate believes that with the development of NCEA, teachers have been given greater flexibility in selecting their teaching content, having the ability to decide what they want to include or omit in the best interests of their students. In recognising that written transcription added little value to the long-term musical development of her students, Kate believes including non NCEA assessment skills such as sight-singing, sight-reading and aurally responding to rhythmic and melodic patterns are of immense value.

6. Summary of the Traditional Formal Approach

This traditional formal approach that has been very much shaped by the teacher's musical experiences combined with her learning from other educators, teachers, and colleagues over time. Without question this has developed within the confines of her own school environment. The approach taken is grounded in maintaining long-held school beliefs and ideologies, which are "very dear to her heart."

In developing the teaching approach, the teacher shared the belief that she "holds the knowledge, is in authority and is in control of what and when her students learn." Students in her view "master learning through teacher direction and then through homework learn the skills study and the application of them." This approach focuses primarily on "classical music" and the learning of western classical music notation and theory. It was from here that the skills of aural and listening, music theory, sight-reading and historical studies were derived. The belief that "music is an academic subject" and while the perceived focus of NCEA assessment was on the engagement in music making, the performance aspect "never was taught in class time and there is no time for it now." This indicates that performance work was not seen as being 'academic' enough within this approach.

The idea that aural and listening skills are vital to a students' musical development is built around extensive repetitive tasks of vocal recall. The belief in singing and developing musical confidence is central to this approach. Skills in intonation, articulation, correcting rhythmical and pitch errors through performance and developing skills in stylistic and generic listening while admitting they were of a "more practical nature than academic" are important.

This traditional formal approach, places a lot of emphasis on academic attainment and in ensuring good "academic traditions are maintained." All students in this approach enter for all

of the available standards and while she expresses disappointment in the aural examination, students are methodically and systematically taught to master the skills.

4:3   Case Study Two: Integrated Performance Skills Based Approach

1.   **Background experiences**

Anne describes her musical background as "rich and varied with a wealth of musical experiences". Coming from a family in which music was valued, Anne and her four siblings learnt both instruments and voice.

> … being the youngest sibling meant that I was exposed to some fine music making … it was the expectation within the family that we developed a discipline for practice and we all simply got up early and practiced before breakfast. It was something we all did …no questions asked.

The family expectations of rehearsals and performing to each other, preparing for examinations and competitions meant for Anne there was always a constant supply of pieces and studies she wanted to play:

> … it became a matter of habit that you always did your technical studies and scales … we just did them… the kids today turn their noses up at these but they are the building blocks and as kids we made them fun. Mind you there was an incentive in the house that we were not allowed to play the grand piano until we had passed Grade V… that got us all moving. We also weren't allowed to play another instrument until that exam was passed.

Anne's musical development as a classical singer and pianist while at school, was aided by what she regarded as "outstanding teaching from brilliant instrumental and voice teachers" and the family support "from an inert competitiveness within the family to strive to achieve musical excellence".

By the time she had completed school, Anne had obtained an Associate of Trinity College London Diploma (ATCL), an LTCL, and LRSM in piano and an LTCL in voice. She trained as a Primary school music specialist at Teachers' College with the aim of following her father into the teaching profession to work in Intermediate schools. This she did for six years and loved working with this age group, especially the focus on singing,

> … I ran a very strict programme in which each class had music twice a week… we focused on listening and singing primarily. I focused on singing as all students had a voice and I loved every minute of it as all students could actively participate. Combined with listening and the broadcasts to schools … it was a rich experience for the students. We didn't do a lot of book work …. It was practical based performance music and we always put on a school musical which the school had a strong reputation for.

Appointed to her current position as an assistant teacher of music in a single sex school, Anne has held the position for over 25 years. Building on the skills learnt in the intermediate service, Anne developed a strong performance-based programme which she strongly believes

allows students of all musical backgrounds to excel. She knows she is "of the old school" and values the skills and musical experiences she has experienced to get to where she is today. Anne is proud of her classical roots and performance experiences, and recognises the importance of being both highly competent and skilled on an instrument or voice and an excellent communicator in order to draw the best out of her students. In commenting on her work she voiced concern in the challenges she has faced,

> … I am not adverse to contemporary students taking music as a subject but what it has done is force me to rethink and re-evaluate what I do in the classroom. The fact is the classically trained students will always do well as that is where NCEA is at. The challenge for me is to provide the same for the students who don't have the classical skills or ability to read music…

This is something that Anne has obviously given a lot of thought to. She values the fact that while her training and performing interest is in classical music, experiences in listening to her father and brother play in Big bands and Brass bands has given her what she describes as a very "catholic" appreciation of music.

2. Place of music within the school

Anne sees herself as a highly-competent classroom practitioner who lives for the co-curricula groups she leads within the school. She acknowledges that a "lot of music teachers love the experience of classroom teaching" but it is in the "leading and directing of groups that is (her) greatest passion."

> .. I always feel that my choirs and orchestra are an extension of my classroom … it is no good us performing fabulous works and not being able to give it a context. The contextual stuff happens in the classroom and the performance outside of the classroom. For us at (School name) it works and the kids love it.

The concept of using co-curricula groups as an extension of classroom work is a powerful tool for Anne and one that has been successfully used in her school. She comments that her numbers taking music are strong and have been so for the last five to six years. She believes that it has been through the successes of her co-curricula groups that music attracts a "diverse group of very talented and gifted students."

> … the numbers taking music are large, it is compulsory for all students taking Year 11 to 13 music being required to perform in a chamber group, in a jazz ensemble or band for Rock Quest.

One of the revealing statements Anne made was that as a teacher she felt that she can teach as many musical concepts and notational skills as she likes, but in reality it is through " group music making that the real skills of listening and aurally responding to the sounds around you that they come into play." This importance of ensuring skills taught had a relevance to the

students and that they could apply them to their practical work was important to Anne. This positioning is one of the central threads in this approach.

Anne recognises that few schools would be able to enjoy the diversity of student music making as they provide in her school. In this she sees the creative richness comes from a very collaborative teaching team that builds on each other's skills and provides the best of opportunities for the students.

3. Experiences and Valuing of Aural and Listening Skills

In Anne's words "if I am perfectly honest with you, aural work and I have always had a bad relationship." For Anne, she perceived herself as "having a finely tuned musical ear with the ability to be able to respond to intonation and rhythmical issues," yet ask her to transcribe a piece of music and she "freezes". Anne openly sees this is a weakness in her work and at times admits she struggles to "mask" her own "inadequacies" within the classroom.

Rating herself 1 out 10 in ability, Anne knows she has to teach the skills of notation and transcription but feels she has never mastered them herself. The dilemma Anne expressed was that she had "limited understanding of actually how to break down the components in order to master the finished product." This she expressed has taken her years to figure out and even now she explains she has had to "develop a very systematic and logical approach in order to explain the skill to [her] students."

> … I still feel nervous about the notation and transcription work, I mask it by using a number of listening skills so that notation is secondary in my mind to the real task of listening.

Anne explained her teaching approach had grown from her attempt to resolve her own limitations so that students can have a positive experience. Having never been introduced to transcription at school herself, Anne had through her own formal training been involved in the London based performance examinations and excelled in their associated aural testing. She mentioned

> … I really never had to focus on these skills. My teachers' knew I had an excellent ear, could play from memory and had a good grasp of general musicianship skills. Recalling complicated melodic and rhythmic passages has never a problem for me and In fact it is now a real strength in my teaching work…

Referring to her Teachers' College, training and specializing in music training in particular, Anne mentioned there was a "strong focus on performance work throughout [her] training

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which predominantly focused on singing." She commented they were taught to teach notation as well as introducing songs through "aural recall" which she described as "a very powerful teaching tool".

Acknowledging that her strengths were in vocal recall, Anne sees the skills of sight-singing and sight-reading as being complementary to these skills and believes they are core skills for any musician. She regards them as the "bread and butter skills " of music teaching a focal point for students' learning, which Anne sees as skills neglected by her music tutors. Anne is fully aware of her musical strengths and limitations and conscious of them in her daily work. She elaborated

> … I didn't receive strong teaching in these aural skills and I know that as a teacher it is up to me to provide and develop systems and methodologies for the students to learn and master the required skills. For me, the skills of notation and transcription are archaic and not really worth fostering but while we have assessment standards examining the concepts we are obliged to teach them.

Anne expressed that this dilemma for her has been difficult to cope with at times. She sees it as her responsibility to up-skill in areas she perceives herself to be weak in, and is very conscious of the fact that she does not want her students to replicate her weaknesses.

4. <u>Pedagogical Approaches to Teaching Aural and Listening Skills</u>

Anne explains that aural and listening skills are critical to how successfully a musician operates and functions. She indicated that this is what motivates her teaching. For her, the skills have to have meaning and students need to perceive them as being of value in their daily work as a young musician. She was concerned that in her class of 23 students, 14 of them are from a contemporary background. This has been the case for the last four to five years. Anne loves the combination of genres and sees it as allowing for a "musical cross fertilisation of styles" in which in her experience "both contemporary and classical students love working through."

From this perspective, Anne has developed six specific goals as part of her regular routine in her repetitive skills approach.

1. To ensure that all students are confident in the way they use sound and to have the ability to be "reflective listeners" and develop the ability to positively critique their own and others' performance work.
2. To develop perceptive ears with the ability to discriminate between pitches and accurately master intonation skills.

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3. To have the ability to recognise rhythmical errors and master the skills to accurately correct them.

4. To have the ability to vocally recall with a degree of musical confidence and accuracy, melodic and rhythmical patterns heard.

5. To be able to stylistically recognise different musical styles and genres.

6. To master the skills required for NCEA assessment in the external examination.

In making reference to the fact that her school "demanded all" available credits be entered for in her subject, Anne indicated she "felt torn" in the dilemma she faced of what she saw as important "core skills" she needed to teach and the skills required for assessment. This tension was very real in the Aural standard,

> … the teaching of listening confidence and encouraging the students to be confident in their listening and aural recall has a real musical application. The students appreciate these skills as they are able to use them in their performance work. The skills of transcription are time consuming and at times I really have to question their value.

This dilemma was based on a strong belief that students were primarily interested and focused on performance work hence this had become the focal point for Anne's classroom work. She saw it as accommodating all students' musical interests and as such ensured skills were taught through performance. Anne also explained how her students aimed for the best possible grades and so she indicated she worked tirelessly to achieve for them to achieve that goal. In the "big scheme of things" she indicates that the demands and requirements of assessment of transcription in particular were covered, but given a lower priority and they were they going to be a major driving force to her programme.

> … as you see I'm about giving students skills for real application in life. It's not about preparing students for one 50 minute exam … transcription skills are a thing of the past and I strongly believe QA only keep including them because they need two external examinations and its an easy one to assess. They are so wrong and as a result I work towards the exam but it is not my driving focus.

Anne acknowledges the tensions involved in managing her programme of work and believes it is important to balance assessment requirements with the broader learning of her students. From this perspective, Anne comments how she positions the teaching of the aural standard within other course material. It is thus

> … not the starting point for me … while the external assessment contains in my opinion many inappropriate and out-dated skills, I cover these skills in a way the students will pass and get good grades. I must say though the other skills I teach in this area are of more importance to the students in my opinion and they see a real application for them in their work.

Anne despite stating her own inadequacies in transcription, explains a process of learning that she has developed in which she feels she "methodically" focuses on developing verbal,

rhythmical and vocal confidence in the students initially through group and individual responses. Material used in these tasks comes from listening works used in the history, theory or from group performance. Once students have confidence in recalling sound patterns, these form the basis for improvisation classes and compositional tasks. Anne explains that she does not see one activity in isolation but rather each task builds sequentially on another. Concepts are inter-linked as a means of reinforcing learning.

Anne in the VSR recall phase further outlined her teaching approach:

1. Developing skills of rhythmical and melodic recall, students develop from the mastery of simple two bar phrases up to more complicated six to eight bar patterns including simple and compound time-signatures. Here Anne outlined that students are given both classical and contemporary resource material. This blend of material for Anne is critical to the success of her approach. Students no longer view it as "them and us" as classical and contemporary students work alongside each other. Anne noted that once students gain confidence in recall, the extracts students master are well beyond the requirements of level one assessment.

2. Rhythmic Transcription skills are added in mid- way through term two and the initial focus is on the mastery of notating rhythmic motives. While students work on rhythmic motives, the theoretical aspects of rhythmic notation are learnt both from classical and contemporary perspectives. Anne sees this as being another way of combining both performance perspectives and the more theoretical aspects which assists with the learning of both skills. Anne methodically explained her shorthand approach in the VSR phase which she felt was successful for all her students and had applied it at all levels.

Anne outlined her specific methodology as,

I. Students mark each rhythmical pulse with a small slash or stroke within each bar. (Figure 2)

Fig. 2 Anne's Pulse Markings above the Stave
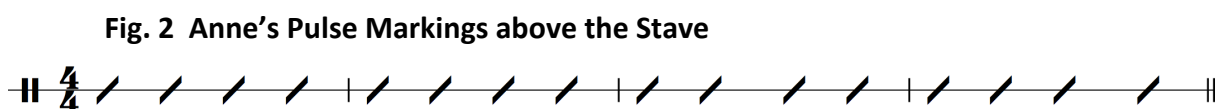
II.   Students are taught to move their pencil over each stroke as a means of maintaining the regular pulse. The following shorthand is developed and once mastered students are encouraged to adapt it to meet their needs: (Figure 3)

Fig. 3 Anne's Example of Notational Shorthand

Student Musical Shorthand

Written Notation
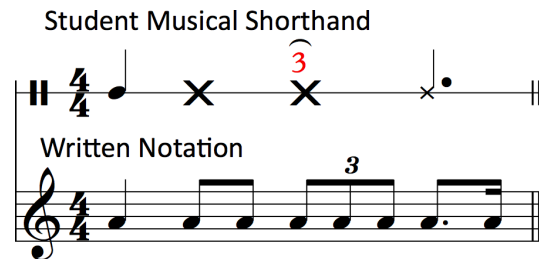
III.   Each beat is tapped with the finger and maintained throughout the whole playing. This ensures students maintain a focus on the beat and then it is a simple process of mathematically subdividing beats to accurately notate the extract as it is heard.

IV.   For the first playing, students are trained to follow only the pulses and to listen to the full extract without notating anything. Immediately the extract is heard, they try to fill in the longer beats or crotchet pulses. (Figure 4)

Fig. 4 Anne's Example of Notating Minim and Longer Pulses
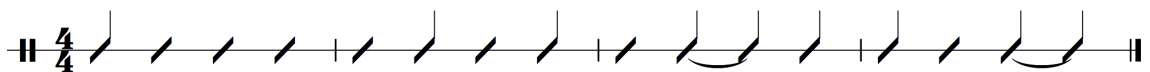
Crotchet pulses are tied for minim beats at this stage for ease of fast notation. Gradually their answer takes shape in terms of strokes and symbols on the page and through developing skills in subdividing the pulse the full extract is notated as: (Figure 5)

Fig. 5 Summary of Anne's Notational Shorthand

Anne indicated that this approach has been invaluable for and was developed out of necessity. She found by mathematically calculating beats she could transcribe complex music with what a high degree of accuracy.

> … this is what I was never shown how to do and something that in the end has seen my students master with ease and in fact it is what gets them through the external examination.

Anne saw it as important that if students were to master the skill of transcription there needed to be a specific methodology to follow. Anne indicated she applies the same skills in student performance work, managing rhythmic inaccuracies, "racing and slowing down" due to complex rhythmical notations. The students' ability to subdivide pulses has been an immediate positive outcome for her students and one they can see the value in.

3. Melodic transcription is introduced to some students very quickly. Anne acknowledged that some students develop these skills very quickly. "Those with a strong theoretical background and strong classical performance skills excel in this aspect." For those who struggle, Anne explained she teaches them to recognise melodic contours. Students start with melodic contours following the general pattern of the melodic line as shown below. If the line descends then the contour will be ascending. (Figure 6)

Fig. 6 Anne's Example of Contour lines in Melodic Transcription

Anne pointed out this system was something developed by NZQA as a means of seeing more students achieve the standard. She commented that in her view, the skill is poorly mastered throughout the country.

It was in this part of the programme that Anne expressed the most frustration. She admitted that it was for some students time-consuming to develop. For others, it was only through the use of contour lines that they will achieve the standard. By encouraging her students to use a mixed method approach of notation and melodic contours, Anne commented that a lot of her students get Merit grades as see believes "recognition is given in the marking for having both the contour correct yet the pitch might be one note too high or low".

Anne expressed this was frustrating for her and a lot of her colleague when contours have been introduced as they recognised that nationally students were weak in transcription yet NZQA were finding ways of "lowering the standard" so that more students were able to pass.

3. Choral recognition is a task that Anne introduces quite early in her programme and she admits it is one of the most enjoyable aspects of her course. Anne explained they only work with five chords, these being chords I, IV, V V7 and VI in both major and minor keys. She explained that these primary chords are the basis of all music and indicated she spends a lot of time in developing the theoretical aspects through performance. Anne indicated that this was one area where the contemporary students were at a distinct advantage over her classical cohort.

> … the classical kids are like fish out of water and haven't a clue because they need to see the musical score and read the notes where the contemporary kids are quite used to working with performance from the sounds they know. Working with chord progressions is great as they have to focus on the sound of the chord and understand why one chord leads into another thus creating the progression.

Tasks in performing chordal progressions, developing melodic lines to set progressions are used to reinforce aural recognition. By including the performance-based activities, Anne finds their aural recognition of chord progressions has dramatically improved through linking the theoretical concepts in performance situations and then having students' experiment designing their own progressions. This process has been an invaluable pat of the course and Anne says brings the most enjoyment. Using songs from the 1960's and 1970's has also been beneficial.

5. Thoughts and Opinions on NCEA and Aural and Listening Skills

Appreciating that change was required in the standard reviews, Anne commented how she is still concerned with the current model under NCEA and feels in many ways it does not work. In particular,

> … under the old School Certificate system teachers and students knew that there was one three hour written examination based on a prescribed course for the year … in general terms every one knew what was required and where they stood. Give or take the years … yes there was scaling. A national standards based assessment followed teachers working with a regional music advisor who was able to moderate teacher's work within regional school cluster groups. This was effective and again the training was invaluable … we all knew where we stood in terms of our assessment. What this generated was professional discussion and debate and it was fair for all concerned.

The breadth of material required with the current achievement standards, Anne felt makes for a huge workload for staff. She expressed concern at the tensions created between what she perceived as the "important core skills" and the reality of the skills required for assessment. Anne admits the area of aural and listening skills despite the relatively few credits available receives a disproportionate amount of teaching time compared to other skills if students are "to be comfortable with the skills and show mastery in them",

> … in my book aural work and physically responding to sound is a central activity in music and for music education so it should be given due emphasis. If students perform with poor intonation skills or don't have the ability to hear incorrect rhythms then we fail as music educationists.

For Anne these are fundamental skills and she believes the diversity of aural and listening skills she teaches contribute to the outstanding results her students obtain in their other

standards. Anne expresses disappointment in the fact that there is no formal assessment of these core listening and recall skills and in her opinion "shows a lack of understanding on behalf of the subject review team and NZQA." This is often a source of tension for Anne as she is often confronted by her students with the comments like

> … but why does this not count towards NCEA, … why can't we get recognition for skills in aural recall which are often at a higher level and more complicated than those asked for in the examination … it doesn't seem fair because you use a different form of notation and don't use classical theory then you get a weak result.

Anne expressed frustration for her students of "average musical ability" and for those who "lack the understanding of notation and music theory" when they become totally demoralising with the concept of transcription. Anne commented how she actively discourages these students from sitting the examination as she can not see "why you put kids up for immediate failure when they are outstanding song writers and amazing performers, it just doesn't make sense to me."

6. Summary of the Integrated Repetitive Skills based approach

This approach has been developed and shaped by Anne as a means of catering for her students' particular musical abilities. She acknowledges their performance interests and skills and over time has developed an approach that integrates both knowledge and skills which she sees as being appropriate both at meeting the needs of developing young musicians as well as the requirements of national assessment.

Of interest to this research was a summary Anne made of the perceived strengths of the classical and contemporary focused students in each area of the Year 11 course. She called it her "synthesis" and had developed it as a way of reflecting the musical strengths of her students. This also formed the basis of how she developed her approach across all areas of the course especially where classical notation skills were involved. As shown in Table 6, Anne recognises that it is in the unified performance skills that influenced her to develop the approach she did. As the synthesis shows, the level of understanding in traditional notation and music theory is the limiting factor for a number of areas.

Table 6: **Anne's Synthesis of her understanding of the perceived strengths for the Classical and Contemporary Students in her Year 11 programme.**

Classical Students	Contemporary Students
PERFORMANCE SKILLS	
Performance work is the prime motivator for involvement in Music as a subject. Students see performance work as the prime motivator for their involvement in music and for the hours spent in individual and collective rehearsal work. The development of skills, advancement in technique relating to their instrument and skills in self-critiquing their work were seen as important skills students.	
Highly perceptive level of innate musicianship as displayed through performance within their selected genre.	
Learning is predominantly through *formal teacher* directed learning. The teacher generally selects the works to be performed and for most students their work is driven to meet examination requirements from the overseas exam boards.	Learning is predominantly through *self –directed, informal student* learning. The students select their own works from their individual and collective focused listening experiences. Rehearsal techniques are trial and error and involve hours of listening and re-listening. Performance repertoire is driven by the students' interest in a work and is performed because for their own enjoyment.
The focus on learning is on the *reading* of *classical western music notation* as the main tool for communicating the intent of the work.	The focus on learning is on individual and collective *student listening*. Notation if used focuses on lead sheets, TAB and chord charts. Traditional music notation is rarely used.
Students spend many hours in *isolation* involved in *individual* rehearsals. Solo rehearsal time is for the consolidation of notes, technical development and application of the stylistic work in preparation for the next lesson	Students focus on *socialisation.* Many hours are spent in *collective* and *collaborative* rehearsal. Notes and technical work is developed throughout the group 'session' times.
AURAL SKILLS	
Strength in vocal / instrumental recall and in the skills of transcription. Many of these students are able to successfully complete the skills required for the NCEA Aural Standard.	Strength in vocal and instrumental recall only. Many of these students their teacher does not teach the skills of transcription and does not include the Aural Standard in their programme of work.
LISTENING SKILLS	
Highly tuned ear & listening skills with a strong focus in the skills of intonation and articulation as applied through their performance work.	Highly tuned ear & listening skills with a strong focus in the skills of intonation and articulation as applied through their performance work.
TRADITIONAL NOTATION AND THEORY SKILLS	
Graded theory is integral to student instrumental lessons. A strong motivator for theory learning is the fact that students have to pass Grade V Theory in order to sit the next graded performance exam.	Limited understanding of traditional music theory. Students develop their own forms of recording the structure of their performance work. Focus on contemporary notation in the form of lead sheets, TAB scores or chords written above song lyrics.
Development of analytical skills within their performance scores to highlight features such as structure, melodic ideas, recapitulation of ideas.	Good analytical understanding from a performance perspective with limited theoretical understanding.
Often advanced music theory and harmonic skills, involved in harmonic and score analysis.	Excellent ear for subtleties in melodic development, rhythmic changes and chord changes without theoretical application
CREATING – COMPOSITION	
Focus on working with traditional classical notation and the development of a written 'score' as the prime form of communication. Students indicate most of their composition work is at the computer using Sibelius, and they rarely use their instruments to	Focus is on the development of sound and experimenting with sound within their performance genre. Written notation is used in the form of a lead sheet, TAB score or chords written above the lyrics. Students indicate producing a score is secondary in

experiment with the development of ideas.	their thinking and is the most frustrating part of creating a new work at school.
MATERIALS OF MUSIC – READING MUSICAL SCORES	
An application of tradition theory in the interpreting of traditions and formalities used in the notation of music.	Within the world of contemporary music, scores in the traditional sense do not exist. A focus on assimilating a composer / bands musical intent is communicated through focused listening and through an understanding of the implied stylistic aspects to the work being studied.
HISTORICAL / MUSIC WORKS	
Music History focuses on music over time and the social, historical and cultural contexts of music making. This is done through application of score reading and gleaming from scores and listening to extracts of music the features that make each musical period unique. Study involves listening, reading and application of theoretical skills.	Students tend to focus on their contemporary world and were interested in informally listening too and re-creating works within their vernacular. The world of sound was of more importance than the study of historical concepts.

Anne actively promotes both aural and listening skills and says they are central to her programme. Her approach has been shaped by her own experiential learning and was strongly influenced by her perceived strengths and weaknesses in aural work. While indicating that aural and listening work is not centred around the specific skills required for national assessment, she has focused on successfully training her students to have a perceptive ear and be able to recall with a high degree of accuracy musical passages. Associated with these skills, she has experimented, developed and refined a tool by which her students can successfully transcribe music in order to meet the requirements for national assessment.

This approach involves a set methodology as a starting point for her students to follow and then they have the flexibility to develop and adapt to suit their individual learning styles. The skills of transcription are reinforced throughout her programme often within different contexts and for different learning outcomes. This approach is centred around the teacher's belief that once the concept has been introduced, it is constantly used as a means to achieve another learning outcome.

Regarding herself as a "pragmatist" Anne admits she takes prides in the results her students obtain in the aural standard. While not all sit the examination, those who do, achieve with excellent grades considering where they started from. She puts this down to the fact that her approach first and foremost focuses on developing strong listening skills, developing strong confidence and accuracy in vocal recall, and then mastering the skills of transcription. Central

to the approach is the belief "if you can't hear what is being played, then transcribing the idea becomes almost impossible."

Performance work is the focal point for this approach. Of note is the way Anne referred to her performance approach as "working on a dual platform" thus both classical and contemporary styles work side by side. Regarding herself as an inclusive teacher who respects her students musical interests" Anne did indicate that over time she has had to modify her approaches and methodologies in order to be able to cater for change. This for Anne has seen a significant move in her thinking but one that she has enjoyed.

4:4   Case Study Three: An integrated holistic approach

1. Background experiences

George only took music seriously in his last years of high school when he saw the impact a new Head of Department (HOD) had on the school concert band:

> … I had to get involved so I signed up for Trumpet lessons… we had a new graduate tutor who really knew his stuff. It was amazing and the material he gave us really stimulated us and so we wanted to practice and be in his groups. Would listen to music in lessons … then try licks and jazz phrases with no score at all.

It was here that George explained how he developed a love for both classical and contemporary genres and how they could effectively work alongside each other and be fused together especially within a classroom and school environment. He commented on the impact the new HOD had with his

> … infectious teaching style … along with amazing upbeat and rhythmical material to perform as being the best stimulus any music student could ever wish for.

It was from these positive experiences that George indicated he wanted to become a teacher. The influences have remained with George throughout his career.

While he had learnt the piano at an early age it didn't fire his imagination but he went on to study Trumpet and Musicology at University and complete a Mus.B degree. George's tertiary training was completed by obtaining a Diploma in Teaching in secondary teaching at Teachers' College.

> … [Teacher] made a real impact on me as a young student and combined with the work of [Teacher] as a new HOD in music … illustrated to me the

power of outstanding teaching and learning and how modelling this to your
students is so important for the success of any teacher.

His first appointment was in a high decile large urban co-educational school in which music
had been a dominant force for many years. George commented that having an outstanding
and very strong Head of Department, along with "five brilliant colleagues who were all
proficient, highly competent and skilled in their own instruments and voice" was all he could
have wanted as a beginning teacher. As the "young boy on the block" he commented that he
learnt so much and valued this start to his teaching career.

Developing the ability in collegiality and team teaching, George mentioned was important
modelling for him. He indicated that he felt both "supported and guided" throughout his
formative teaching experience and these experiences had had a significant impact on the
shaping of his own philosophy for music education which had guided him throughout his
teaching career. George specifically mentioned that in his opinion "if students were to
succeed musically and to gain the most from their musical experiences then they had to be
actively involved in quality musical experiences." He was passionate in his belief that
classroom and co-curricula musical activities must work side-by-side and that students need
to be exposed to a wide cross section of musical genres:

> … the one thing I learnt from [school] was that classical and contemporary
> music must and can work side by side … students *must not* view one style
> above the other and as educators we need to respect *all* musical styles…
> who am I to judge one style above another, student involvement for me is
> the most important aspect …

George clearly positions himself as a music educator who believes in catering for both
inclusion and a diversification of musical styles. He comments specifically on his belief in the
power teachers have in "moulding and ensuring students have meaningful musical
experiences" and their "ability or inability to foster both positivity and an environment of
respect." Stressing his own performance skills as being in "both classical and contemporary
domains" George says he enjoys on one hand "the creativity that traditional western classical
music offers" yet "loves the artistic freedom through improvisation and the ability to be free
in [the] expression of ideas within contemporary music." This is what George indicated he
attempts to take into his music classes aiming to give his students the same experiences.

George has been in his current school for a number of years as Head of Department. It is a
medium decile co-educational school in which he has one other full-time staff member in his

department s well as leading a team of 14 visiting instrumental tutors. He regards his school music environment as "a fun-filled environment that respects diversity and inclusion, catering for Maori Kapa Haka and Pacifica group. The numerous Rock bands, Jazz band, Big band, Concert band and Choir all focus on contemporary repertoire. The classically minded students perform in a String ensemble and various Chamber music groups.

2. Place of music within the school

As an HOD, George is very aware of the value of active performance programmes. He sees this as having a direct impact on those students who want to take music as a subject. George stressed the issues with the viability of courses and music is always on a "knife edge to be blended into the Year 12 and 13 class. George sees having a dominant and diverse performance programme that embraces an inclusive culture is one that will attract students into the classroom programmes. To date, he says this has worked well

George's positive and inclusive attitude has seen not only student numbers increase in the academic programmes, but also increased diversity in the quality of the musical activities students engage in within the school. This diversity has been mirrored in George's classroom and he is proud of this development. For him, having outstanding performance groups means that material learnt in class is taken directly into the performance arena and vice versa.

3. Experiences and Valuing of Aural and Listening Skills

While George majored in trumpet at University, he admits that he struggles in the aural papers. He rates himself in the lower quartile and declined to put a number on it.

> … to be honest I struggled in aural and I was even frustrated with it at school.
> We just didn't quite click… I guess if I'm honest I didn't really get taught how
> to transcribe and notate music from limited playings.

George feels that despite his formative experiences at school, it "was taken for granted that we knew how to notate and transcribe music." Admitting that in his day,

> … aural work played such a small part in their final exam and in the big
> scheme of things, if you were weak it didn't really matter as you knew you
> had strengths in other parts of your paper.

George considered this to be a gap in his learning and commented that even at University he struggled with passages of transcription. He was embarrassed to admit he had to repeat both his Stage One and Two aural papers. He felt he lacked an ability to master a process that worked for him when under pressure.

At Teachers' College, he questioned why appropriate time was not given to discussing the concept of transcription. George a number of key skills such as sight-reading and sight-singing were "glossed over as being unimportant" and that they were there to learn the "mechanics of teaching rather than specific music skills." In the light of developments in NCEA, George expresses feeling "somewhat inadequate at times in teaching such skills."

Admitting he struggles at times to teach transcription in particular to his students, George feels he has no option but to keep struggling while NZQA has the standard as one of the external papers. He regards the actual skills within the examination as out-of-date and somewhat irrelevant to the students of today but "I guess it makes it an easy examination for NZQA because that is the only reason I can see it is still there."

George's perception of his own aural skills has enabled him to develop his approach. He calls his approach "holistic in which theoretical, aural, compositional and performance skills are all taught through a historical studies approach." The aural work is built from a broad listening perspective and includes both practical and written notated responses. George ensures students are taught the skills in transcription but he explains this is not his sole focus. For him "transcription is a means to notate and should not dominate a student's ability to listen and recall passages of music." George places a clear distinction between the ability to listen and recall musical passages, as distinct from transcription. To George "transcription is a by-product of listening and an entirely different set of skills."

4. Pedagogical approaches to teaching Aural and Listening Skills

Having been exposed in his student days to what he referred to as a boring traditional approach of 'name this interval', through to having to transcribe long extracts of music, George sees absolutely no relevance in replicating skills if students can't see a relevance to them.

> … I was totally disengaged by the process of recalling interval after interval. For me I couldn't always name them and as a result it was a very negative experience. I loved everything else about music and had a lot of fun but I loathed this aspect and when I became a teacher there was no way I was putting my students through the same experience.

This negative and unproductive experience George indicated has assisted in shaping his philosophy and approach to the teaching of aural skills. He explained his teaching experiences must be "meaningful and have immediate relevance" to his students. He believes that with a real focus on performance, students must understand how to apply the knowledge and skills

learnt to the ongoing development of their performance work. His integrated holistic approach is built around looking at six specific musical periods. The periods change from time to time, but at the moment George is focusing on the following.

   i.   Stage and Film music of the Twentieth Century

   ii. Rock music from 1960 – 2000

   iii. Jazz and Blues traditions

   iv. The Romantic Orchestra

   v.   Classical Era

   vi. Baroque Era

For each musical period, two major works were used as the basis of the work. From this perspective, George explained he unpacks the following:

1. Through the theoretical concepts, historical techniques are investigated with the aid of musical theory and building on skills and techniques through analysis and score reading.

2. Compositional and performance techniques appropriate to the era and tradition.

3. Student focused listening to a prescribed 'listening list' of mixed examples from works that best represent the period. Each listening list contains between 15 and 20 extracts.

4. Aural skills including both melodic and rhythmic recall.

George explained that he was "specifically interested in developing a holistic framework for learning that kept students interested and fully-motivated. In this approach he explained,

> … students' need to contextualize the fact that music is very much an art form that has developed and been shaped over time … by working chronologically backwards in time students appreciate the development of music and how technology has advanced what we now hear and take for granted

Integrating material like this George explained provided a framework over the course of the year where "a huge number of skills are mastered with the prime aim of not focusing on specific credits." In particular the skills for aural and listening George commented are "fully incorporated and integrated into every lesson" and usually "included at the start as a means reference and focus."

> … I spend a lot of time ensuring my lesson objectives and material is relevant to the theme. Often students are unfamiliar with the extent of the period or style and so the extensive listening lists balance this and are used as a point of reference.

This approach, George explained developed from a school-wide initiative of solving the problem of students making their prime focus on credit achievement, rather than their

learning. While initially time consuming to develop, George commented how professionally stimulating it had been for him to

> … develop a scheme of work that focuses specifically on knowledge and skills and not on assessment. Specific assessment requirements are combined but the intent is that the assessment should not drive what I want to teach.

This positioning for George he admits is a dramatic shift in his teaching but a very necessary shift for him in an effort to resolve some of the tensions that lie around the management and student perception of internal assessment.

> … something had to change and collectively as a school we felt this was the best way of approaching this. For me having small chunks of work building to all the available Level one standards was the way to tackle this approach. I believe this works for me but in other departments it has not been sustainable or manageable.

George provides his students with a diagram at the start of the year as a point of reference to understand how he "integrates the learning of skills and knowledge through the selected periods of music." As shown in Figure 7, George believes he is successfully able to develop the relevant theoretical concepts, appropriate musical terminology and application of the elements of music appropriate to each period. He explains that he understands there are gaps in his programme and that it is continually evolving.

Fig: 7   George's Diagrammatic Representation of his Pedagogical Approach

- Recognition of Chords
- Composition
- Performance

Musical Style

- Rhythmic transcription
- Composition
- Performance

Theoretical Concepts

- Melodic Transcription
- Composition
- Performance
- Score reading

Elements of Music

Musical Language

- GeneralListening
- Appreciation
- Composition
- Performance
- Score Reading
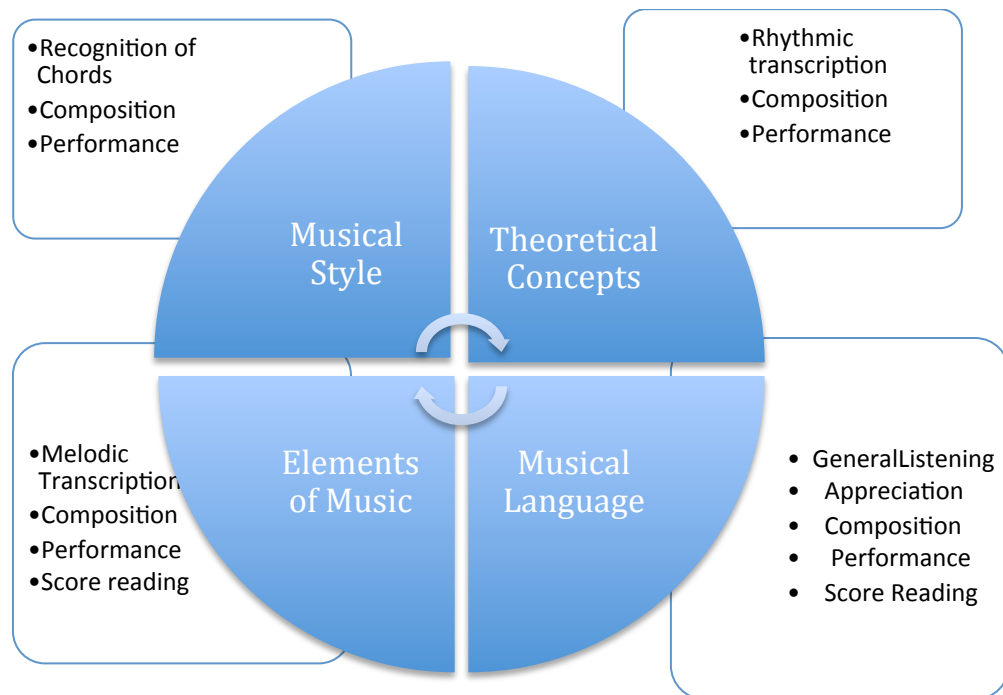
Periods of Music					
Stage and Film	Rock Music	Jazz and Blues	Romantic Orchestra	Classical Era	Baroque Era

George is adamant that he is teaching skills that have both meaning and relevance and students can see a direct application of their use within a specific musical style. While each style is unique, the imparting of knowledge and skills is reinforced through listening, performance and composition. For George, the important distinction he makes is assessment comes as a result of learning. He is therefore not being driven by assessment which he feels is the downfall of a lot of teaching in New Zealand at present.

George outlines through the semi-structured interviews his specific approach to aural work. Clarification of some aspects were given in the VSR phase .

1. In each of the specific musical periods covered, a pre-task exercise introduces students to a new work. A prepared task sheet leads the students through their listening experience. This covers aspects such as instrumentation, structure, theoretical aspects, the role of technology and authenticity. This pre-task allows the teacher to gain an understanding of where each individual student is at in their learning.

2. The new work is gradually unpacked through further listening and score reading tasks in order to develop stylistic use of aspects such as tonality, scales, basic harmony/ chords, texture, melodic construction and use of rhythm. Specific compositional devices derived from the work are 'unpacked' and 'developed' through compositional tasks enabling students to "be immersed within the music and to experience it through both recreating and performing key ideas."

3. Students are given a listening list and CD of 15 to 20 extracts of works relating to the period and have to listen to them a number of times and work through a given task booklet. George explains this allows him to cover the diversity within specific periods and to provide focused listening opportunities for his students.

4. Extracts are taken from the main theme or themes. These are initially recalled aurally and then once the recall skills are mastered, transcription is introduced. George describes tasks using a "jigsaw" approach of matching segments of the theme that are incorrectly placed on the page as being a "powerful learning tool" to start the notation process. Here students hear the theme or idea a number of times, vocally recall the theme or ideas and then without sound have to place them in the correct order as per the performance. This skill not

only starts the transcription process but also aids the theoretical aspects within the analysis of the work.

5. Where appropriate, chord sequences are extracted and developed. Harmonic concepts if appropriate are covered.

6. As the year progresses higher thinking skills are developed in score reading, music theory, analysis and music history appropriate to the stylistic period.

7. Performance work is built around these six periods and students are actively encouraged to select from at least two contrasting periods and to justify the traits that see it as best representing that period or musical style.

8. Composition work is built from this historical perspective as compositional features are discovered and explained.

George explains that his approach has been incredibly time consuming to develop but this framework has allowed for some "creative teaching and learning and has provided an interesting focus to work from." In terms of student engagement and achievement, George is extremely positive and believes the change has resulted in assessment being the a by- product of learning and not the cause of learning which it was before he changed his approach.

5. **Thoughts and Opinions on NCEA and Aural and Listening Skills .**

George explained at the outset while he was positive about NCEA at the start and was a strong advocate for it, he has now changed his views. He commented that while he initially liked the compartmentalization through the use of standards of learning, he expressed frustration in the way he sees student learning becoming both fragmented and driven by what he sees as students focusing on the banking of credits rather than focusing on the building of knowledge and skills. To George this is a weakness of the system and he questions the educational value in this approach. George noted that "like other teachers" he was always under the pressure of moving from

> … one assessment to another, negotiating timing of assessments with student workload and then managing reassessment opportunities and dealing with the associated complaints that go with that.

As an HOD, George felt his role had become an administrative nightmare and very unmanageable. George states these experiences have clouded his view of NCEA and as a result has forced him to rethink both his stance and approach to teaching and learning for his students.

In developing his integrated holistic approach, George explained that he was inspired and motivated through his faculty based discussions. He stressed that "across the school, staff in all departments were experiencing the same issues" and collectively they "needed to change from a focus on assessment and to focus primarily on teaching and learning." George indicated that this was a "significant strategic shift in thinking for their staff."

George admitted he "turned his subject upside down and inside out" in order to bring about a new approach to his teaching and learning. One of the main dilemmas George said he faced was the place of listening and aural work. He indicated that he appreciated the importance listening played in music and valued the skills of both recalling and remembering extracts of music and stressed the need for these skills to be central to his work. George explained his biggest challenge was how to include the skills of transcription in particular as he did not want to limit them just to the skills for aural assessment. He recalled how problematic that experience had been for him and did not want to "create negative experiences for his students." In the end Gorge explained he decided to

> … work from the perspective of student performance, in which students love experimenting with sound and in the combining sounds. Working from the 'need' to both 'record' and 'notate' their experiments, students had to notate ideas down as part of their log and record of composition.

This approach George saw as students being forced to use notation and therefore they were using the "skills of transcription in a very real and practical way." George stressed that he accepted all forms of notation with the proviso that students needed to "notate in a way that was appropriate and acceptable to their working genre." This resulted in TAB scores, lead sheets and graphic scores working alongside traditional classical notation which George stressed are all highly credible and appropriate. Transcription for George meant it had an immediacy and relevance and was a powerful tool to aid students in their composition and performance work. George found this approach had reinvigorated his teaching and as a result those students, for whom he felt the aural examination was appropriate, could see a point to transcription skills in particular.

A corollary George added was how many of his more advanced students were using technology such as creating MIDI recordings of their work and developing written scores with the aid of programs such as Audio logic and Sibelius. They were finding this was a more reliable way of notating complicated rhythmical and melodic passages.

This approach for George did not see him entering his students in all available standards. He commented his school policy was to "ensure at least 18 credits were entered and up to a maximum of 24." It was the aural skills standard that George made optional and he indicated that each year only a few students followed through with it.

6. Summary of Integrated Holistic approach

This approach was developed by George out of frustration and a loss of faith in the NCEA system. Along with his colleagues, they perceived assessment to be driving their teaching and they felt this was not a desirable outcome for student learning. A conscious decision to change resulted in an approach that holistically viewed knowledge and skills and saw them as being integrated through focusing learning on six specific historical periods of music.

Placing the skill of listening at the center of this approach meant that it became a significant tool for the imparting, reinforcing, consolidating and building of knowledge. The ability to remember and recall passages of music was deemed to be a valuable set of skills and worked both in conjunction and alongside the listening skills. This positioning saw a focus on skills and knowledge being given more prominence than the specific skills required for NCEA assessment.

Transcription skills were developed as a skill in their own right and reinforced as a means of notating student compositions with the distinct aim of facilitating performance. This approach allowed students to see an immediate relevance and application for their use which was central to the approach. This approach did not view skills in isolation but rather being integrated as a means of contributing to the overall construction of knowledge.

4:5 Case Study Four: Contemporary, Student-Centered Approach

1. Background experience

Milly prior to her time at University, had no intention of going into the teaching profession. In her opinion she had unsuccessfully learnt the piano to Grade V due to a "very dominant mother" and a "dragon of a music teacher who made learning so unpleasant." Milly vowed to have nothing to do with the piano.

> … at times learning the piano was hostile and it was always a trial to get to the next exam… Mum and Dad used to bribe me in order to get the next exam completed. I was told that once I had Grade V I could give up … I'm actually amazed I ever passed the exam really. The teacher was such a bitch … it really put me off music and having anything to do with it.

While at school Milly played in a band and loved the vocal side of harmonising with her friends. She taught herself the guitar and between them they had a lot of fun. She openly admits it was the "socialisation and the listening to lots of music and trying to be 'rock stars'" that got her hooked into contemporary music. These teenage experiences, Milly commented, were influential in shaping her views on teaching and learning. The "creative freedom" combined with the fact that she "could enjoy having fun with music and hanging out with her friends" was important to her and she has attempted to bring these experiences into her classroom. For her, it is important there be "a sensitivity and an understanding on what make students tick."

> … it is about allowing students to find a voice and a medium in music that is of most importance to me … in no way do I want my students to experience what I went through. It's about engagement in positive experiences and showing enjoyment in what you do.

While at University, Milly became involved in the band scene and decided to add several music papers to her Bachelor of Arts (BA) degree. She admitted that she struggled with some of the content at first,

> … papers in music were only at stage one level. I felt if I wanted to go teaching and include music as a subject then I needed to music to my degree. I struggled with the papers as they were all classically based and I admit it was like working in a different language.

Graduating with a major in English and papers in Education, Psychology, Sociology and Music, she completed a Diploma in Secondary Teaching from Teachers' College. Her first appointment was in a small rural area school, two hours north of a major urban city. Teaching mainly music from years 1 to 12, Milly discovered that relatively few students had ever received formal music lessons. While Milly commented the challenge was to first establish a

"musical culture within the school" and to "get students to commit", She said this was "both hugely rewarding and challenging at the same time." Milly indicated that her focus at the time was on "participation and developing an inclusive culture of engagement through performance. Milly said that due to this focus she did very little in the way of musical theory, notation or music history as it was active engagement she was after.

Appointed to her current school which is a low decile, co-educational school with a strong Maori and Polynesian community, Milly expressed how she feels at home with these students. Seeing her role as a 'facilitator to learning' and along with her team of contemporary, industry-based tutors, she indicates that she has been able to build on her own learning experiences and has "forged an approach" which she describes is student centred, creates an environment of inclusion and positivity, using performance work as the means for learning. Prior to arriving at the school, Milly explained relatively few students took music. This she explained was due to the focus on written work and the fact that for many students they saw it as being too difficult and a waste of time. Milly indicated her greatest challenge was to turn the subject around and to develop an approach that focuses on contemporary performance work. She indicated this has been positive and the subject has been supported by the students.

Milly explains that her teaching philosophy and core objectives have been strongly influenced and shaped by her own experiences in music. She commented in particular that her

> … brush with classical music has given me the skills in keyboard skills and in classical notation, but the overall experience was nothing but negative and intimidating. I just don't get it how students have to be subjected to experiences like this. There is no way I am going to put my students through this. It simply turns people off.

Milly feels through this experience, she refuses to allow her students to be exposed to teachers who are "unsympathetic to the learners' needs and unable to see when students want to follow another creative path." Informally teaching herself to play the guitar and singing in a band with her friends, Milly felt were valuable learning experiences that she highly values. Milly explained that she had "learnt her craft and love of performing" through being able to perform in a

> … non threatening environment, where performers trusted and respected each other's skills and where music was performed by modelling what artists did on recordings.

2. Place of music within the school

Milly describes her school as "having a wealth of positive creativity" despite the fact the school is classed as low decile and has a number of "social issues to contend with." Milly comments that she sees her work as "adding immense value" to not only the students music education but also in providing a positive environment in which her students "excel and continually take their performance work to the next level." Milly explains how proud she is of the way her students react to her programme and the fact that they "enjoy what they are doing and feel safe within their classroom environment." Explaining that many of her students have had issues with "truancy and been in trouble with the law", Milly reports her focus on creativity within a performance has been a significant factor in motivating these students to want to learn." The goal of being able to "perform before their peers and wider community" is something that Milly sees as a powerful incentive for her students.

The ability for students to "hang out in class" and to "work effectively in class rock bands" Milly says is reaffirming of her work and reassuring for her. She believes she has put herself out on a limb in developing a programme of work that is practically based and focuses on the performance of contemporary music. Milly acknowledges that performance-based courses are difficult to keep on-track, and adds that due to the all encompassing nature of practical work, she personally has little time or energy for any out of class performance activity.

A strong Kapa Haka and Pacifica programme, Milly explained has grown out of her programme. This she is incredibly proud of and pleased that the school had embraced this aspect of her work. Milly sees the students' performances as adding a vibrancy to school life hence this is a positive development.

3. Experiences and Valuing of Aural and Listening Skills

Milly initially was concerned that she "never mastered exactly what she was supposed to do in aural work" as she did not take music as one of her school subjects. She noted that it was in one of her University papers that she first came across notation and transcription. Milly found this an incredibly negative experience and indicated how she both despised the process and the lecturer's inability to recognize that a number of students actually didn't know what they were doing. Milly felt she had a 'good ear' and had developed the skill of playing from

memory any number of tunes, riffs and harmonies that have been developed in what she described as "informal mucking around, jamming and experimenting with making music."

Milly admitted that she perceives herself as "being extremely weak in terms of notating and transcribing music, but mentioned her real strength was in aural recall and felt these were the most   important skills she wanted to impart to her students.   Milly admitted her major university assessment in transcription was flawed in that they were given a tape with a number of tasks which had to be transcribed. She mentioned that,

> …70 percent of the course mark was based on these exercises on the tape and they had three works to complete them. All the exercises were created for the purpose of the assessment and contained no real life musical examples at all.

 Milly explained that she got a "B+ grade basically through the assistance of a good number of friends." Milly said she was relieved by this but in reality she had not a clue of what to do and all she wanted to do was pass. The final exam she described as being "a disaster" and commented that while she failed the exam her "C- restricted pass was appreciated." She explained this experience was nothing but negative and intimidating. This experience was significant for Milly and she mentioned that it had made her even more determined to avoid using transcription skills in her teaching.

Milly reflected on her personal musical experiences, and explained how comfortable she is in "her contemporary world" and the way listening and aural recall are integral skills to her learning. Milly commented that her "experience as a young musician", had allowed her to develop a working understanding into creative approaches that work best for her students. She mentioned how she has spent "many hours listening and re-listening to works", then "jamming to create real 'covers' that were fit for performance." Milly respects that this learning process is common to contemporary students and believes "being immersed in a world of sound and active participation is a positive way for the learning of contemporary music."

4. Pedagogical approaches to teaching Aural and Listening Skills

Clearly articulating what she expects from her students, Milly explained that the most important thing for her and her teaching colleagues was to develop a positive educational experience in which the students can develop life-long musicianship skills. This positioning Milly explained was of paramount importance to her. She indicated that while she had to

ensure her students gained an appropriate number of credits, this was not the driving force for her teaching programme. Milly believed that in order for learning to take place, fostering a positive environment which encouraged student engagement was central to her work. The skills taught had to be appropriate to where student learning was at, and Milly commented she promotes and advocates for a student centered approach that focuses on contemporary music.

Regarding her students as 'creative sponges', Milly acknowledges her students love listening and trying new concepts out on their instruments.

> … It might be a fabulous 'lick' I've found in a piece we have been listening too… we unpack the sounds, try taking the concept out of context , and try to building a work around it to different progressions.

This focus on group work means that her tasks relate to a specific listening work. Each work has a number of concepts and learning outcomes and are built around a number of musical and technical skills that need to be developed. The works selected relate to the individual and collective performance skills within the group.

Building on the learning processes her students are familiar with, Milly regards herself as a 'facilitator' and promotes 'informal' learning environments through group performance. Milly explained that her students are aural learners and often their learning is inhibited with a pencil and paper. From this perspective she commented that by facilitating informal learning situations, established on her terms, students develop a sense of responsibility and engagement to achieve.

> …Year 11 is a difficult year and one would expect them to be tied to a desk. These kids respond with positive encouragement in a practical environment. When they can see the results of the work and take on board their outcomes it is a win win for all. Yes there are limited credits but they are engaged and happy and want to be involved.

Milly commented that the success of her approach is in the meticulous planning of her source material. Topics are developed around songs with each covering a specific technique or skill. At the very heart of Milly's programme are the statements in the curriculum document which she feels works. Her students we listen and model and then apply the skills and theoretical knowledge.

Over the course of the year Milly's teaching programme is grounded in listening and developing strong skills in aural recall. She specifically covers,

1. Musical style and historical development of contemporary music over the years

2. Chord sequences and key modulations including the circle of 5ths concept .

3. Rhythmical and melodic 'riffs' and 'licks' as appropriate to the musical style

4. Song writing to include

    i. Appropriateness of text and language

    ii. Word setting and word stress

    iii. Word painting

5. Verse and chorus structures to include,

    i. Introductions

    ii. Requirements of construction of good verses

    iii. Instrumental breaks

    iv. Development of melodic and rhythmic motives

6. Band instrumentation and timbres within

7. Use of technology and the application of

    i. Instrumental and vocal techniques

    ii. Microphone enhancement and effects

While Milly's course focuses on contemporary music and has a practical application, she emphasises her programme is specifically built on listening, modelling and musically recalling material. In the VSR recall segment Milly fully explained her approach to a new jazz standard, *Ain't Misbehavin.* The aim of the task was to listen and replicate the chord progression and bass line Fats Waller used in the chorus. As this was a new work for the students they all listened to the song. Milly explained how she felt it was important that the class heard the chorus within the context of the song. Working from a handout of the melody line as shown in Figure 8, the students sang the chorus several times. Milly used traditional notation to convey the melody to the class.

Fig 8: Milly's Student Handout of Chorus Lead Sheet to *Ain't Misbehavin*

> … while I do not use traditional notation all the time, it is important students understand and can bring meaning to traditional scoring. We do learn the notes but these kids are slow at picking them up. At least I am exposing them to it but not limiting ourselves to it. The score in my eyes is a way of communicating the ideas. For these kids they use sound to convey that.

Through listening and performing the chorus, Milly explained the tune had become embed in their minds and they were ready for the main activity. Working in groups of three and four, the students had their own CD recording and guitars and set about listening and naming the 16 chords as shown in Figure, 9.

Fig. 9: Milly's Teacher Handout to Chords used in *Ain't Misbehavin*

Milly explained how the group collectively name the chords and their positioning. She commented that by enhancing the bass line on the recording, many had started creating that as part of the task. The bass line as shown in Figure 10, Milly explained was a method the students use in looking at the layers of a work and in their deciphering process of listening, decoding, trialling and re-listening to a work.

Fig 10:   Milly's Bass line to the Chorus of *Ain't Misbehavin*

Milly said that this was only one way in which she created a specific task that focused on listening and then developing skills and concepts through performance. Following the listening, each group had to perform the chorus of eight bars and were required to include three components,

1. The tune

2. The bass line

3. The chords played on the guitar

Milly commented that while the task involved 'detailed focused listening' there were several other skills that she was trying to unpack at the same time and this was where her work was sequential and each task lead into the development of another set of skills. She acknowledged she was always taking risks in her work and that while creative "it could also turn to custard." Milly expressed delight in the VSR phase that this was her students' working at their best. They collaborated well, were engaged in the activity and loved allowing their performance work to unfold.

Milly pointed out the speed and perceptiveness of the contemporary focused students in naming and recalling them through performance. She referred to the degree of accuracy in their work and their ability to recognise chords that are sophisticated and well beyond the requirements of the Level one NCEA aural standard.

> … baring in mind these are year 11 students and there are 28 of them in the class, this for a 'classically focused group' would be demanding at year 13 to say the least … yes I could get them to read the music but this is the nature of how they learn and as a result I am able through very careful planning cover a number of skills far more effectively .

Milly expressed how confident she felt in the way students master skills through listening and their appetite for a diverse range of music. While acknowledging that her approach had been "experimental and grown as a means of catering for the specific needs" of her students, the focus on the performance of contemporary music was what motivated students to both learn and attend class. The approach focused on students constructing their own knowledge through group collaboration and experimenting with the sounds and ideas heard. Milly described it like "dissecting in Biology." They take a work break it down and work on each component at a time.

At the centre of this approach was the focus on listening and re-listening heard with skills and ideas that they had to discover within the piece being listened too and worked on. The teacher's role was one of facilitating learning and at times allowing them to "discover what it was that made a work so inspiring and invigorating to perform".

5. Thoughts and Opinions on NCEA and Aural and Listening Skills

The compartmentalised nature of assessment under NCEA is seen by Milly as a positive development. Noting the previous single three-hour examination would have been such a negative experience for her students Milly appreciates the fact that she now has the ability as the teacher to create programmes that best meet the needs of her students. Milly says she likes being able to negotiate with her students the particular standards they will enter and as a result develop individual programmes of work that take into account student strengths and weaknesses. This Milly sees as a positive step for students. While acknowledging that her students are not able to enter for all the available standards, Milly actively promotes her students entering for both solo and group performance standards (10 credits), the composition standard (6 credits) and the contrasting music works standard (6 credits). In total 22 credits are entered. She explained there had been tension building between her and the school's curriculum manager because her students did not sit the two external standards.

Viewing NCEA as predominantly based on classical notation, Milly said she successfully navigates around her students' classical notational limitations and explained they were only missing out on two eight credit standards and she saw little point in entering students to sit examinations in which she felt they were set to fail.

> … Why as an educator would I do that. I know they can't get Merit or Excellent grade endorsements due to not entering the two external examinations, but these kids are delighted to get 22 credits which I might add are usually all Excellence and Merit grades.

In the past she explained that her students were entered for all standards and when it came to the eternal exams "few turned up, most walked out and no one passed."

6. Summary of a Contemporary- Student Centered Approach

This approach was developed by Milly in an attempt to meet the musical, education and social needs of the students in her school. On appointment to the school she could not understand why so few students took music as a subject in the senior school, yet around the school the informal band work was impressive and showed a high level of creativity musical sophistication.

The strong motivator for developing this contemporary student centred approach was to engage students in a course that focused on performance work where all skills and concepts

were taught through performance. It was this ability to "immerse oneself in performance work" that was the main objective for the programme.

In this approach, the musical vernacular of the student was important. Working from the paradigm of the teacher being the facilitator, students were central to the approach and their learning experiences were built on moving from the familiar to the unknown. The interactive nature of learning meant that they constructed their knowledge from their ability to respond to listening sequences, creation of performance works and then their ability to manipulate key elements, stylistic features, compositional devices and technical aspects into their learning. It was in the interactive aspect that aural and listening skills were developed and explored. Each listening sequence had a desired set of musical outcomes. These outcomes differed according to the students' musical ability.

Listening was central to every activity within this approach. Students learnt new performance works through listening, and it was from this perspective students developed their own musical language through composition. For Milly the ability to critically listen and confidently respond to works heard bought musical understanding and resulted in an increased awareness and enhancement of performance skills.

These students did not follow the skills required for NCEA assessment in aural work but had developed excellent skills in aural recall which were grounded in their day-to-day performance work.

4:6 Summary of the Four Case Study Approaches

The different case studies represent approaches used in the teaching of aural and listening skills. They reflect four different teachers' teaching philosophies, pedagogical approaches, interests and beliefs, which have all been shaped over time through their life experiences, opportunities, musical and education experiences. The teachers have developed their approach within the context of their schools and what they believe their students need.

As shown in Table 7, as a means of summarizing the four approaches to the teaching of aural and listening skills, the teachers based their methodologies on the musical preferences of their students. While the TFA approach acknowledges her skills are not in contemporary

music her approach is focused on classical music within a very traditional paradigm. In the IPA and IHA approaches, they focus on a mixed approach that integrates both classical and contemporary music, while in CSC, the work is entirely contemporary. Each approach moves between traditional and constructivist methodologies and very much dictated by the value the teacher places on aural recall over aural notation and their involvement in NCEA assessment.

Table 7: Summary of Aural Recall within the Four Pedagogical Approaches

Traditional Formal	Integrated Performance	Integrated Holistic	Contemporary Student Centered
Classical ONLY Focus	Mixed Performance Focus		Contemporary ONLY
Formal Approach	Mixed Approach (Formal & Constructivist)		Constructivist
Teacher Directed	Predominantly Teacher Directed as part of another skill being developed.		Student use as a means of creating a performance.
Strong focus on recalling components of music. Strong focus on recalling/ naming of intervals. Melodic and Rhythmic recall. Six to eight bar-units	Both classical and contemporary recall. Listening to contemporary material and recalling ideas within collaborative tasks	Recalling of themes and tunes integrated into the Historical Studies part of the programme. Interested in melody and rhythm as a whole	Aural recall was within collaborative tasks. Used as a means of creating and developing a performance.
Resource material was built from a range of aural and listening texts Some texts discussed: Ferguson (2012) Milne, A.F. (1949 a,b) Setchell, (1978a,b,c). Smith (2002 a,b,c) Turnbull (1992a,b,c,d) Turnbull (1993). Warburton,(1971, 1995)	Resource Material developed from works being studied at the time. Works integrated into programme. Some text used: Ferguson (2012) Warburton (1971)	Resource Material developed from works being used in Historical Studies being studied at the time. Fully integrated and used as a learning and reinforcement tool. Created own resources Some text used: Ferguson (2012) Warburton (1971)	Listening extracts contained the resource material. They were within context of the works being performed.
	Use of Teacher constructed material		

In all cases the teaching approaches were designed by teachers to do what they think will best suit the needs of their students. It is clear from these cases that approaches to teaching and learning of aural and listening skills are contestable and will bring an interesting perspective to the Discussion in Chapter 6.

Chapter 5   The Students' Voice

It is not enough to simply listen to student voice. Educators have an ethical imperative to do something with students, and that is why meaningful student involvement is vital to school improvement. Adam Fletcher (1975 -)

Fletcher, (n.d.)

5:1   Introduction:

In this the second of two findings chapters, themes relating to students' understandings of aural and listening skills are reported. Students' understandings are grounded in both their individual and collective experiences within the different contexts of their school music programs, within their Year 11 Music classes and their wider musical experiences outside of school. The information was obtained through the focused group interviews and acts as a means of corroborating and triangulating the data reported in Chapter 4 of the four approaches reported in the individual case studies. In all cases the student perceptions clarify and provide insight into the teaching approaches.

The purpose of these findings is to act as another view of the individual teaching approaches. It is not to evaluate teachers but rather to focus on look at their approaches to teaching and learning within the context of their classroom programme.

The chapter is organised around themes that emerged from the data: student reasons for taking music as a subject, their perceptions of a positive learning environment, their understandings of aural and listening skills, pedagogical approaches their teachers use to assist learning and perceived barriers to learning aural and listening skills.

5:2   The Student Group:

Most students interviewed were in their third year of high school and in Year 11. In one school, three out of the four students were Year 10 students taking NCEA Level One Music, prior to them entering the International Baccalaureate (I.B.) programme in Year 11. The 19 students represented a diverse range of musical abilities, skills and interest levels, including both classical and contemporary genres. As shown in Table 8, the students are listed in their focus groups and were seen by their teacher as a cross-section of musical abilities and performance orientations of their class. This collective group could represent a standard Year 11 Music class in a New Zealand secondary school.

Table 8 Composition of the Student Group Focus Groups by Teaching Approach

Approach	Students	Performance Focus	Instrumental Lessons
Traditional Formal Approach **(TFA)** Classical Performance focus	Lucy	Classical : Piano working towards Performers Diploma ABRSM Classical : Cello working towards Grade VII Trinity College Graded Theory: Passed Grade VI ABRSM	9 years individual tuition 6 years individual tuition
	Belinda	Classical: Violin working towards Grade VII ABRSM Graded Theory: Passed Grade V ABRSM	8 years individual tuition
	Sarah	Classical: Piano working towards grade V ABRSM Theory : Passed Grade V ABRSM	6 years individual tuition
	Amelia	Contemporary: Guitar Classical Voice: Passed Grade III Trinity College but now focusing on Contemporary Voice Graded Theory: Worked towards Grade III but no longer learning theory	Self-taught 1 year individual tuition

Approach	Students	Performance Focus	Instrumental Lessons
Integrated Performance Skills approach **(IPS)** Mixed Performance focus	Molly	Classical: Piano working towards Grade VIII ABRSM Contemporary Guitar: Self taught Graded Theory: Not studied	Self-taught
	Brenda	Classical: Piano working towards Grade V ABRSM Graded Theory: Passed Grade V ABRSM	6 years individual tuition
	Anna	Classical: Clarinet working towards Grade VII Trinity College Classical : Piano passed Grade VIII ABRSM - no longer learning Graded Theory: Passed Grade V ABRSM Graded Theory: Passed Grade VI Trinity College	4 years individual tuition 10 years individual tuition
	Marg	Classical – Violin passed Grade IV Graded Theory: Passed Grade IV ABRSM	4 years individual tuition

Approach	Students	Performance Focus	Instrumental Lessons
Integrated Holistic Approach **(IHA)** Mixed Performance focus	Lily	Classical: Piano passed Grade VI Trinity College Graded Theory: passed Grade V Trinity College	8 years individual tuition
	Dan	Classical: French Horn passed Grade V ABRSM Graded Theory: Studied but no exams entered.	2 years group tuition then 1 year individual tuition
	Jung	Classical: Piano, working towards Grade 5 ABRSM Classical: Cello passed grade IV ABRSM Graded Theory: Passed Grade V ABRSM	7 years individual tuition 4 years group tuition
	Basil	Classical: Violin, passed Grade VI ABRSM no longer learning Classical: Piano, working towards Grade VII Trinity College Graded Theory: Passed Grade V ABRSM Contemporary : Guitar Contemporary : Voice	7 years individual tuition 8 years individual tuition Self-taught Self-taught
	Bradley	Contemporary: Drums lessons for 4 years Level V Rock School Graded Theory: Not studied any Theory	2 years group tuition 3 years individual tuition

Approach	Students	Performance Focus	Instrumental Lessons
Contemporary Student-Centred approach **(CSC)** Contemporary Performance focus	Allan	Contemporary: Guitar Graded Theory: Not Studied	Self-taught, now 3 years Group lessons
	Koyo	Contemporary: Electric Guitar 2 years Graded Theory: Not Studied	Self-taught, now 3 years Group lessons
	Brendan	Contemporary : Electric Bass Contemporary: Acoustic Guitar Self Graded Theory: Not Studied	Self-taught, now 3 years Group lessons
	Matt	Contemporary : Drums Graded Theory: Not Studied	Self-taught, now 3 years Group lessons
	Aroha	Contemporary: Guitar, Graded Theory: Not Studied	Self-taught, now 1 year Group lessons
	Gemma	Contemporary: Keyboard Graded Theory: Not Studied	Self-taught, now 1 year Group lessons

The emerging focus group comprised of,

- nine classically focused students

- three classically trained students with a strong interest in contemporary music of whom most were self taught in contemporary music,

- seven contemporary students of which six had received group tuition through the schools instrumental programme for up to two and half years

Within the overall group, there is a noticeable disparity between the prior-knowledge skills the classical students had, with those students having learnt from a private music teacher for an average 6.9 years. Seven of these classical students had learnt between seven and ten years. All the classically focused students had completed both graded performance and theory examinations.

In comparison, the seven contemporary students have learnt through their school instrumental music programme in group tuition and all regard themselves as being 'self-taught' on their performance instruments. Bradley is the only contemporary student who had received individual lessons. None of the contemporary students had received any lessons within the ABRSM or Trinity College graded theory of music syllabus graded workbooks.

Of the nine classical focused students, most had already passed or were working towards a number of Trinity College and ABRSM graded examinations. Four students were performing to a high level on two instruments. As shown in Table 9, a summary of the last graded performance examination students passed, 11 had passed examinations at Grade V and above.

Table 9: Summary of Student Graded Examinations of Classical Focused Students

Performance Grades:						
Performer's Diploma	Grade VII	Grade VII	Grade VI	Grade V	Grade IV	Grade II
1	3	2	2	3	1	1
Theory Grades:						
Performer's Diploma	Grade VII	Grade VII	Grade VI	Grade V	Grade IV	Grade II
			3	10	2	2

Thirteen of the students had passed Grade V and VI theory examinations. These students have already displayed a high degree of mastery and understanding in classical western notation as compared to the contemporary students of whom seven indicated they have had no formal training in theory, with six of them familiar with TAB and 'lead sheets'. All seven contemporary students indicated that they did not feel comfortable working in traditional

notation although in the contemporary focused group, they indicated they were being exposed to traditional notation in some of their tasks.

5:3   Student Reasons for Taking Music as a School Subject.

There were a number of varied reasons why students selected music as a subject in Year 11. For most, it was their ability to focus on performance work. Some felt that their ability to perform on one or two instruments made taking music an easy choice and one that they perceived would not require lots of extra work. Students acknowledged that their love of performing meant they had an advantage with one student commenting "it balances out the demands of the rest of our studies." Several students within each group commented how they liked their teacher and what they stood for, while others saw it as an opportunity to 'jam with their mates'. As in any 'mixed ability' Music class, there were multiple reasons for the students taking music.

The socialising aspect was important for a number of the contemporary students. Matt and Aroha in a class with the same approach acknowledged that they both love music and especially the solo and group performing aspects of the course, which have a social element,

> I'm right into drums and vocal work and love working with our mates. We knew before we started in music that there would be parts we would not be able to do, we had little else to choose from. (Teacher) is a cool dude and I know we can be pains in the butt because we can't see the point in a lot of the work.

These students acknowledged their strengths were in performance work and they had limited understanding of using music notation but that did not seem to worry them. As Brendan articulated,

> … the written stuff means nothing. For me and me mates it's about making great songs…in listening to cool music and trying to imitate and develop bloody good covers.

This theme was picked up by several of the other contemporary students. While these students commented they got Excellence and Merit grades in their performance and composition work, Bradley and Amelia in two different focus groups expressed disappointment. While focusing on contemporary music, there were some standards "that relied on knowing about those crotchet things and there is no way I can learn all that stuff in the year to pass the exam" (Bradley). Amelia indicated that while she is not in the top of her class,

> … I love playing my guitar and enjoy performing the music I like. I know that my teacher doesn't like contemporary music but that's what I'm into. I appreciate what skills are involved in classical music but I just want to perform

my music and if I had known what I had let my self into I would not have taken
music as a subject this year.

From the same school, Aroha, Matt and Gemma are rock musicians and appreciate that because the majority of the class are focused on contemporary music, their teacher has created a performance course, that allows them to develop and foster their "own creative bent." Matt highlighted the fact that,

> … It's great to be able to work like this but we need more specialised tutors and while the teacher is great she only can do certain things and we want to take music further. I know we don't do all the stuff that mates in other schools do but then we are doing the things we are good at and achieving well. We love coming to music and school. Some of my mates bunk cause they hate school but (teacher named) keeps us on task. She can be a real dog at times but we love coming to music.

The focus on performance skills was appreciated by the students in this group. They indicated they appreciated the way their teacher had targeted teaching and learning through their performance and band work. The students recognised the different musical abilities within the group and loved they could both learn and collaboratively work with each and off each other. They believed this to be one of the real strengths of the approach and one that contributed to the effectiveness of their work.

While some enjoyed the collaborative learning environment, some of the classically focused students expressed frustration about "the self-taught, contemporary musicians" who several referred to as "the non-musical students." Lucy and Sarah perceived them as hindering their academic and musical development. Belinda was out-spoken in how she felt it was quite wrong that while over half her class were made up students who have been learning for many years, obtaining high grades in their performance and theory exams, they have to work alongside "self-taught guitarists who can't even read a note of music and have no idea of theory or notation." As Anna commented

> … it's just not fair on the teacher or the rest of us. It's like a person coming into French and doing Level One with no experience in languages at all. The languages department wouldn't allow it. I feel really sorry for (teacher named) as she has to spend a lot of time with those students and we miss out. Because our classes are small (teacher named) is forced to take all who are interested otherwise the class would not run.

These tensions were also expressed by similar students where they expressed that diverse cross-section of musical abilities which at times "hindered their musical progress and made it incredibly hard for (Teacher) to work." Anna mentioned that "there is always a group of students that the teacher has to work with … they simply can't and never will be able to transcribe music through listening or understanding basic music theory."

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> … it is crazy, our teacher knows what to do but spends one hell of a lot of time coaching and tutoring the Rockers and they never get it. I mean how can you transcribe things through four playings when you don't have the theory skills to start with. My mates and I have good performance skills and usually get the dictations on one or two playings and we have never really been pushed. I know it is only Year 11 but I could do this stuff in Year 9. This school kind of sucks cause I wanted to sit the Level 2 Aural but we are not allowed to. I want to move on in my learning but can't. It's not really the teacher's fault it is just that we all have so many different skills and the standards just don't accommodate a real mix of musical abilities especially those who only like rock music.

For other students, their academic achievement was connected to high aspirations. Lucy, who regarded herself as "a classical nut" and was working towards performers diploma in piano felt she was being 'held back'. She indicated that she had "high aspirations" yet wanted to pursue music at University. Indicating that she "came to school because of the reputation for an excellent music programme", she is frustrated in how she believes her learning is being hindered by the lesser able students who can't even read a note of music".

Another reason several commented on was that they saw music as a viable profession and therefore taking music was "a way of developing song writing skills and working in a band" (Matt). Bradley classifies himself as a rock musician and loves music and wants to make it a profession;

> I know I'm good and honestly don't need all this crap we are being taught … I can play all this stuff and don't give a shit about Beethoven, why don't we cover the history of rock or different rock techniques?"

In nearly in all cases, the students took music as an academic subject because of the performance aspects of the course. While the level of performance work within the classroom varied between schools, it was this focus that attracted the students into music in the first place. A significant finding was that all the students commented on the teachers' role in their decision to take music as a subject. Without exception, they acknowledged the tensions created between the prior knowledge and performance skills in some of their peers. Those students working in the contemporary approach, felt it was great that all their music work was developed through a focus on performance and they appreciated the way their programme was tailored to meet their needs to the extent that it the "main reason for coming to school each day."

5:4 Students' Perceptions of a Positive Learning Environment

Students felt that there were three key factors that contributed to what they viewed as a positive learning environment, these being the role of their teacher, the teacher as a performer and the use of collaborative working opportunities.

The role of the teacher:

In all cases the students recognised the contribution the teacher makes to their classroom and wider school musical experiences. They felt that their teachers were "positive", "encouraging", "supportive to us as young musicians" and a "really nice person". These personable comments resonated throughout all focus groups and confirmed the role the teacher plays in both establishing and maintaining a positive learning environment. Aroha commented that for her you could,

> … go to [Teacher]at any time as she is interested in us as people. We take music but she is always there if we have an issue. We take music because of [Teacher] she is such a cool dude and makes learning fun … we all love her but at the same time know we have to work cause there is so much to do.

Belinda indicated that while she saw her teacher as "old school" she valued her "intellect and ability to get the results for us."

> … you know at the end of the day, you don't have to like your teacher … I respect her but think she is old school but as Mum and Dad say "she is highly experienced and she gets the results and is giving you a solid education and that's what counts".

The teaching experience of a teacher was only commented in two groups (TFA and IPS) and in both cases they respected and appreciated that there teachers were highly experienced practitioners, knowledgeable and able to "manage their class". For many of the students they saw this experience "as contributing to the excellent results" obtained.

Brenda added another perspective and mentioned that she felt the relationship students had with their music teachers was " different to other teachers because you do so much with them and really get to know them as real people". This student-teacher rapport was summarised by Allan saying that they like the encouragement offered to all students in their class,

> We have some incredible musicians in our class and for some of us it can be quite off putting with the really good kids. Our teacher works with us, …. He knows when we get it wrong or find something hard but he is always encouraging us to lift our game. When we make a mistake we learn how to correct it and move on.

Nearly all students commented on the support their teacher gives them. This support was not only in providing great programmes that fostered learning, but also in facilitating performance opportunities to further enhance their learning. Aroha commented

> … I have become far more confident in the work I do and in the way I approach my music… it has been through the performance work and Kapa Haka in particular that has helped this. I have been writing waiata and to have the group perform them in front of the school is so cool. I'm pleased to be able to do this…

Most students liked the safe, inclusive environments their teachers fostered and the appreciation given to the divergent musical interests within their classes. The students from the IPS and IHA approaches felt the fusion of contemporary and classical music was an important stance their teachers had taken and the students indicated they enjoyed the fact that they could appreciate and develop a working understanding of each others musical language.

The Teacher as a Performer.

In three of the cases (FTA, IPS and IHA), the teacher was seen as a performer and this the students both respected and appreciated. In the FTA approach, the teacher was seen as a "conductor and director" rather than as a "pianist or singer" but the students valued her skills and ability to foster "excellent music making" opportunities.

> … [Teacher] over the years has created some outstanding performances for us and these are important. She knows her stuff and I respect that. She can sing any part in the choir and knows when we are off. She has a great ear and I value that.

Anna valued the way her teacher was able to work with both the classical and contemporary students. She felt it was impressive her the teacher had skills in both areas and she respected

> … her incredible level of musicianship and ability to create amazing musical opportunities for us both in and outside of the classroom. She had skills in all aspects of music and was able to work with the classical students and be respected by the contemporary kids by picking up a guitar and jamming with them.

This notion of working within both performance paradigms was commented by students in the IHA approach and agreed that in their eyes the teacher must have credible performance skills to use in the classroom. Anna perfectly stated,

> … we love performance work and that for us is our prime focus. The teacher needs to be able to demonstarte that they have performance skills and not just knowledge in theory or history. We love it when [Teacher] demonstrates, when she makes mistakes … it's just like us… when she plays a classical piece and then moves into a sixties song, or vamp a chord sequence. This is what I love about [Teacher].

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Collaborative working opportunities.

The importance of a conducive and inclusive environment was picked up in the focus groups where collaborative performance work was prominent (IPS, IHA, CSC). In these approaches, skills were taught either as separate concepts (IPS, IHA), or in the case the CSC approach taught through group performance. Brenda said that as students in her class had different musical interests and she liked the way her teacher had worked to students' musical strengths and tried to get us to learn from each other.

> …. As a classical musician I love it when I can am able to work with some of the cool rockers and learn different rhythmic patterns and apply them to my own work. My compositions are a real mixture of ideas and I love it. We have learnt these ideas through group work and helping each other. Skills like improvisation and extemporisation have taught me so much.

This positive experience for Brenda and her group meant that through collaborative group work, a large number of skills were covered and embedded into their learning. As Marg said

> … we never really felt we were learning cause we were having so much fun that the skills were developing without us realising. For us learning was fun and a real positive experience."

5:5 What Students Understand of Aural and Listening Skills

The focused groups struggled with this aspect of the interview. Many confused the concept of 'understandings' and much of the data became irrelevant. There were four themes that emerged and bought clarity to come of the dilemmas teachers face. While some students could only associate aural and listening with the external examination (FTA, IPS, IHA), others could relate to the aural recall tasks and how they had contributed to their performance work.

The five themes that emerged in the findings were the positioning of classical and contemporary skills, the listening experience, the focus on skills required for the examination, specific aural and listening skills the students perceived to be important and the association of performance work and aural skills.

The Positioning of Classical and Contemporary Skills within Aural and Listening.

Student perceptions on their understanding of aural and listening skills in Year 11 were diverse. Understandably the classical and contemporary students saw their aural work differently. As summarised in Table 10, for the classically focused students, their music-making revolved around the reading of notation. For many they expressed their focus was

initially on "getting the notes right" in their performance work and that they found it extremely difficult to memorise their pieces. As Belinda said,

> … at the level some of us are working at, we are learning incredibly complex pieces of music that require hours of work. The music is my guide and I rely on it all the time. I can not memorise my music and find that when I perform it is my security. I love performing but at the moment I lack confidence and the ability to play without the printed music.

Table 10: Summary of student comments from classical and contemporary perspective.

Classical Students	Contemporary Students
Focus on the learning of music from notation. Few expressed the ability to perform from memory with the exception of the Diploma and Grade VIII student. Most students unable to perform without music. Many indicated in performance they are too worried about "getting the notes right" rather than on "what the performance actually sounds like." Grade VIII and Diploma student focused on the performance as a whole.	Focus on listening to music and 'imitating' and recreating sounds from recordings. A focus on the sounds created in performance. Perform from memory or a chord chart they have down-loaded or via chords hand written on a lyric sheet. Perform from memory, and don't worry about small mistakes. It is the "mood and feel" of their performance that they focus on.

A number of classical students indicated that they used aural recall with their teachers (TFA, IPS, IHA) but it was the skills of aural notation that their teachers focused on. As Brenda said

> … we spent a lot of time on recalling tunes and rhythms by singing them back. We were told this would help our notating of melodies but in fact it has become part of the course that I hate and most frustrated with. I don't think I will sit the exam at the end of the year.

On the other hand, the contemporary students, as shown in Table 10, work in the oral domain and through an emphasis on listening to works, aurally recreate and imitate works heard. Notation is very much limited to chord charts and lyrics downloaded from the internet. They like the way their teachers (IPS, IHA, CSC) use aural recall in their classes and in particular students in the CSC approach where the teacher gets them to listen to specific concepts and technical ideas. As Gemma said,

> … our entire programme is focused on listening to works and learning through performing them. If we don't carefully listen we miss out on demonstrating that we have mastered that skill. We have tutors to help us in our technical work and we have to imitate what they do. It's great.

Gemma indicated that the tutors comment that once they have mastered the skills it is like "them being in your blood and you can apply them in other works." This rich 'hands-on' approach of learning through listening and practical application was commented by students as a valuable tool for their learning experience.

The Listening experience

An interesting finding that emerged in this aspect of the research was the polarity between how the classical and contemporary students use the skill of listening. Some of the classical students simplistically viewed 'listening' as the "works heard in class", to "listening to their friends performing." Few associated listening with their performance work. Lucy, while working at an advanced performance level indicated that in her Diploma work, her teachers had commented on the fact that her "focus on reading the notes was letting her down as a performer." She indicated that since she had taken the time to "get the notes off the page" she has been forced to focus on listening rather than reading. Indicating that she was working on playing from memory, Lucy referred to a comment from her teacher, which was highly pertinent.

> … "if you can't listen to what you are playing then your listener will not pick up the subtleties that are in the music".

In acknowledging the impact this change of approach had to her playing, Lucy indicated that playing from memory required "sophisticated listening skills" as a means of focusing on the 'what' and 'how' of what she was doing in performance.

Basil, a student who works in both performance domains, felt his contemporary skills had assisted in his piano work in that

> … I have learnt to focus on listening and learning my classical work through remembering the patterns and phrases. I find if I think about the structure and the smaller sections within it is easy to play from memory. I think I play better when I focus on listening to what I am playing rather than being tied up in the reading of the notes.

The contemporary students involved in the IPS, IHA and CSC approaches, all stressed that they appreciated the way their teachers had taught them how to listen with greater understanding. They explained that being able to isolate out the 'elements of music' was useful.

> … we have now been taught to try and focus on the parts of the work and listen to the various elements of music. When you listen to some of the other things and discover what it is going on its exciting. You have to really concentrate on listening to pick out chord progressions and some of the complicated riff patterns. It's easy to hear the vocal line but then you have to listen, try it ut and go back to see what they do in some phrases. (Matt)

The students use and application of concepts behind the elements of music was impressive. They had developed a good working vocabulary of terms and showed understanding in the way they were applied within the context of contemporary music.

The Focus on Aural Skills for the Examination

For the three schools working towards the external aural standard (TFA, IPS, IHA), most explained that they had a good understanding of the requirements for this standard. They recognised that the standard focused on written transcription and for some, this "was very basic and simple." Others expressed concern over the examination but felt her teacher's approach she could easily pass. Marg said

> … actually I'm not very good and don't feel that confident at all. With [Teacher] help and lots of practice and working through past papers I will get there. I can sing phrases back but have to admit I am not very strong. I just want to pass the credits. That is the main thing I am worried about.

Marg highlights a finding that several other students commented on, in which they perceived themselves as being weak in the skill of transcription, yet with a solid methodology behind them they will hopefully display enough to pass the examination.

Indicating they appreciated the way teachers had linked aural recall and aural notation together (TFA, IPS, IHA), some felt that this had given them confidence in "tackling notation with a certain confidence. " Several commented that their teachers extended their aural work to include sight-singing and sight-reading.

> … [Teacher] told us that nothing in music works on it's own and so if we can recall long melodies and rhythms then we can sight-sing and sight-read. I usally suck at this but when I did my Grade VI exam recently I found it so easy as I could hear and read almost at the same time (Lily).

Through this, a number commented that the ability to sight-sing and sight-read had contributed to them obtaining better grades in the school internal examinations in aural work.

Sarah indicated that her class was "really good" at aural notation yet expressed disappointment that aural recall was not included in the examination. Several students commented that while their teachers had taught them skills they could see value in, they could not understand why NZQA excluded them from assessment.

> … I can see the value in singing and being able to hear and recall musical ideas. I honestly can't see the relevance in transcribing chunks of music. We just don't use those skills. If I want to notate something, I play it into Sibelius and it turns it into notation. That's how we work … I guess a lot of teachers work that way too (Lily).

Lucy, Belinda, Molly Anna, Lily, and Basil, who were all classical musicians working at performance levels beyond Grade VI and from different schools (TFA, IPS, IHA) indicated that they felt they were "confidently on top of their work" in this area. Lucy and Belinda were out-spoken with the fact that the skills were "simplistic and easy that it was a waste of time." This

they explained was primarily due to the fact that they felt working on Level One, was "far too easy" and they expressed disappointment in the fact that their teachers would not let them sit the Level Two examination. The reason Lucy gave was,

> … the (teacher) doesn't have time to teach us individually so that we have the skills in place… I'm really annoyed as I can do the work and can transcribe music really easily and quickly. I just don't understand

Belinda indicated that

> … our school will not let us sit standards above our level. Mum has been in to see the school as I'm just so bored with Level One as I could have sat all this in Year Nine and passed with Excellence.. I mean I'm doing my Performer's Diploma and it's a bit of an insult. I haven't learnt a thing this year as it so basic.

Lucy explains "my friends in other schools are working on the Level Two aural standard while in Year 11 as their teachers have told them that NCEA was designed to allow multi-level studies." These students felt it was in this area of the course they were most frustrated.

Specific Aural and Listening Skills the Students Perceive to be important.

In most cases students commented on what they believed what was involved in aural and listening. Collectively the students referred to similar core skills. The skills discussed were:

1. Focused listening with a sense of purpose in order to be able to display musical understanding of a musical work;

2. Focused listening on key elements of music within a work;

3. To develop an appreciation and understanding of the stylistic features of music;

4. The ability to remember specific musical examples that provide a point of reference for remembering key musical concepts;

5. Ability to vocally or instrumentally recall extracts of music heard from a single line or from within the context of a work;

6. To recall and develop simple to complicated chord progressions;

7. To focus on the skills of intonation within musical performance;

8. To develop listening skills within the context of a performance ensemble. Skills in balancing solo and accompaniment lines / background or foreground lines within an ensemble;

9. Skills in improvisation and extemporisation;

10. The use of sight-reading and sight-singing as associated skills.

From this discussion, there are a number of points of interest relating to students understanding at what is involved in aural and listening skills. They recognised that 'listening' was one of the most important skills their teachers focused on.

Association of Performance work and Aural and Listening Skills.

Most students indicated that performance work was the prime motivator for being involved in music at school. They indicated that they appreciated how their teachers (TFA, IPS, IHA, CSC) had used aural recall as a means of improving their performance work. For the students, they knew that if they could not hear what was going on around them in a performance situation then their performance would lack "clarity, purpose" and "not be tight and convincing to the listener." This recognition illustrated the fact that for many of the students they measured the success of aural skills in terms of their impact in performance. Anna, a classical student specifically commented on how she felt her teacher's focus on covering aural and listening skills from both performance perspectives had lead to a dramatic improvement in her performance work,

> … I've learnt the Piano for years and have to always perform with music. I find it impossible to play from memory. (Teacher) has got us listening to key features within both classical and rock pieces and we have been forced to play from listening to the ideas and then performing them. We have also developed improvisation skills and this has forced me to see my music in a different light. What I have learnt is to isolate key ideas and listen to how they work within the piece. I'm beginning to learn to work from sound and not always be looking at the printed page.

Anna's revelation is important as she recognises and appreciates both performance perspectives, and that through listening she is able to develop and enhance her own performance skills. Other students working in different approaches (IHA, CSC) developed this thread and said they could see real improvements in their playing as a result of taking Music as a subject and learning through listening and experimenting with "different styles and ideas."

This modelling through listening and then applying it to a performance setting was commonly discussed with the contemporary students. Obviously for those students being taught in the contemporary programme this was a key-approach to their learning. Students like Anna saw how this contemporary approach could assist them in their performance work, but few of the other classical students referred to it.

Through the discussions, the contemporary students indicated that they appreciated the fact that the majority of the aural and listening skills taught had a sense of purpose to their every day music work. While they all recognised that their teachers had a scheme to navigate around and that NCEA prescribed skills for assessment, they felt their learning was more effective when they could sense a value and purpose to their work. This immediacy was important to the students as they indicated their default position of understanding was as Molly commented,

> … my performance work is my main focus and so I use that as my default position. If it added to that work then it is worth it. A daily focus in class on skills in listening, in intonation and responding to musical ideas in the accompaniment have all been important and have a direct application to our solo and group performance work. Through learning to improvise, I've learnt to focus on sound far more and as a result it has made my performance work more interesting and has taken on a new focus which I like

5:6   Value Students Place on Aural and Listening Skills

Many of the students could not see the real point in working on aural and listening skills in the manner they were currently being assessed. Each student involved in the research referred to listening as being one of the most critical skills that their teachers focused on. They could talk about the stylistic implications of music and how important it was to develop critical listening skills, in order to perform and create music in the appropriate musical style. As Brendan commented:

> … to me if you can't hear what you play them you can't work with other musicians. We are taught to respect others and to listen carefully to all the stylistic inflections and that's what the focus should be on. I can sing and play back these little tunes and rhythms we get, but I still fail the standard cause I can't write them down. In the big scheme of things I can notate the stuff I want to in the style of music I work in.

Students recognised the importance of being able to recognise basic chord progressions and to be able to recall melodic and rhythmic patterns. In both classical and contemporary genres these skills were very important and in their own way, were skills the students were using.

5:7   Specific Pedagogical Approaches Teachers use to Assist Learning

Students commented that all four teachers, whilst having different perspectives and approaches to teaching aural and listening skills, ensured that aural and listening skills were at the foreground of their class work. As a means of triangulating the case studies of the four teaching approaches, students' responses are discussed specifically in relation to their teacher's pedagogical approach to the teaching and learning of aural and listening skills. The

focus is on what pedagogies and tools students thought supported their learning within each approach.

Traditional Formal Approach (TFA).

The four students involved in this approach felt that their teacher provided a wide variety of classical music to listen to and this supported learning particularly in the context of music history lessons. They explained they could vocally recall extracts of music with a high degree of accuracy and that these were important skills to assist them in their examination work. A lot of emphasis was placed on focusing on the skills specifically required for the final aural examination. At the centre of their work was the daily repetition of recalling harmonic and melodic intervals. The students agreed that intervals were one of the key building blocks in melodic work, but as Sarah outlined

> … for most of us we could recall intervals with relatively few mistakes. The constant daily repetition made the exercise both tedious and pointless … in all, a complete waste of time to repeat the exercise each day. It became a boring chore and such a waste of time.

The other students reinforced Sarah's view. They felt that daily aural work is good as it developed your ear but constant scoring of intervals and recording your mark was such a waste of time. "I'm sure [Teacher] just did it cause that's what you do."

Despite their frustrations, Lucy said their teacher had continually reminded them of her rationale for recalling and naming intervals. Lucy quoted her teacher.

> She believed that intervals were the backbone of melodic work … you simply had to be able to name and recall them with speed. She believed that if you can quickly recall intervals, then the process of listening, recalling and notating melodies becomes a lot easier.

Belinda mentioned that while it was a daily ritual for them, the task became pointless and boredom set in. The students, although expressing boredom at times and the fact that they saw notation as a pointless exercise, they valued the way their teacher kept reinforcing the skills required for assessment for those that struggled. Sarah said "those students who were not very good always passed the practice assessments because of the way [Teacher] kept reinforcing the skills." This repetition they believed was seen as supporting learning.

Amelia who regarded herself as the "outcast of the group," was a contemporary guitarist and admitted that she struggled with the notation and transcription. She appreciated the time her teacher had taken to explain how she could at least achieve in the melodic notation which she saw as her greatest weakness,

> … I struggle with this stuff cause I don't have the same background as the other girls in my class. I like it when there is a set way of doing something and I follow (Teacher) method really closely. I will pass but it is through the constant repeated exercises that gets me there.

The students in this group felt their teacher's approach to the specific skills of notation and transcription were effective. It was methodical and allowed them to complete exercises to a high degree of accuracy. Three of them felt very confident in approaching the final examination and "felt they were well prepared to face any extract."

Integrated Performance-Skills Based Approach (IPS).

These students recognised that there was an external examination in aural work but it did not feature as being important to the students. They discussed the importance of "remembering melodies value in their teacher's ability to make the skills and concepts relevant to where they were at in their performance work. This was a common thread throughout the discussions for this group. The students liked the way in which the different musical styles were broken down and the way they learnt from each other in the developing of "riffs and musical ideas through improvisation." This they mentioned was fun and everyone commented it was one of the best parts of the programme. This approach was well supported by the students and they appreciated the fact that while there was an external examination to sit, they could see the value in the extra skills and their application of them. As Marg commented,

> … developing skills in listening and hearing how the elements of music interconnect with each other is for me of more importance than the transcription of music. I've been taught and applied skills in intonation to my performance work and this is very powerful …. It has lifted my performance work no end and I'm so grateful that (Teacher) has seen these as important skills to include and develop for us.

For this group, performance work was prominent and the students enjoyed this. They felt they had become "more perceptive listeners" and acknowledged the learning from each other was a "powerful learning" tool. The classical students indicated the liked the "way the contemporary students just played and didn't get bogged down in reading music." In the same way the and contemporary students appreciated the way some of the classical students focused on "improving their technique and intonation." As Molly said "this has to be good for us all."

Special mention was made by Anna and Marg in the fact that they have struggled to be on top of their notation and transcription work. They felt their teacher's method was great to follow

and straightforward. Marg mentioned that in having the shorthand, she has been able to focus on listening and getting the shape of most lines down very quickly "without panicking and stressing out." Without this tool Marg said she "would have failed miserably." This approach was seen as something their teacher had developed to help the weaker students achieve in the examination. These students felt that the systematic approach supported their learning and provided them with a positive framework to approach the examination with a degree of confidence.

Integrated Holistic approach (IHA)

The five students seemed to be confused about aural and listening skills. They valued aural recall and the way it was used in association with collaborative performance work, yet commented with the external examination not being compulsory, few took the skills of assessment seriously. They acknowledged the skills their teacher had developed in them with regards to "listening and getting the best from a work" and how the listening CD's were always interesting. Bradley indicated that

> … we have covered six different musical periods and that was great but I feel as through we lose our way at times as we never really know what is being expected of us when we have to complete compositional tasks in the style of say Romantic music and then in Baroque music. They are all so different and we get confused. There is so much work to do and really all we want is to know is what we have to do to pass the specific standards.

Students indicated that they did not like the way a number of standards were "on the go" all the time and they felt frustrated and no being able to know where they stood in their assessment. All students valued the content, the music works selected and the teaching approaches taken but expressed confusion due to the quantity of material being covered.

Contemporary approach (CSC)

It was in this area that the six students were most eloquent and descriptive in the processes their teacher used that supported their learning in relation to aural and listening skills. The fact that the course was a performance-based programme using contemporary music was a motivator in itself. The students indicated their teacher had designed their programme and that "focused listening and experimenting with different ideas was what [they] did." The students could articulate their teacher's approach to learning and explained how they felt motivated and empowered by the selection of interesting source. All students appreciated the way new skills and concepts were taught. They explained her approach as:

1. Teacher introduces a new skill or musical idea through the full class listening to several examples by different artists;

2. Often there are up to five different musical examples demonstrating the skill;

3. The teacher and several tutors demonstrate the skills and demonstrate how they can be used stylistically;

4. Through small group work, the students collaborate with each other and on their instruments try to master the skill. Often this takes a number of hours;

5. Students listen to works and apply aural recall skills in 'trial and error' modelling in developing a new work. Each new work developed sees the complexity of skills increased;

6. Students are required to 'chart' their performance work so have a point of reference in the development of the work.

7. This work forms the basis of a new group performance.

8. Student self and peer evaluation follows all performance work and this becomes part of their performance portfolio which includes both video and studio sound recordings of their work.

The students commented that this approach was well structured and that the teacher and various tutors kept them "focused and on-task all the time." The need to keep to a deadline and to perform their work in front of their peers was something they indicated kept them focused. For them, having the best works included in school assemblies and performance nights was a powerful incentive.

In this approach, the students commented on the fact that a lot of their material was taught through "great contemporary works" and they liked the way they were always being introduced to new material through the listening extracts. This they saw as being important and felt it was like working in the music industry "which [Teacher] says is cut throat but rewarding if you make it."

5:8 Correlation between Aural Skills and Keyboard Skills

An interesting correlation emerged between those students who classified themselves as being proficient in keyboard skills and those who regarded their aural work as being at an Excellence level. Seven students within the traditional formal, repetitive skills and integrated holistic approaches regarded themselves as being proficient on the piano or keyboard and felt

that was a "huge help in mastering the skills of melodic transcription in particular." As Sarah mentioned,

> … to be able to picture a keyboard in your mind helped with those difficult intervals and assisted us with hearing the full line. (Teacher)would tell us to use this mental image all the time and it really does work. I guess it's hard for the non-keyboard players but then they have other skills.

Jung felt quite strongly,

> I can't see why we cannot use a keyboard to assist us in this work. If I hear a tune or pattern at home, I use a keyboard and guitar to help me. I listen then work it out. Then once I'm happy with it, I start to write it down … so that I can remember it for next time. Isn't that what we are being taught to do.

Anna also appreciated the fact that seeing "a keyboard in her mind as she notated a melody was a good skill to have." A number of students developed the keyboard concept and went on to comment that the skills of transcription being examined were "alien to the way they use the skills in real life." In unpacking this, they explained that it was somewhat "old- fashioned to listen and then write when in reality you listen and trial using a keyboard or instrument".

5:9   Student's Perceived   Barriers to their Learning

In three of the four focused groups, the students saw two distinctive parts to aural and listening skills. The first part being the skills focused on listening and vocal/ instrument recall, and the second the skills involved in written transcription and notation. Students indicated that they enjoyed the aural recall aspect of aural work.

Students involved in developing skills in aural notation indicated that this was the most frustrating aspect to their work and developed six key areas which three of the focus groups (TFA, IPS, IHA) perceived were barriers to their learning. These being boredom, a lack of relevance, limited number of credits available and positioning of the examination, the quality of musical extracts used, regularity of tasks, and for some the performance skills of their teacher.

Boredom

A number of the students involved commented that the biggest barrier to their learning in aural work was boredom. They saw little relevance and sense of worth in spending time regularly working through the specific skills required for assessment. In each of the three groups working towards the examination, they referred to lacking motivation due to the constant repetition of skills. The students with high musical literacy skills said that they would have appreciated more demanding exercises to push their thinking. As a result they lost

interest when they could often complete the answer in one playing and then had to sit and wait for eight to ten more playings. Sarah highlighted another perspective

> …when each day you get 10 intervals flung at you to name and if you can't do them and never seem to have an idea what you are doing you just turn off. [Teacher] thinks it's a good tonic for us … in our eyes it is nothing but negative and I can't learn a thing under this formidable pressure … learning shouldn't be like this. It's turning me off my learning.

This notion of being "under formidable pressure" was a feature mentioned by others and one that they expressed discomfort in. To them, working under tight time constraints had turned some off the process of transcription and as a result, they indicated they had become disengaged and bored.

Lack of relevance

In most cases, the students who were preparing for the external assessment could see little relevance in the skills of notation and transcription. As a result they felt that once they had mastered the ability to actually notate the rhythmical and melodic lines, the constant repetition of tasks in class reinforced the view. Many commented on how their teachers had commented on the skills as being assessed in this way for the ease of assessment.

Bradley referred to the fact that with 18 students of varying abilities in the class, for those students who have grasped the task, repetitive nature of tasks has created boredom. Having to sit there while the teacher works with the weaker students is becoming "frustrating and a waste valuable time". For Bradley,

> … I know the teacher has to spend a lot of the time with those kids who can't do it … but I'm getting bloody bored as I can't do anything and have to wait for the dumb arses to catch up. I get really pissed off as the reality is these same weak kids aren't going to sit the exam anyway. They just don't have the balls to tell the teacher.

This frustration for Bradley is compounded by the fact that he wants to improve his skills as he recognises that the aural standard is one of the most demanding standards yet a lack of ability-based group work frustrated him. He saw this as a barrier and a constant source of tension for him. Dan expanded Bradley's views by acknowledging that while he sees the aural standard as important, he was frustrated by the approaches their teacher used and indicated he felt "disengaged" with the skills as they did not like their teacher saying the "external exam was optional."

> … I don't understand this. We are taught a skill and then the teacher tells us don't worry if you can't do this as you don't have to sit the external exam. We don't get this in other subjects and it's almost as if the teacher is telling

us he doesn't rate the skills anyway. There are mixed messages and this is turning me off.

For Dan and Bradley their teacher's mixed messages have undermined the value of the skills being assessed and has contributed to their boredom and lack of focus.

Limited number of credits available and positioning of the examination

Many of the students had been well trained in listening and responding to musical stimuli yet they felt the available four credits for transcription out of a possible 24 music credits was "poor and gave the wrong message to students." As Molly commented,

> … the work required to master transcription is huge and demanding on time both within and outside of the class time. It takes hours and the credits don't take that into account in my view.

In some cases the students indicated that the relatively small number of credits acted as a disincentive. As Jung said,

> I mean how can you get motivated when it's only worth so few credits in the big scheme of things … what's the real point in it anyway. Because I'm bored and can't get motivated to really see the point in aural, I've turned off. It's obvious when performance and composition is both six credits. Four for aural is bloody pointless. If that's what they think of listening then it's a waste of time…

For a number of the students the fact that there were so few credits associated with the standard, meant it was insignificant if they either failed to attend or pass the examination. This perceived barrier was also compounded by the fact for many of the students it was their last examination and in most cases they had up to seven days break between their last examination and the aural and music scores papers.

Musical examples used

A number of the very perceptive and classically-focused students expressed concern in the musical examples their teachers used for dictation. For some of the higher graded students, they did not like the way popular tunes that were familiar to them, had been simplified for the purpose of transcription and in doing so they have lost some of the key features of the melody. Lucy in particular commented that she liked the fact that real classical musical extracts were used, but indicated

> … too many of us find it difficult to write down what we hear when we know the real tune. This is in my opinion cheapening music and is not acceptable. They don't do this with contemporary examples so why take great tunes and change them.

Lucy disliked the way their teacher took a famous tunes and for the sake of the dictation, simplified the melodic line. "She changed the intervals and evened out the rhythm." She felt the more perceptive classical students often knew the original melody and they found it hard to notate a simplified or changed version.

> … we had an exam paper recently when they had changed the melody to the
> 'Hungarian Dance'. The weaker students all got it correct and I couldn't
> get the real tune out of my head. I got the extract wrong as I had
> notated the tune as I knew it. On checking my work. I was totally right.
> [Teacher] told me I didn't notate what I had heard. This process is crap.

Bradley "detested the way (Teacher) takes a contemporary tune and changes the rhythm so that it can be notated down. For Bradley, like Jung and Dan they knew certain melodies and collectively commented that they felt it was unfair to "bastardise" and take melodies and rhythms out of context for the sake of dictation and transcription. For these students, they regarded aural recall as integral to their learning process in contemporary music and regarded the simplification as a barrier to them successfully notating music.

Regularity and Difficulty of Tasks

Students acknowledged that an important part of their learning process was to practise and revise the work. They appreciated that this applied to the mastery of transcription in particular. However a number of the classically-minded students saw the constant repetition in class as being aimed at the weaker students and they expressed concern that once they had mastered the skills required for Level One, they felt their learning stopped. Lily expressed concern that there was no extension opportunities made available and that there was a need for multi-level studies so that she and other like-minded students could still be extended. For her,

> … this was both frustrating and for a number of us a complete waste of time.
> In many ways I wish I had been allowed to work on the Level Two material
> as I was frustrated and I felt my learning was being stopped just because the
> teacher was focusing on the weaker students.

Jung, in a different focus group, intended to sit the external examination unlike a lot of his friends. He liked the way his teacher provided lots of opportunities for the practising of the skills. He reinforced Lily's positioning in that he commented how he struggled with the tasks and the constant practise helped him although,

> … while I struggled with gaining confidence in transcription I could see my
> friends getting frustrated as they could get the task in one or two playings
> at the most. There was a lot of time wasted for them and they were
> frustrated that they couldn't have worked on harder material.

Bradley, a contemporary student within the integrated holistic approach, had no intention of sitting the external exam and had made up his mind from the start of term two when he commented "there is no way I have the theory skills to do this." He expressed frustration in having to keep "plugging away" at something he saw as "being irrelevant and a complete waste of time."

Students from both performance perspectives and musical abilities expressed frustration at the time their teachers spent on trying to master the skills of transcription. Those students with highly developed musical literacy skills expressed frustration due to a lack of extension work and wished they could have been working at the next level. The students in the middle of the class appreciated the time spent on mastering the skills yet felt the tension and frustrations from the others as more time was being spent with them. The contemporary students who were not involved in the contemporary approach focused group appreciated the time spent in trying to master the skills but found their lack of traditional theory and notational skills made learning difficult and as Dan commented,

> … there was no way those kids in our class who focus on rock music could ever transcribe anything. They just don't have the theory to do it. It's just not fair as the same kids can recall incredible detailed patterns and riffs that us classical guys could never do. It just isn't fair that they can't get recognition for those skills that I think are more important than being able to transcribe a short melody in NCEA…

This therefore became an issue for different sectors of the class, The fact that there was no differentiated learning created barriers for those who could master the skills looking for extension work, and the weaker students who were requiring remedial assistance.

Teacher skills

For some of the students they felt their teacher's "poor keyboard skills" and inability to "play in time" were one of their greatest barriers to learning. Lucy saw this as a weakness which often spoilt the effectiveness of their learning. She commented that it was both "frustrating and confusing and totally unfair to those students who were struggling." Lucy indicated that at times she had to tell her teacher "but you played it differently last time." Dan highlighted this

> I'm not too proud to say at times I struggle with this transcription stuff. I've already decided I'm not going to sit the exam but (teacher named) will not know about it until after its over. Because I can't do it I get frustrated by the way notes are played wrong and then we are made to look like idiots cause we get it wrong. It's quite intimidating and upsetting. I'm really failing this and it's the only paper I can't do. I have tried and tried but now given up. Mum wanted me to get extra help but I can't bring myself to do this now.

The negativity of the experience through the teacher being unable to perform the extracts was an issue for others. Sarah saw this as an issue and commented "surely music teachers have to have a certain level of practical skill or they take the time to ensure they can play the extracts being used in an assessment." Students in the integrated holistic approach commented on the limited keyboard skills of their teacher. As Basil said

> … (Teacher) told us from the start of the year he was not a keyboard player and so all the aural extracts will be pre-recorded and on different instruments."

The students liked the fact that their teacher had acknowledged his keyboard skills but appreciated the extracts always being the same by repeating them on the computer.

Belinda valued her teacher's ability to "sing melodies and rhythms to us". Belinda explained her teacher had "an outstanding ear and perfect pitch and could sing anything." Commenting that her teacher's keyboard skills were "not sharp", Belinda appreciated the skills her teacher excelled in and the way she found ways to create the listening extracts:

> … you don't have to be stupid to work out the specific skills of your teacher. We recently had a trainee and they told us straight they could not play the piano very well so sang and played all the extracts on their violin. This was brilliant cause every time they were correct and in time. He then picked up the guitar and played the chord progressions and sang the tune against it. It was fab. We all loved this and even those that struggled could attempt to get an achieved to the extracts.

One group, commented on how their teacher had shared with them the fact that "whilst she had a really good ear and could correctly respond to any rhythmic or melodic pattern she was personally weak at written transcription and as a result had to work really hard at mastering it to university standard". This resulted in the teacher taking a lot of class time to actually teach how to transcribe and notate music down as Molly outlined:

> … I guess it isn't easy as a teacher to admit you are not very good at something. This must take guts for her to admit this. We have high expectations of our teachers and expect them naturally to be good at everything they do. She is a really good teacher and through her weakness we have really good systems in place and everyone in the class gives it a go.

Student's from the first three focus groups knew their teacher's strengths and weaknesses and while being very loyal to their individual teachers, they could perceive how this either supported or was a barrier to their learning.

5:10 Summary:

The collective views of the student voice added a richness to the data and complemented the teacher case studies with a number of similar themes. The students acknowledge that the skills of listening and in developing the ear as being integral to their success as young musicians. They appreciated and found it extremely helpful the way the skills focusing on listening as a means of "getting inside" a work in order to understand how it is constructed. The development of skills of intonation, articulation and ensemble work from a listening perspective were valued in performance work and many could see the improvement in their own playing. One of the most significant aspects to this part of the research was the fact that

students could distinguish between the two areas of aural work and valued the vocal/instrumental recall even though it did not form part of the formal assessment in NCEA.

Of interest is the students' perception of the external examination. The fact that only 12 of the 19 students, indicated they had entered for the external examination. Within that group of 12, only seven actually intended to actually sit the examination on the day. These were the students who indicated they felt confident in the work and had performance grades in excess of Grade VI. For those students who elected not to sit the examination their reasons for not doing so included, they either felt the assessment was "too difficult and beyond them." They "didn't have the theory skills to master the tasks" and "I couldn't be bothered." Some were quite direct in comments like "why would I put myself through that experience," to "It's the last exam and I can't be bothered working for so few credits." In one cases the "teacher has recommended that we don't do it as it is not assessing the skills that you really need as a young musician."

Students appreciated the teacher's pedagogical approaches when there was an immediacy and sense of purpose in their tasks. While frustrated that a lot of the aural and listening skills they valued were not part of the NCEA assessment, they could see a real purpose and value to them in particular the application of the concepts that lifted their performance work which for many of the students was their prime focus.

The perception of the students that the skills of transcription for assessment were out-dated was a common theme. The contemporary students felt they had many skills that were often superior to the classical students and yet they felt they were "alienated from passing due to their lack of understanding in notation and music theory." For these students it seemed "unfair and not a level playing field."

Chapter 6   Discussion

Rational discussion is useful only when there is a significant base of shared
assumptions. Noam Chomsky (1928 -)   (Chomsky, n.d.).

6:1   Introduction and Return to the Focus of the Research

At the start of this thesis I made the statement that the teaching and learning of aural and listening skills was an aspect of the curriculum that is generally perceived to be problematic for both teachers and students. Resonating throughout this thesis is agreement that a musician must have the ability to listen and musical respond to sound (Smith, 1934). Copland (1957) provided a framework for listening as a response to his perception that composers, performers and listeners were unable to cope with the emergence of a 'new age' in classical contemporary music. Copland's prime outcome was that performers would be more effective communicators and ultimately the listener would be more involved through 'listening'.

The focus on 'listening' resounded throughout the literature with it being seen as of equal importance to the domains of creating and performing (Fogarty, Buttsworth, & Gearing, 1996; Karpinski, 2009; Pratt et al., 1998; Karpinski, 1990). Gordon (1980, 1999, 2000, 2004) and Elliott's (1995, 2005) philosophical responses to listening and music-making, established well-defined methodological approaches from which to develop skills where the focus moved to the "doing and creating of music" away from the traditional emphasis on "knowing of music as well as about music" (Dunmill, 1999).

While in the literature writers focus on 'listening' as a musical domain in its own right, many attribute and associate the development of listening skills to the use of 'aural training', 'ear training', 'aural perception' and 'general musicianship' as some call it. Regardless of the terminology, specialists such as Pratt et al., (1998) and Karpinski (2000) have focused on the idea that through education, a focus on aural work, will enable the listener to develop skills to "recognise musical patterns, sequences and imitation" (Karpinski, 2000, pp.78-79), which become useful in bringing meaning to music.

Wheeler's (2007) promotion of "ear and eye skills" supported the idea that there were two distinctive aspects to aural work both in partnership to the other. The first being 'aural recall' which focuses on the 'hearing and recalling' of sound patterns through vocal and/or instrumental recall, improvisation and extemporisation. 'Aural notation' is the other aspect

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and focuses primarily on 'sound and symbol'. (Karpinski, 2000; Paynter, 1997; Reimer, 1989; Swanwick 1994). As Covington (1992) pointed out, there is no one successful approach to aural work and she promoted the development of skills appropriate to the key domains of music making that of creating through composition, re-creating through performance and listening .

Of interest to this research, in addressing the contestability of ideas about what form of aural and listening skills are important, are the tensions reported from Wheeler (2007) and Pratt, et al. (1988) in the perceptions from musicians and teachers. Many reported to have regarded their aural training experiences as "largely irrelevant to their subsequent engagement in music" (Pratt, et al., 1988, p.1), which resulted in them questioning the value of such training and if it was really required in the creating, re-creating and responding to music. Thackray (1975), Miles (2001), Jeanneret et al. (2001) commented on how in many schools, the content of aural training is primarily determined by national examination prescriptions.

To my knowledge there is no available research in New Zealand about the teaching of aural and listening skills within our national curriculum. This thesis serves as a preliminary exploratory investigation into a topic of which further research needs to be undertaken. Any generalisations made in this thesis are done so based on the views of four teachers and 18 students. While the sample group is small, it provides a valuable insight into how the subject is viewed through teachers reflecting on their own praxis and pedagogical approaches.

6.2 Addressing the Research Question.

The purpose of this section is to briefly address the question this thesis posed in Chapter 1, **What are classroom music teachers' perceptions and understandings of the teaching of aural and listening skills within Year 11 NCEA music programmes?** Insights and understandings are drawn from the four teaching approach case studies and that of the student voice are presented as it relates to the literature presented in Chapter 2.

One soon realises while looking at a small but vital component within the wider field of music education, that not one part works in isolation from the other. The layers of complexity and inter-connectivity often confuse and cloud the real issues in music education. The teaching of aural and listening skills is one such area.

Lasch's (1984) provocative statement in his belief the Western classical musical tradition has come to an end, music educators need to reflect and reconsider what is being done to cater for this new vernacular.

There are three main broad themes that emerge from the findings and underpin this research. They are:

1. The inclusiveness of aural and listening;
2. The interconnectivity of music skills;
3. The potency of NCEA and its implications for curriculum development.

6:3   Inclusiveness of Aural and Listening Skills within Year 11

Educationalists, researchers and curriculum developers since 2005, have been influenced by the United Nations Educational, Scientific and Cultural Organisation (UNESCO,2005), inclusion agenda. This important document, expressed concern primarily in the way in which educational programmes globally catered for the students' needs. As a result teachers in general are under pressure to promote inclusive teaching and learning, to offer an educational experience which addresses individual needs and equality of opportunities (Burnard, 2008). In terms of UNESCO, the term 'Inclusiveness' refers to the process of,

> … addressing and responding to the diversity of needs of all learners through increasing participation in learning, cultures and communities, and reducing exclusion within and from education. It involves changes and modifications in content, approaches, structures and strategies, with a common vision which covers all children of the appropriate age range and a conviction that it is the responsibility of the regular system to educate all children (UNESCO, 2005,p.13).

The concepts of 'inclusion' and 'exclusion' are very much to the fore in music education (Burnard, 2008), and this research is a classic example of this. Emerging from the literature and findings are two main dilemmas and tensions within the area of inclusiveness. These being:

1. The tensions surrounding performance inclusiveness
2. The tensions of aural recall and aural notation skills.

Tensions relating to performance inclusiveness

While researchers have been concerned with students' engagement and motivation in music programmes (Burnard, 2004; Harland & Kinder, 1995; Harland, Kinder, & Hartley, 1995; Lamont, 2002; Slobada, 2001); reforms in music curriculum (Berkley, 2001; Green, 2001; Swanwick, 1999); re-developing pedagogical appropriateness (Hargreaves & Zimmerman, 1992; Kushner, 2006); and making music programmes more enjoyable (Cox, 1999; Dolloff,

1999; Green 2001). There is a need for music education to be challenged, with key educationalists calling for a "rethink of music education practices" and "a significant paradigm shift from what music educators have been used to" (Leong, 2003, p.153).

A major tension in music education that is illuminated in research literature is the conflict between informal and formal learning approaches. This tension has emerged as contemporary music students working within informal, constructivist paradigms, have increasingly become involved in what was once perceived as the exclusive domain of formal teaching programmes built on the teaching of Western classical music.

Within the four teaching approaches as reported in the case studies in Chapter 4, there were two approaches, IPS and IHA, in which the teachers actively promoted both classical and contemporary paradigms and focused on the promotion of inclusiveness for learners from both music traditions. Consistent with the ideas of Folkestad (2006), they believed both paradigms had a place and needed to work side-by-side. Actively promoting an inclusive environment within their classrooms, both teaching approaches continually moved between informal and formal discourses. In the case of the IPS approach, students contextualised their learning through both self-directed, paired and collaborative learning.

In contrast, in the TFA approach case study, the teacher's own classical music bias and belief in promoting an "academic, formal, traditional" teaching approach, appeared to discourage contemporary students from taking the subject on the belief that they did not have the notational skills to cope with the programme. The contemporary student interviewed who was part of the class, indicated that she felt "somewhat excluded" and "at times felt inferior and ignored" for having a lack of notational skills and not being familiar with classical notation and music theory.

Working completely in the contemporary paradigm, the teacher who adopted the CSC approach believed that developing an approach that focused on students' musical interests was of paramount importance. While the programme was named 'contemporary' within the domains were the genres of 'Rock' in all its permutations, 'Blues', 'Country & Western', 'Reggae', and the use of Maori and Pacifica text in contemporary settings. This programme

was often referred to as the "melting pot" or the "fusion" of and included all students who wanted to work within the approach.

While the four approaches were diverse and catered for what the teachers perceived to be the best approach to meet the musical and educational needs of their students, the performance bias and the way staff reacted and reflected that in their work, dictated the level of aural work undertaken.

Tensions relating to Aural Recall and Aural Notation Skills.

There is dissent in the literature between those music educators, researchers and theorists who value one skill over another and those who believe a unified approach between aural recall and aural notation is the best approach. A number of writers view recall and notation as being best taught when unified in the one process (Best, 1992; Butler, 1997; Karpinski, 2000; Kuzmich, 2014; Marvin, 2008; Pratt et al.,1998); yet others believe in following Covington's (1992) model in which the one model can not fit all musical activities (Karpinski, 2000). Marvin (2008) appreciates the need to translate sound into symbol as being one of the most complex processes for young musicians.

Aural and listening work was highly regarded by all four teachers and seen as central to their work. All four teachers indicated that they were particularly strong in recall and felt they confidently displayed excellent skills. Students also confirmed that they could confidently recall material. The teachers all commented that aural notation was not one of their strengths, and as Thackray (1975), Miles (2001), Pratt et al., (1988) and Wheeler (2007) reported in the literature, it was a negative and frustrating experience for them in their formative schooling and tertiary training.

This does not mean, that teachers in the case studies did not value aural notation. Three of the teachers (TFA, IPA, IHA) indicated they valued both recall and notational skills. However, they indicated that aural recall was their strongest skill and they agreed it had more immediate relevance and that students could see the application of skills in their performance work. Other skills were also valued by participants in the study. Students in the IPS group, for example valued the way intonation and articulation was included and felt focusing on these skills in particular made a significant contribution to the improvement in their performance

work. A range of skills were valued by teachers and students, across the case studies, but with aural recall being more strongly valued than some other skills.

In the TFA case study, and as an example of the high value placed on aural recall by the teacher, aural recall was used as a way of building both confidence and memorisation skills. This follows Bechman's (2011) principle of developing the 'seeing ear' and the 'hearing eye'. Aural notation was also highly valued and included at the start of each lesson by the teacher. While some students expressed concern at the regularity of notation exercises, others saw them as reinforcing negativity in the fact that they were weak in 'hearing' and recalling through notation. While all students were working towards the externally assessed Aural Standard, the approach as shown in Table 20 on page 91 relied on extensive use of text based extracts and melodies taken from musical scores.

It was interesting in the discussions that no student commented on the relationship between composition and aural work or listening. While the literature refers to the skill of hearing music from the score (Jeanneret et al., 2001; Karpinski, 2000; Wheeler, 2007), both teachers and students did not focus on this aspect in their interviews. When questioned, most students indicated that as they composed using the Sibelius programme. They did not see, or did not choose to draw attention to what Elliott (1995) and Gordon (1980) would both promote as an important connection between composition and aural work.

Most students saw aural recall as having relevance to performance work, with aural notation being developed primarily as a skill to be assessed for examination. Only in the IPS case study was notation used as a means of "keeping a written record" of what students were creating in their improvised sessions. In the CSC approach, aural notation was used as a means of students developing a record of their composition work but it was not used in the traditional classical notation sense. This teacher believed in students using notation and recalling ideas on paper but it was around keeping track of lyrics, chords, riffs and 'rhythmic fills'. This teacher valued the students' strong ability to aurally recall as a means of recreating through performance work and this was what she believed she should focus on. This is confirmed in the literature as being a powerful device for contemporary students (Davis & Blair, 2011; Folkestad, 2006; Green, 2008; Jaffurs, 2004; Lines, 2009; McPhail, 2013). This case study

suggests that the teacher's understanding of her students innate abilities in aural recall became a base from which other skills were able to be developed and further enhanced.

One of the biggest tensions both teachers and students commented on is the students had to see a purpose for aural work and be able to have direct application in their performance work. The teachers in the IPS and IHA approaches acknowledged this and attempted to see that students perceived tasks as having a relevance and purpose. While all four teachers acknowledged their formative experiences with aural notation were negative and frustrating as reported by Marvin (2008), they had individually managed to navigate ways of including or excluding notational skills in their teaching approach.

6:4   The Interconnectivity of music skills – The Praxial Approach.

One of the main themes that immerged through the literature was with the focus on creativity and the integration of skills and concepts through the focus on performance, composition and listening. Karpinski (2000) working from the premise that music exists in the aural domain and that listening skills are a vital to the performing musician, he considers that a musician can not successfully move from symbol to sound and sound to symbol unless there was an understanding of music notation and theoretical skills.

At the core of Elliott's argument is that music consists of what he refers to as "procedural knowledge," as exemplified in performance. Elliott thus believes that "the only valid way to grasp music's procedural essence (that is, to develop musicianship) is to perform it". Bowman (2000) on the other hand believes that any programme that negates performance "fails to educate musically" (p.65). Elliott builds his approach on the praxis of merging theory with practice. For example, the art of listening and music-making are mutually interdependent and that music listening ought to be taught and learned in classroom situations that music teachers deliberately design to approximate authentic musical practices. "A music curriculum based on authentic music making serves to contextualize and situate listenership and its component knowings" (Elliott, 1995, p.. 101-102).

6:5   The Potency of NCEA - Implications for Curriculum Development and Assessment

The teachers involved in this research had grown up in the age of the 'one external examination' model. All acknowledged that this form of assessment in no way measured their musical ability, nor did it recognise their strengths and weaknesses within the subject. Having

experienced aural notational skills in exactly the same way as a number of writers referred to (Miles, 2001; Thackray, 1975; Wheeler, 2007), the teachers expressed a number of different views on the externally assessed aural examination. Their comments ranged from one extreme to the other. In the TFA and IPS approaches they fully embraced the skills for assessment and while developing their own approaches agreed that the skills required to successfully master the examination dominated over half of their years aural work. In the IHA approach, the aural notation skills were developed but as the examination was not compulsory it did not drive his aural work.

In the CSC approach, the teacher believed that as her students were working within a contemporary music paradigm she believed the notational skills she developed in her students had to be relevant. Standard classical notation was used and in what was referred to as a non–threatening way. A belief in students developing notational skills 'as they need them' was central to the constructivist approach the teacher was promoting. The teacher through her own negative experiences was totally against traditional aural notation and did not consider the standard to be appropriate for her students for fear of failure due to having alienated her students due to them having limited working knowledge of traditional classical notation.

The teachers indicated that they valued the compartmentalisation of NCEA and indicated they felt the current model was more or less a favourable way of assessing students. For most students it was their involvement in the performance of music that motivated them to want to take music as a subject. The students indicated they respected the fact that there were other aspects to their course, for those working on the externally assessed aural standard a majority of students expressed that this was their least favourite standard. Of those who indicated they were entered for the examination, a number indicated they would not actually sit the examination.

While there was debate as to the perceived tensions assessment brings to both the teacher and students, the teachers recognised that a current balance of having two of the six standards assessed through external examination was acceptable and in line with a number of other subjects.

The four teachers involved in this research believed that aural and listening skills should be included within the assessment framework. However they collectively agreed to the following eight recommendations:

1. Aural skills should be included for assessment primarily due to the value the skills bring to the development of perceptive young performers;

2. The assessment focus on notation and transcription skills through an externally assessed examination was seen as inappropriate for today's music students. It was felt that too many students had a lack of classical notational skills which precludes them from mastering the current standard;

3. A general consensus was that aural notation was a valuable tool to develop but it should not be used as the way of assessing students' aural work;

4. The inclusiveness of aural recall, means the skills are applicable and transferable to any student performance preferences;

5. Aural recall skills have an every day application for a young musician.

6. Aural recall should be assessed as an internally assessed standard and undergo normal external moderation procedures.

7. Assessment should include vocal or instrumental recall, improvisation and memorisation.

8. Assessment of listening skills are currently not included. If aural work is to foster perceptive listening in students, then it is important to include this as part of aural assessment. This could include recognition of musical structures, instrumentation, stylistic features to name a few.

While a number of writers commented on the historic practice of assessing aural skills, there was a consensus throughout the literature that examination boards need to move away from purely dictation-based assessment and move to more assessment based on general musicianship skills (Bradshaw, 1980; Konowitz, 1973; Miessner, 1963; Schafer, 1976; Tallmadge, 1960).

To my knowledge no research has been undertaken into the perception New Zealand teachers have on the inclusion or exclusion of skills for assessment within aural and listening. There is a need to further investigate the dilemmas and tensions surrounding aural assessment under NCEA and in particular the skills teachers believe should be assessed. If as these teachers

report, the current standard is deemed inappropriate then there are implications for curriculum development and assessment in music in general.

6:6   Reflecting on the Research and the Research Process

Teachers are "privileged participants in the world of learning" (Goswami, Lewis, Rutherford, & Waff 2009. p.2). Teachers in New Zealand are actively encouraged to use reflective practice and inquiry learning as a tool to bring understanding and meaning to their pedagogical approaches (MOE, 2007). This research has given me an opportunity, as a practitioner researcher, to explore the world of learning in a variety of Year 11 music education contexts. In researching other programmes and particular approaches to teaching aural and listening skills at Year 11, I am now confronted by challenges to my own practice as a music educator and programme designer.

As a teacher of 30 years in the classroom, middle management and now senior management, this research has taught me that teachers must continually look from the 'inside out' (Cochran-Smith & Lytle, 2009). Teachers generate unique knowledge and understanding, often in isolation from our colleagues. Music teachers are often the only music specialists in their school and work in relative isolation. Seeing other teachers at work within their own school environment and having the ability to discuss and share teaching approaches is an important of bringing meaning to our own practice.

I have learnt that research is an exhilarating yet at times frustrating journey. It is an adventure that despite the planning there are many obstacles to navigate and overcome. It would be fair to admit that I have learnt as much about the research process than I have from investigating the research topic. I have found this experience as teacher practitioner, to use the words of Goswami et al.(2009), both "empowering and enlightening." It has also been overwhelming due to the demands of full-time work.

What have I learnt?

Music is a subject which engages students who love the drive, passion and exhilaration of performing within their chosen genres. The emphasis now on the 'doing and creating' was highlighted in both the literature and from the teacher and student participants. Under NCEA, we have a unique form of assessment that has been developed by New Zealanders, for New Zealand students. During the implementation of NCEA, teachers were encouraged to not let

assessment drive their curriculum. Ten years on from implementation, the question needs to be asked if this is the norm or reality. Participants in this research have developed a very mixed response to this statement and their positioning was shaped by their schools' response to NCEA and out of consideration for what the teachers believed was best for their students.

The following areas are aspects that have resonated with me in bringing about change to the way we operate:

1. **Aural Work:** While there us no common agreement in the available literature as to the best approach for aural work, the consensus for most writers is the belief that aural work must be at the heart of all music programmes. While the skills taught should not be driven by the requirements for examination, aural recall must be promoted focusing on the elements of music, including improvisation and memorisation skills. As debated in the literature, if aural work is to be of value to music students, it must have both a practical and theoretical application and the skills must be transferable to both performance and composition work.

2. **Listening Skills:** This area of the research has had a significant impact on my thinking. While students are taught to listen for particular features and stylistic elements, the impact of Copland (1957), Gordon (1980) and Elliott (1995) has been significant for me. Respecting the informal, constructivist approaches of the contemporary music students, there is sound pedagogical grounding as shown in one of the case studies, to investigate how classical students could utilise similar learning approaches. Listening work is an area that has traditionally not been taught very well in our school. This research has shown how it aligns with the levels of understanding as demonstrated in the Solo taxonomy (Biggs, & Collins, 1982) that is widely used in academic work throughout our school.

3. **The Value of Performance Skills:** While music in New Zealand secondary schools has moved into the "doing and creating" domains, a focus on performance work has been shown to be both an effective and highly credible pedagogical approach to the teaching of music in Year 11. The ability to focus teaching and learning through performance is something that we need to investigate.

4. **Musicianship:** Regardless of students' musical interests, a focus on musicianship is an important approach to investigate. As Elliott suggests context-sensitive skills within

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both classical and contemporary music paradigms is an important approach to develop.

5. **The Learning experience:** It was interesting that the student participants commented on how they enjoyed aural recall and that they felt they could see a relevance to the skills being taught. Barriers to student learning are a concern for most teachers. The concerns of boredom, lack of relevance and the quality of the musical extracts used for dictation need to be addressed. As Lasch (1984 and Hoover (1974) reminded us, students are impressionable sponges who are very perceptive. The quality of the musical experience and of the music listened too needs to be of the highest quality after all the intention in not to make the art of music making useful, but to make useful activities musically artistic (Hoover, 1974).

6. **Inclusiveness:** As schools focus on the concept of inclusiveness, music departments need to reflect on how they include and exclude students according to their musical preference or understanding of music notation. This research has highlighted the way in which four teachers managed inclusiveness. Ranging from what Jansen (1997) refers to as the "establishment view of the elite" (p.142) where contemporary music students were actively discouraged from taking music as it was seen as a lowering of academic standards, to the development of well-constructed inclusive performance-based programmes in which students from both backgrounds enjoyed the collaborative learning. As portrayed in this research, those teachers who moved along Folkestad's (2006) lines of continuum were highly effective and engaged their students in learning. Moving between the formal paradigm and into the facilitator role within an informal constructivist approach where students construct their own knowledge through active music-making is an effective inclusive approach to experiment with within our school setting.

7. **The Value of NCEA:** As Jansen (1997) suggests, the establishment view of ensuring high academic standards are maintained has clouded the reality of what the subject of music is all about. While no one disputes assessment, the teachers involved in this research expressed the need to re-evaluate the demands of student assessment and address student work-load issues. While the perception is that the standards are based on classical music notation, one teacher successfully demonstrated that contemporary performance students can excel in all of the internally assessed standards, however they do avoid the two standards that focus on notation. The general consensus was

that music can be seen as both practical and academic and has the ability to cater for a diversity of learners.

8. **Notational Skills:** Having been trained in classical music and involved predominantly in the performance of classical music, the world of contemporary music is a challenge for me. As conveyed in the literature and through the research participants, most teachers working from the same classical background feel threatened and challenged by the unknown. If I am to fully embrace an inclusive practice in my classroom, it is important that I upskill and develop a sound working knowledge of contemporary music skills as a means of facilitating learning in this area. While notation is used in classical music, we need to recognise that it is not commonly used in contemporary and world music as it tends to follow the oral tradition.

9. **The Role of the Teacher**: As teachers we often forget how perceptive and critical our students are of our own musical skills. The students in this research respected their teachers but commented about the importance of basic musical skills and the need to be consistent in their recalling of tasks. In one approach the students commented that the use of a computer to perform aural extracts was appreciated. Aural extracts for recall must be musically performed if we are to promote the skills of musicianship.

6:7 Conclusion

This research has highlighted the way teachers and students construct knowledge. Having been educated within the formal paradigm, working in the contexts of both the classroom and private studio, I am fully versed in the world of the classical student. The debates and ideas contested throughout the literature have forced me to respect the way contemporary music students work and the power of allowing informal learning to take place within a classroom environment.

This thesis has grown from a perception and concern I have had for some time. The ability to develop an understanding into the research process has been an important part of this journey. To move outside of one's own classroom and be able to gain insight into other practitioners' practice has been important. These findings will bring insight not only to my own practice but also form part of our department's professional development as we seek to bring change for the benefit of the students we teach.

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Appendices

Appendix 1: NZ National Curriculum Music Achievement Objectives (MOE 2007)

	Understanding the Arts in Context	Developing Practical Knowledge	Developing ideas	Communicating and Interpreting
Level 1 Tears Years 1-3	*Students will:* Explore and share ideas about music from a range of sound environments and recognise that music serves a variety of purposes and functions in their lives and in their communities.	*Students will:* Explore how sound is made, as they listen and respond to the elements of music: beat, rhythm, pitch, tempo, dynamics and tone colour.	*Students will:* Explore and express sounds and musical ideas, drawing on personal experience, listening, and imagination. Explore ways to represent sound and musical ideas.	*Students will:* Share music making with others Respond to live and recorded music.
Level 2 Years 3-5	*Students will:* Explore and share ideas about music from a range of sound environments and recognise that music serves a variety of purposes and function sin their lives and in their communities.	*Students will:* Explore how sound is made, as they listen and respond to the elements of music and structural devices.	*Students will:* Improvise, explore, and express musical ideas, drawing on personal experience, listening, and imagination. Explore ways to represent sound and musical ideas	*Students will:* Share music making with others, using basic performance skills and techniques. Respond to live and recorded music.
Level 3 Years 5-7	*Students will:* Identify and describe the characteristics of music associated with a range of sound environments, in relation to historical, social and cultural contexts Explore ideas about how music serves a variety of purposes and functions in their lives and in their communities.	*Students will:* Explore and identify how sound is made and changed, as they listen and respond to music and apply knowledge of the elements of music, structural devices, and technologies.	*Students will:* Express and shape musical ideas, using musical elements, instruments, and technologies in response to sources of motivation. Represent sound and musical ideas in a variety of ways.	*Students will:* Prepare and present brief performances of music using performance skills and techniques. Respond to and reflect on live and recorded music.
Level 4 Years 7-9	*Students will:* Identify and describe the characteristics of music associated with a range of sound environments, in relation to historical, social and cultural contexts Explore ideas about how music serves a variety of purposes and functions in their lives and in their communities.	*Students will:* Apply knowledge of the elements of music, structural devices, and technologies through integrated aural, practical, and theoretical skills.	*Students will:* Express, develop and refine musical ideas, using the elements of music, instruments, and technologies in response to sources of motivation. Represent sound and musical ideas in a variety of ways.	*Students will:* Prepare, rehearse and present performance of music, using performance skills and techniques. Reflect on the expressive qualities of their own and others' music, both live and recorded.
Level 5 Years 9-10	*Students will:* Compare and contrast the characteristics of music associated with a range of sound environments, in relation to historical, social and cultural contexts Investigate how music serves a variety of purposes and functions in their lives and in their communities.	*Students will:* Apply knowledge of the elements of music, stylistic conventions and technologies through integrated aural, practical, and theoretical skills.	*Students will:* Use musical elements, instruments, technologies, and conventions to express, develop, and refine structural compositions and improvisations. Represent compositions and improvisation frameworks, using appropriate conventions.	*Students will:* Prepare, rehearse and present performances of music, using a range of performance skills and techniques. Reflect on the expressive qualities of their own and others' music, both live and recorded.

		Students will:	Students will:	Students will:	Students will:
Level 6 Year 11		Analyse music from a range of sound environments, styles, and genres, in relation to historical, social and cultural contexts. Consider and reflect on the influence of music in their own music making and in their lives.	Apply knowledge of the expressive features, stylistic conventions and technologies through an integration of aural perception and practical, and theoretical skills and describe how they are used in a range of music.	Create, structure, refine, and represent compositions using the elements of music, instruments, technologies, and conventions to express imaginative thinking and personal understandings. Reflect on composition processes and presentation conventions.	Prepare, rehearse, interpret, and present performances of music individually and collaboratively, using a range of performance skills and techniques. Reflect on the expressive qualities of music and evaluate their own and others' music, both live and recorded.
Level 7 Year 12		Research and analyse music from a range of sound environments, styles, and genres, in relation to historical, social and cultural contexts, considering the impact on music making and production. Apply their understandings of the expressive qualities of music from a range of contexts to a consideration of their influence on their own music practices.	Apply knowledge of the expressive features, stylistic conventions and technologies through an integration of aural perception and practical, and theoretical skills and analyse how they are used in a range of music.	Create, structure, refine, and represent compositions and musical arrangements, using technical and musical skills and technologies to express imaginative thinking and personal understandings. Reflect on and evaluate composition processes and presentation conventions.	Prepare, rehearse, present, record and evaluate sustained performances of music, individually and collaboratively, that demonstrate interpretive understandings. Reflect and analyse the expressive qualities of music and production processes to inform interpretations of music.
Level 8 Year 13		Research and analyse and evaluate the production and presentation of music works from historical, social and cultural contexts. Apply their understandings of the expressive qualities of music from a range of contexts to a analyse its impact on their own music practices.	Analyse, apply and evaluate significant expressive features and stylistic conventions and technologies in a range of music, using aural perception and practical, and theoretical skills.	Create, structure, refine, and represent compositions and musical arrangements, using secure technical and musical skills and technologies to express imaginative thinking and personal understandings. Reflect on and evaluate composition processes and presentation conventions.	Plan, rehearse, present, record and evaluate and refine performances of music, individually and collaboratively, demonstrating interpretive understandings. Critically analyse and evaluate the expressive qualities of music and production processes in order to refine interpretations of music.

Appendix 2 Achievement Standard 9143 Demonstrate aural and theoretical skills through Transcription.

Achievement Standard

Subject Reference		Music 1.4			

Title Demonstrate aural and theoretical skills through transcription

Level	1	**Credits**	4	**Assessment**	External

Subfield Music

Domain Making Music

Status		Registered	**Status date**		17 December 2010
Planned review date		31 December 2018	**Date version published**		20 November 2014

This achievement standard involves demonstrating aural and theoretical skills through transcription.

Achievement Criteria

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate aural and theoretical skills through transcription.	Demonstrate aural and theoretical skills coherently through transcription.	Demonstrate aural and theoretical skills securely through transcription.

Explanatory Notes

1   This achievement standard is derived from *The New Zealand Curriculum,* Learning Media, Ministry of Education, 2007; Level 6 strands *Developing Practical Knowledge in Music - Sound Arts,* and is related to the material in the *Teaching and Learning Guide for Music - Sound Arts*, Ministry of Education, 2010 at http://seniorsecondary.tki.org.nz.

2   *Demonstrate aural and theoretical skills through transcription* involves listening to music in order to identify chords, and notate rhythms and melodies. In transcription, the rhythmic patterns and melodic contours are evident, although details may be omitted or distorted. Identification of chords shows understanding of chord progressions, although details may be inexact.

   Demonstrate aural and theoretical skills coherently through transcription involves communicating rhythmic and melodic phrases through meaningful notation. The intent of phrases is captured although complex rhythmic detail and melodic pitches may be inexact. Identification of chords is meaningful although details in complex contexts may be inexact.

Demonstrate aural and theoretical skills securely through transcription involves communicating rhythmic and melodic phrases so that the original music is reproduced with consistent accuracy. Identification of chords is exact in all contexts.

3   A selection from each of the following will be required:
    • rhythmic phrases up to a maximum of eight bars in: 3   4   6
                                                                  4   4   8

        (limited to crotchets, quavers, semiquavers, minims, semibreves, dotted rhythms, and triplets)

    • melodic phrases up to a maximum of eight bars in a major key (in keys up to two sharps and flats) in treble and bass clefs
    • chords in root position in major keys (in keys of up to two sharps and flats) (limited to I, IV, V VI eg B♭ , E , F, Gm).

4   Assessment Specifications for this achievement standard can be accessed through the Music Resources page found at http://www.nzqa.govt.nz/qualifications-standards/qualifications/ncea/ncea-subject-resources/.

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Quality Assurance

1   Providers and Industry Training Organisations must have been granted consent to assess by NZQA before they can register credits from assessment against achievement standards.

2   Organisations with consent to assess and Industry Training Organisations assessing against achievement standards must engage with the moderation system that applies to those achievement standards.

    Consent and Moderation Requirements (CMR) reference   0233

Appendix 3   Huron (2002) Listening Modes

Listening mode: a distinctive attitude or approach that can be brought to bear on a listening experience. Some simple possible listening modes:

1. **Distracted listening.** Distracted listening occurs where the listener pays no conscious attention whatsoever to the music. Typically, the listener is occupied with other tasks, and may even be unaware of the existence of the music.

2. **Tangential listening.** Tangential listening is similar to distracted listening except that the listener is engaged in thought whose origin can be traced to the music, but the thought is largely tangential to the perceptual experience itself. An auditor is engaged in tangential listening when preoccupied with thoughts such as: why did the concert organizers program me this work? Isn't that the oboist who played at the last chamber music concert? I wonder how much money the guest artist makes in a year? Tangential listening behaviours may occasionally approach what might be called metaphysical listening:

3. **Metaphysical listening.** Metaphysical listening is also similar to distracted listening insofar as the listener may not be especially attentive to the on-going perceptual experience. But the listener may be engaged in thinking about questions of some importance related to the work, such as: what motivated the composer to write this work? what does this music mean? why do I find this work so appealing? etc.

4. **Signal listening.** Truax coined the term "listening-in-readiness" to denote the state of a listener waiting for some expected auditory event. E.g., rather than laboriously count hundreds of bars of rest, a percussionist may recognize a certain musical passage as a cue or "alarm" -- signalling the need to prepare to perform. In effect, the music is heard in terms of a set of *signals* or sign-posts. Similarly, a dance couple may wait for a dance tune with a desired tempo before proceeding on to the dance floor. A more sophisticated example of signal listening occurs when listening to a work known or assumed to be in sonata-allegro form; the listener will wait for features in the music that signal the advent of the next structural division, such as the advent of the development section, or the beginning of the second theme in the recapitulation.

5. **Sing-along listening.** This form of listening is characterized by the listener mentally "singing-along" with the music. This mode of listening presupposes that the listener is already familiar with the work. Distinctive of this listening mode is a highly *linear* conception of the work in which a replay of memory is synchronized with an actual rendition. The listener's behavior is not unlike that of a recording which, when started at any given point in the music, can continue forward to the end of the work. Where a work is particularly well known to a listener, sing-along listening may occur as a purely mental activity without the mnemonic assistance of an actual performance. (See the work of Andrea Halpern.)

6. **Lyric listening.** In music containing a vocal text, a listener may pay special attention to "catching" the lyrics and attending to their meaning. Lyric listening is possible only when the music contains lyrics in a language which is understood by the listener. Where the lyrics of a work are well known to a listener, the lyrics themselves may act as mnemonics for a form of "sing-along listening."

7. **Programmatic listening.** While listening to music, many listeners imagine certain situations or visualize certain scenes -- such as rolling waves, mountain vistas, city streets, and so forth. In programmatic listening the listening experience is dominated by such forms of non-musical referentiality. Musical works that are overtly programmatic in construction may be assumed to enhance or promote such a listening mode. However, programmatic listening may arise even in the case of ostensibly non-programmatic works.

8. **Allusive listening.** Allusive listening may be said to occur where a listener relates moments or features of the music to similar moments or features in other musical works. (`This reminds me of a passage in Bartók ...'). Allusive listening may be viewed as a form of referential listening in which the referential connection is made to the domain of music itself. Philip Tagg (1979) has made extensive use of allusive listening as a tool for studying musical meaning. Tagg has created musical "dictionaries" by asking listeners to construct lists of musical works of which a given work reminds them.

9. **Reminiscent listening.** In reminiscent listening, music serves to remind the auditor of past experiences or circumstances in which the music was previously heard or encountered. The reminiscent listener's primary focus of attention is on the remembrance of past events -- or more particularly, on the remembrance of emotions experienced in conjunction with the past events.

10. **Identity listening.** A listener engaged in asking any "what is" question regarding the music is engaged in what might be called "identity listening." Typical "what is" questions are: What is this instrument I am listening to? Is that a Neapolitan sixth chord? What is the meter signature? What language are the lyrics in? Who might the composer be? What is the style of this music called? etc. Identity listening often employs allusive listening as a problem-solving tactic.

11. **Retentive listening.** The goal of "retentive listening" is to remember what is being heard. Retentive listening is most commonly encountered when music students perform ear training or dictation exercises. Unlike many other modes of listening, retentive listening is very much a problem-solving behaviour. A composer in the process of improvising might use retentive listening skills to recall a fleeting passage or an appealing juxtaposition of notes.

12. **Fault listening.** Fault listening occurs where the listener is mentally keeping a leger of faults or problems. A high-fidelity buff may note problems in sound reproduction. A conservatory teacher may note mistakes in execution, problems of intonation, ensemble balance, phrasing, etc. A composer is apt to identify what might be considered lapses of skill or instances of poor musical judgment. Fault listening tends to be adopted as a strategy under three circumstances: 1) where an obvious fault has occurred, the listener switches from a previous listening mode and becomes vigilant for the occurrence of more faults (this is a type of signal listening); 2) where the role of the listener is necessarily critical -- as in tutors, conductors, or music critics; or 3) where the listener has some *a priori* reason to mistrust the skill or integrity of the composer, performer, conductor, audio system, etc.

13. **Feature listening.** This type of listening is characterized by the listener's disposition to identify major "features" that occur in the work -- such as motifs, distinctive rhythms, instrumentation, etc. The listener identifies the recurrence of such features, and also identifies the evolutions or changes which the features undergo. The "feature listening" mode may be considered superficially to be a creative union of two other listening modes: retentive listening (identification and remembrance of features), and signal listening (recognition of previously occurring features).

14. **Innovation listening.** A variant form of allusive listening is one based, not upon the recognition of similarities to previous compositions, but upon the identification of significant musical *novelty.* Innovation listening is characterized by a vigilant listening-in-readiness for a musical feature, gesture, or technique that is unprecedented in the listener's experience. Composers may be especially prone to engage in innovation listening.

15. **Memory scan listening.** When an auditor knows a work by memory, a special type of signal listening called scan listening is possible. An auditor may approach a memorized work with a question concerning the *occurrence* of a certain event: For example, the auditor may be interested in knowing whether the composer has used timpani in a given work; or does the word "but" occur in the lyrics to "Row Row Row Your Boat?" The scan listener will mentally execute a speedy rendition of a work in order to answer a given question. What distinguishes scan listening from signal listening is that the auditor tends to be impatient: the tempo of the music can be doubled or quadrupled to advantage for the scan listener.

16. **Directed listening.** Directed listening entails a form of selective attention to one element of a complex texture; the listener purposely excludes or ignores other aspects of the music. For example, the auditor may attend to a single instrument for a short or prolonged period of time. Directed listening may ensue as a result of a listener's special interest, or may result from suggestions made by others. When a listener is concurrently viewing a notated score, it is possible that a visual attraction or interest in a particular aspect of a score may cause the listener to selectively attend to the corresponding sounds. The Norton Scores use a highlighting method to draw attention to various parts in orchestral scores. These scores thus dispose listeners to adopt a directed listening mode.

17. **Distance listening.** Distance listening is characterized by an ongoing iterative recapitulation of the music up to the current moment in the work. As the music unfolds, the listener attempts to thread together past events and to build a complete scenario or over-view of the entire work. The distance listener is apt to make mental notes of the advent of new "sections" in the work. Distance listening may be likened to the task of memorizing a list of words. Beginning with a few words, the memorized words are iteratively repeated, each time adding a new word to the memorized list.

18. **Ecstatic listening.** The term `ecstatic listening' is meant here in a very concrete and technical way. On occasion music will elicit a sensation of "shivers" localized in the back, neck and shoulders of an aroused listener -- a physiological response technically called *frisson.* The frisson experience normally has a duration of no more than four or five seconds. It begins as a flexing of the skin in the lower back, rising upward, inward from the shoulders, up the neck, and sometimes across to the cheeks and onto the

scalp. The face may become flush, hair follicles flex the hairs into standing position, and goose bumps may appear (piloerection). Frequently, a series of `waves' will rise up the back in rapid succession. The listener feels the music to have elicited an ecstatic moment and tends to regard the experience as involuntary. Goldstein (1980) has shown that some listeners report reduced excitement when under a clinically-administered dose of an opiate receptor antagonist, naloxone -- suggesting that music engenders endogenous opioid peptides characteristic of pleasurable experiences. Sloboda (1991) has found evidence linking "shivers" responses to works especially loved by subjects.

19. **Emotional listening.** Emotional listening is characterized by deeply felt emotion. The music engenders feels of sorrow or joy, resignation, great satisfaction. Occasionally there will be overt signs of emotion, such as the sensation of a lump in one's throat, imminent or overt weeping, or smiling. The emotions may be related to current events in the listener's life, but the feelings are more apt to seem non-specific and to arise `from nowhere'.

20. **Kinesthetic listening.** This form of listening is characterized by the auditor's compulsion to move. Feet may tap, hands may conduct, or the listener may feel the urge to dance. The experience is not so much one of `listening' to the music, as the music `permeating' the body. Kinesthetic listening is best described as `motivation' rather than `contemplation'.

21. **Performance listening.** When performers listen to works that are part of their own repertoire, they may experience a form of vicarious performance. For conductors, instrumentalists, and vocalists, arms, fingers, and vocal cords may subliminally re-create the gestures and performance actions involved during actual performance. In such cases, listening may be mediated by an acute awareness of the listener's body. For example, musical passages that are difficult to execute may evoke a heightened sense of tension whether or not the sonic gesture conveys some musical tension.

Appendix 4 Themes explored in the teacher semi-structured interviews:

Teacher's personal musical experiences

- Musical background, training, qualifications

- Instrument(s) played

- Group Performance experience and the level of activity

- Personal aural ability

- Performance ability

- Professional development undertaken in music within the last 5 years

Teacher's teaching experiences

- Training

- Schools taught in

- Historical anecdotal experiences

- Highs and lows

- Changes experienced in students' over time

- Changes seen with inception of NCEA

Musical Culture promoted within the school

- Instrumental groups that operate within the school

- Choral / vocal groups that operate within the school

- Engagement of Level one music class within music life of the school

- % of students involved in instrumental / choral –vocal activities

Teacher's perceptions of NCEA level one music curriculum

- Philosophical views

- Limitations to students with NCEA

- Opportunities made available through NCEA

- Relevance of standards currently offered

- Views on the aural standards available particularly comparing Unit and Achievement standard requirements

- Standards the class will entering and rationale behind their selection

Teacher's views of aural work

- Place of aural work within their program of teaching and learning

- Specific skills they include in their program

- Limitations on what is included / excluded from the program

- Amount of time allocated to aural skills within daily period, week, term

- Planning of aural work and preparation of resources

- Mechanisms used to keep up to date with changes in aural standards and adjustments to classroom programs

Teacher's teaching methodologies

- methodologies used that are most effective in the teaching of aural skills

- rationale, justification and explanation of the methodologies used

- Place of formal teaching and informal student learning

- Use of computer generated learning programs

- Perception of student engagement in response to the methodologies used

Mechanisms to evaluate student learning and engagement

- Perception of student learning within aural skills

- How you measure learning and student progress within aural skills

- How programs of learning are adjusted to accommodate student evidence

- Evaluation of final NZQA results and statistical evidence

Appendix 5   Themes explored in the student semi-structured interviews:

Student's musical background

- Instruments currently performed and level of engagement

- Instrumental musical experiences to date

- Choral musical experiences to date

- Contemporary music experiences

Classroom experiences

- positive and negative musical experiences that stand out for you within the classroom

- what promotes a good learning environment for you within the classroom

- what non-teacher directed activities promote good learning and the reinforcement of learning

How student's measure their learning

- Student's perception of their academic progress within level one NCEA music

- Indicators used to measure learning

- Teaching methodologies used to promote both good learning, and those that do not promote learning

Student's perception of aural skills

- perception of the skills being taught – when will you use them

- what skills do you feel you need as a musician and why

- what other ways could these skills be taught

Student's informal learning

- what experiences have you had in informal learning of aural skills

- who has this learning been with

- how have you valued these experiences

"The dilemma of listening and aural skills within Year 11 music programmes in the New Zealand Curriculum".

Teacher's name

School Name

School Address

Christchurch

Dear

_____

Re: Permission to conduct research.

Currently I am undertaking a research project through the School of Education Studies and Human Development at the University of Canterbury. My thesis topic is looking at "The dilemmas of listening and aural skills within year 11 music programmes in the New Zealand curriculum ".

The project is being supervised by Dr Myra Kunowski, from the School of Maori, Social and Cultural Studies, and Mr Stuart Wise, from the School of Literacies and Arts Education - Performing and Visual Arts Education at the University of Canterbury.

This research is investigating the dilemmas that exist in the teaching of listening and aural skills within the year 11 music programmes. I am interested in the pedagogical approaches you have as a teacher to the teaching of these skills; how you integrate these skills into your class programme; and finally how you relate them to both curriculum documents and assessment work for NCEA music.

Following on from our phone conversation, I would very much like to invite you to participate in this research. If you agree to participate, it would involve a semi-structured interview of about 30 minutes at a convenient time and place. This interview will be recorded for ease of transcription at a later date. At a suitable and convenient time, I would like to observe you teach 2 -3, 10-15 minute segments of aural and listening work showing the approaches you use to best meet the needs of your students in your Year 11 music class. Each teaching segment will be video-recorded with the camera focused only on you as the teacher. At a mutually convenient time to both of us I would like to follow up with video stimulated recall interviews in which the recorded segments will be played back in order to identify and discuss your various pedagogical approaches.

An important part of this research is to investigate how the students in your Year 11 music class perceive listening and aural skills, and in particular the techniques you use to facilitate good learning. I would like you to nominate up to four students that represent a cross section of your class taking into consideration both their performance genre and musical experiences. The research requires a mix of both contemporary/rock/jazz musicians and those with a classical focus. I would like to interview each student for about 15 -20 minutes within your school at a convenient time to those involved.

I propose to undertake these interviews during October – November 2009 and during Term One of 2010.

Neither yours, your students' or school names will be used in the written report. In the interview, observation or video stimulated recall phases of the research, you have the right to withdraw at any time. You have the right not to answer any question where you feel uncomfortable or threatened by. If you choose to withdraw, I will use my best endeavours to remove any of the information relating to you from the research, including any final publication, provided that this remains practically achievable.

Results of the study may be submitted for publication to national / international journals or presented at educational conferences. All data obtained from the both the interviews and observations will be held securely and kept for a minimum period of 5 years following completion of the project and then destroyed

 If you have any complaints you may also contact the Chair of the University of Canterbury Ethics Committee; see contact details below.

Thank you very much for your consideration of the invitation to participate in this project. I look forward to discussing the topic with you and sharing your expertise with me. If you are prepared to support this project could you please complete the attached consent form.

Yours sincerely

Robert J. Aburn

"The dilemma of listening and aural skills within Year 11 music programmes in

the New Zealand Curriculum".

Teacher   Declaration of Consent Form

I consent to take part in the study on "The dilemmas of listening and aural skills in year 11 music programmes" I understand the parameters of this research and have been given an opportunity to discuss the study and ask questions about it. These have been answered to my satisfaction, and I understand that I can continue to ask questions at any time.

I understand that I will be video taped, transcripts made of my comments, and comments that I make will be used in the final report. I understand that my name and school will not be written down next to my comments and that my name or that of the schools will not be used in the final report. I understand that I do not have to participate in any part of the discussion or video taping if I do not want to.

I consent to take part in this study: YES / NO

Participant's Signature: _____

Researcher's Signature _____

Date: _____

Robert J. Aburn
Masters Student

This project has received ethical approval from the University of Canterbury College of Education Ethical Clearance Committee.
Complaints may be addressed to:
        Dr Missy Morton, Chair, Ethical Clearance Committee
        College of Education, University of Canterbury
        Private Bag 4800, CHRISTCHURCH   Telephone: 345 8312
Research Topic: "The dilemma of listening and aural skills within Year 11 music programmes in the New Zealand Curriculum".

Principal's Name
School Name
School Address
Christchurch

"The dilemma of listening and aural skills within Year 11 music programmes in the New Zealand Curriculum".

Dear _____

Re: Permission to conduct research.

I have approached one of your staff members, [name of person] to be involved in a research project that I am currently involved in through the School of Education Studies and Human Development at the University of Canterbury. I therefore write seeking permission for [name of person] and up to four students from his/her class to be involved in the research.

My thesis topic is looking at "The dilemmas of listening and aural skills within year 11 music programmes in the New Zealand Curriculum". This research is of particular importance as we meet the challenges of a new national curriculum and to challenge vital skills that are at the core of our current secondary music programmes.

The project is being supervised by Dr Myra Kunowski, from the School of Maori, Social and Cultural Studies, and Mr Stuart Wise, from the School of Literacies and Arts Education - Performing and Visual Arts Education at the University of Canterbury.

This research is investigating the dilemmas that exist in the teaching of listening and aural skills within the year 11 music programmes. I am interested in the pedagogical approaches that [name of person] uses in the teaching of these skills and how they apply them to their specific group of students within their class programme. I am looking at how these skills are integrated into their class programme; and finally how they relate them to curriculum documents and assessment work for NCEA music. [Name of person] will be asked to nominate up to four students from their class to participate in an interview in which they will be asked to reflect on the specific strategies their teacher uses to foster good learning within their classroom programmes.

[Name of person] will be involved in a semi-structured interview of about 30 minutes at a convenient time and place. This interview will be recorded for ease of transcription at a later date. At a suitable and convenient time, I would like to observe [name of person] teach 2 -3, 10-15 minute segments of aural and listening work showing the approaches they use to best meet the needs of your students in their class. Each teaching segment will be video-recorded with the camera focused only on the teacher. At a mutually convenient time to both this will be followed up with video stimulated recall interview in which the recorded segments will be played back to [name of person] in order for them to identify and discuss their various pedagogical approaches.

An important part of this research is to investigate how students in year 11 music classes perceive listening and aural skills, and in particular the techniques you use to facilitate good learning. [Name of person] will be asked to nominate up to four students that represent a cross section of their class taking into consideration both their performance genre and musical experiences. An important part of this research involves ensuring we have a mix of both contemporary/rock/jazz musicians and those

with a classical focus. The students will interviewed for about 15 -20 minutes within your school at a convenient time to those involved and for ease of transcription, the interviews will be video-taped.

I propose to undertake these interviews during October – November 2009 and during Term One of 2010.

Names of the students and teacher, as well as the name of your school will be used in any part of the research data collection or in the final written report. In the interview, observation or video stimulated recall phases of the research, both the teacher and students have the right to withdraw at any time. They have the right not to answer any question where they may feel uncomfortable or threatened by. If they choose to withdraw, I will use my best endeavours to remove any of the information relating to them from the research, including any final publication, provided that this remains practically achievable.

Results of the study may be submitted for publication to national / international journals or presented at educational conferences. All data obtained from the both the interviews and observations will be held securely and kept for a minimum period of 5 years following completion of the project and then destroyed

If you have any complaints you may also contact the Chair of the University of Canterbury Ethics Committee; see contact details below.

Thank you very much for your consideration of the invitation to participate in this research. I look forward to working with [name of person] and your students and sharing their expertise with me. If you are prepared to support this research could you please complete the attached consent form.

Yours sincerely

Robert J. Aburn
Masters Student

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     College of Education, University of Canterbury
     Private Bag 4800, CHRISTCHURCH   Telephone: 345 8312
Research Topic: "The dilemma of listening and aural skills within Year 11 music programmes in the New Zealand Curriculum".

"The dilemma of listening and aural skills within Year 11 music programmes in the New Zealand Curriculum".

Principal   Declaration of Consent Form

I consent to having a member of my staff and four students take part in the study on "The dilemma of listening and aural skills within Year 11 music programmes in the New Zealand Curriculum". I understand the parameters of this research and have been given an opportunity to discuss the study and ask questions about it. These have been answered to my satisfaction, and I understand that I can continue to ask questions at any time.

I understand that [name of person] and four students from my school will be video taped; transcripts made of their comments, and that comments they make will be used in the final report. I understand that no individual(s) nor that of the school will be identified in the final report. I understand that they do not have to participate in any part of the discussion or video taping if they do not want to.

I consent to a member of staff and group of students to take part in this study: YES / NO

Principal's Signature: _____

Researcher's Signature   _____

Date: _____

Robert J. Aburn

Masters Student

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Complaints may be addressed to:
        Dr Missy Morton, Chair, Ethical Clearance Committee
        College of Education, University of Canterbury
        Private Bag 4800, CHRISTCHURCH   Telephone: 345 8312
Research Topic: "The dilemma of listening and aural skills within Year 11 music programmes in the New Zealand Curriculum".

"The dilemma of listening and aural skills within Year 11 music programmes in

the New Zealand Curriculum".

My name is Robert Aburn. I am a student at the University of Canterbury College of Education and I am undertaking a research project on "Listening and Aural Skills within Year 11 music programmes". You have been nominated by [name of person], your Year 11 music class teacher to participate in this research. In an interview lasting about 15 -20 minutes within your school at a convenient time to all involved, I will be asking you to comment specifically on the teaching strategies your teacher uses to foster good learning of listening and aural skills within your classroom programmes. I propose to undertake these interviews during October – November 2009 and during Term One of 2010. Your interview will be video-taped to record the interview for transcription at a latter date.

Neither your or nor your schools name will be used in any part of the research data collection or in the final written report. In the interview, observation or video stimulated recall phases of the research, you have the right to withdraw at any time. You have the right not to answer any question where they may feel uncomfortable or threatened by. If you choose to withdraw, I will use my best endeavours to remove any of the information relating to them from the research, including any final publication, provided that this remains practically achievable.

Results of the study may be submitted for publication to national / international journals or presented at educational conferences. All data obtained from the both the interviews and observations will be held securely and kept for a minimum period of 5 years following completion of the project and then destroyed.

 If you have any questions about this project you can talk to me or to my supervisor Dr Myra Kunowski from the School of Maori Social & Cultural Studies at the University of Canterbury, Phone 345 8460 or through email myra.kunowski@canterbury.ac.nz.

 If you have any complaints you may also contact the Chair of the University of Canterbury Ethics Committee; see contact details below.

Thank you very much for your consideration of the invitation to participate in this research. I look forward to working with you and for you sharing your views with me. If you are prepared to support this research could you please complete the attached consent form.

Yours sincerely

Robert J. Aburn
Masters Student

"The dilemma of listening and aural skills within Year 11 music programmes in

the New Zealand Curriculum".

Student   Declaration of Consent Form

Robert Aburn and my classroom teacher have talked with me about the music teaching project they are working on this year.

I have read or heard the information and am happy to take part in this project.

I understand that comments I make will be written down and used in a written report, and the interview will be video taped.

I understand that my name and school will not be written down next to my comments and that my name will not be used in any report.

I understand that I do not have to participate in any part of the discussion or video taping if I do not want to and that I may withdraw at any time from the research.

Name: _____

Signed: _____

Date: _____

Robert J. Aburn
Masters Student

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"The dilemma of listening and aural skills within Year 11 music programmes in the New Zealand Curriculum".

Information for Parents/Caregivers

Dear Parent / Caregiver,

My name is Robert Aburn. I am a student at the University of Canterbury College of Education and I am undertaking research on "Listening and Aural Skills within Year 11 music programmes". [Name of person] has been nominated by [name of person], their Year 11 music class teacher to participate in this research.

If you and your child, consent to their participation, your child will be required to complete an interview lasting about 15 -20 minutes within their school at a convenient time to all involved. They will be asked to comment specifically on the teaching strategies their teacher uses to foster good learning of listening and aural skills within their classroom programme. I propose to undertake these interviews during October – November 2009 and during Term One of 2010.

Neither [name of child] or the schools name will be used in any part of the research data collection or in the final written report. In the interview the student has the right to withdraw at any time. They have the right to not answer any question and to withdraw at any time. If they choose to withdraw, I will use my best endeavours to remove any of the information relating to them from the research, including any final publication, provided that this remains practically achievable.

Results of the study may be submitted for publication to national / international journals or presented at educational conferences. All data obtained from the both the interviews and observations will be held securely and kept for a minimum period of 5 years following completion of the project and then destroyed

 If you have any questions about this project you can talk to me or to my supervisor Dr Myra Kunowski from the School of Maori Social & Cultural Studies at the University of Canterbury, Phone 345 8460 or through email myra.kunowski@canterbury.ac.nz.

If you have any complaints you may also contact the Chair of the University of Canterbury Ethics Committee; see contact details below.

Thank you very much for your consideration of the invitation to participate in this research. I look forward to working with your child and for them sharing their views with me. If you are prepared to support this research could you please complete the attached consent form.

Yours sincerely

Robert J. Aburn

Masters Student

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Complaints may be addressed to:
    Dr Missy Morton, Chair, Ethical Clearance Committee
    College of Education, University of Canterbury
    Private Bag 4800, CHRISTCHURCH   Telephone: 345 8312
Research Topic: "The dilemma of listening and aural skills within Year 11 music programmes in the New Zealand Curriculum".

"The dilemma of listening and aural skills within Year 11 music programmes in the New Zealand Curriculum".

Parent/Caregiver   Declaration of Consent Form

I give permission for [name of person] to participate in the project, Listening and Aural Skills in Year 11 Music programmes.

I have read and understood the information given to me about the research project and what will be required of [name of person].

I have discussed the project with [name of person] and am happy that he/she understands what he/she will be asked to do and that he/she can withdraw at any stage.

I understand that anything [name of person], says during this research discussion will be treated as confidential. No findings that could identify my child or his/her school will be published.

I understand that participation in this project is voluntary and that I can withdraw [name of person] from the project at any time without repercussions.

Name: _____

Date: _____

Signature: _____

Robert J. Aburn
Masters Student

Please return this form along with the student's consent form to [name of person] (the project coordinator at your child's school).