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Improving student motivation and engagement in high school music composition through Orff Schulwerk pedagogy

A thesis

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Abstract

Over the past twenty years or so music composition has developed into a significant part of the secondary school music curriculum in New Zealand and in many countries around the world. Unfortunately, research into strategies for introducing music composition at secondary school level are scarce.

This thesis will present the results of an action research-based teacher inquiry that looked to assess the suitability of an Orff Schulwerk-based pedagogy for introducing music composition to Year 11 NCEA students in New Zealand.

The study focussed on students' in-class engagement (behavioural, cognitive, affective) as a way to assess the suitability of the approach, drawing data from observations made by the teacher/researcher and a peer observer, as well as incorporating student voice as a key influence in program development and generating findings. It also drew on an analysis of student work to inform its suitability in terms of achievement against the New Zealand Qualifications Authority's (NZQA) externally set music composition Achievement Standard 91092.

Over two five-week units, the teacher introduced a process-centred approach to learning how to compose music. The first unit focused on learning to improvise rhythmic ideas that developed into rhythmic motifs, which incorporated compositional devises and accompaniments before moving on to incorporate the elements of structure, rhythm, timbre, dynamics and texture to the point where students working in groups developed their own percussion-based piece of music. The second unit revisited the learning from Unit One and added the elements of melody and harmony. Students then worked in groups to complete a second piece for assessment. The results indicated that an Orff Schulwerk based pedagogy can be successfully utilized as a strategy for teaching music composition to senior secondary school students.

Key Words

music composition Orff Schulwerk secondary school high school behavioural-engagement cognitive-engagement affective-engagement creativity

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Chapter one: Introduction

1.1 Purpose

The purpose of this thesis was to explore the effect of using of an Orff Schulwerk approach to teaching music composition to secondary school students. The key areas of focus were: students' awareness and development of creative strategies; in-class engagement and general motivation towards music composition; the learning of vocabulary and theoretical concepts related to music composition; and achievement towards the National Certificate of Educational Achievement (NCEA) assessment for year 11, specifically Achievement Standard 91092 version 1 (AS91092) Compose two original pieces of music (Appendix 1).

The motivation behind this research topic came about due to a recognition that the teaching strategies that I had been using to teach music composition had not been meeting the needs of students in my classes. Despite ten weeks of the year being committed to the teaching and assessment of music composition, on average only 10-20% of students achieved AS91092. Additionally, few were interested in composing for any reason other than achieving the assessment.

As a direct consequence of these factors I began looking for a new approach to teaching music composition. I found an Orff Schulwerk level one paper being jointly run by Orff New Zealand Aotearoa (ONZA) and the University of Waikato (UoW) as a post-graduate paper and decided to enrol. I had little background knowledge of the Orff Schulwerk other than a few brief descriptions from online sources which emphasized a student-centred approach to learning, improvising and composing music for children. This was not a perfect match as I was interested in teaching secondary schools students, but I was hopeful that I would be able to at least take away a few ideas to trial in my classroom. What I found was a pedagogy that seemed to align well with many of the ideas inherent in the New Zealand Curriculum (NZC), content that was relevant to a number of NCEA music assessments – especially AS91092, and a practical approach that I thought would meet the needs of the first-time composers that I regularly met in my classroom each year.

I experimented with a few Orff inspired ideas at various secondary school levels, and both junior and senior students responded positively. However, there were a few key differences between the secondary students in my classroom and the primary school focus of the level one Orff course. Most notably, student uptake was very quick; co-ordination, sense of rhythm, musical memory were all well established. Also, my students had a sense of musical identity closely linked to popular culture and popular music which needed to be recognised and incorporated, whereas the focus of the Orff course was to root learning in the hereditary culture of the students. Probably the biggest hurdle to overcome, however, was students' self-consciousness about participating in front of their peers in activities that were out of their comfort zone and considerably different to the practices that students had been inducted into over the course of their schooling, especially in relation to junior students, where there was a considerable percentage of each class who refused to "give it a go".

Areas that drew direct parallels included the fact that my students were beginning composers. The theoretical concepts that were introduced offered my students the theoretical grounding and compositional strategies they needed to begin composing music. It was process-centred and practical, it taught students "how to" compose by offering conventional frameworks and music concepts, and allowed students to explore and adapt these ideas by playing music. The teaching and learning process was open, allowing them to explore and experiment creatively as a class, in groups or individually.

Prior to beginning this research I had completed the level one and level two Orff Schulwerk courses. In between the two intervention units − which were the focus for this investigation − I also attended the level three course. Additionally, after completing the intervention I was able to complete the final level four course. Each level broadened my understanding of the Orff approach, my own understanding and ability to compose music, and provided further inspiration and knowledge of a dynamic and creative way to teach music and music composition.

1.2 Significance and key research questions

There were a number of issues that I wanted to explore in this study. They included: the suitability of the Orff approach to teaching music composition at

secondary school; the development of creative confidence in students; the in-class engagement of students in the learning process; the motivation of students to compose music; developing students' theoretical understanding of music by exploring concepts through practical application; and to lift student achievement in my classes by having students successfully complete AS91092.

The use of Orff Schulwerk at secondary school level is a neglected area in the research literature. With the exception of one article by Power (2010), which looks at using Orff strategies to lift the achievement of low socio-economic high school students, there is little mention of this topic at all. Rather, the literature focuses almost solely on the primary-school level with some work in the areas of music therapy and teacher education. Given the Schulwerk's origins as a tertiary program for adult students, before being adapted to a children's program that focussed on primary aged students, it is somewhat surprising that there has been so little interest in its applicability to the secondary context that sits in the middle of these two stages of academic learning. In addition to this, the clear focus that the Schulwerk has on improvisation and composition suggests that it is pertinent in addressing the lack of appropriate teaching strategies for teaching music composition in secondary school settings as outlined by Berkley (2001). By focusing this research on the use of Orff Schulwerk pedagogy in a secondary school context, this study sought to explore this poorly researched aspect of the Schulwerk and open the door to further exploration of the Orff Schulwerk as a suitable approach for teaching music composition in high schools.

This study aimed to track students' perceptions of themselves as creative individuals and to build confidence in students to employ creative strategies which, according to Robinson (2011), is becoming an increasingly sought after commodity by governments, organisations and businesses alike. Music composition offers students an opportunity to explore, experiment with and exercise their creative strategies.

In-class engagement was a key element of this investigation and is, according to Yonezawa (2009), still an emerging research field which draws much of its theory from the literature surrounding the far more established research common of

motivation. Yonezawa (2009) built on the discussions of Fredricks (2004), arguing for a multidimensional construct of engagement that combines aspects of the earlier one-dimensional ideas of behavioural engagement, cognitive engagement and affective engagement. Yonezawa (2009) calls for a greater focus on student voice in the research process surrounding student engagement, explaining that students have a unique view (that adults are not privy to) of what works and what doesn't. This study privileged student voice throughout the intervention as it regularly asked students to share reflections on the class activities, their personal learning and their changing attitudes towards music composition.

Additionally, this study was interested in changes in students' attitude and motivation towards music composition as an activity, posing the hypothesis that if students are fully engaged in class, i.e. they are being cognitively challenged and affectively supported, they should enjoy the activity and want to do it more. This study, by focusing on student engagement via asking students about their thoughts regarding the presented activities, hopes to add in some way to this body of literature.

Finally, this study looked to improve students' uptake of theoretical knowledge of music and confidence in creating music, consequently raising their ability to share and communicate musical concepts and ideas and subsequently lead to raised student achievement. The catalyst for this was a process-centred, practical approach to learning through a heavily Orff Schulwerk - influenced music composition program.

There were two main questions that guided this research:

1. What influence did the Orff-based teaching pedagogy that I introduced have on student engagement, motivation and attitude toward music composition as a classroom activity and as an activity in itself?
2. What impact (if any) did two, 5-week, Orff-based teaching programs have on student creativity, learning and achievement in music composition?

1.3 Outline of the thesis

This thesis will begin with a review of literature pertinent to this study. The review includes a discussion of creativity, its importance and the role that music composition can play in its development. This is followed by an examination of current teaching and learning theories and practices with regard to music composition. Next the literature review explores the literature surrounding motivation and engagement in educational settings. Finally, I review the literature surrounding the definition of Orff Schulwerk and its applications.

This thesis will then outline why the use of an action research, teacher-based case study methodology that uses mixed-methods generated data was adopted for this study. Chapter Four presents a detailed description of the intervention that took place and reports on insight that informed the research findings. Chapter Five will discuss consequential findings of the intervention as well as explore some implications of the findings. The final chapter will summarize the main ideas from the findings and discuss initiatives for the future.

Chapter two: Literature review

This chapter reviews the literature related to the teaching and engagement of music students in relation to music composition in a New Zealand secondary school classroom setting. In order to provide a context, this chapter opens with a review of the literature regarding the importance of music composition as an activity and relates this to the New Zealand Curriculum Document (2007). It is this document that guides syllabus planning and teaching in New Zealand. Section two of this chapter explores the theories related to the teaching and learning of music composition in secondary schools. Section three reviews some key ideas and theories surrounding the motivation and engagement of students. The fourth section reviews the literature on the Orff approach outlining its fundamental principles. This section concludes with a review of literature that focuses on how the Orff approach can fit within the context of a New Zealand secondary school music class.

2.1 Why teach music composition? Why is it important in relation to the New Zealand Curriculum?

> No matter where you are or what you do, if you are alive and on earth you are caught up in a global revolution. There are forces at work now for which there are no precedents...governments and businesses throughout the world recognize that education and training are the keys to the future, and they emphasize the vital need to develop powers of creativity and innovation. (Robinson, 2011, p. 1)

This statement of Robinson's reflects a widely held view that creativity is a commodity that is rapidly increasing in value in the post-industrial world of the 21st century (Brewerton, 2004; Hipkins, 2007; OECD, 2005; Robinson, 2011; Takayama, 2013). The technological advances over the past 200 years have changed and continue to change the way that people live, work, travel, communicate, socialise, experience the world around them, view the past and plan for the future. It has changed the core values of society and the way that society works. This technological drive continues to develop at such an exponential rate that it is difficult to predict what new jobs will be created or which jobs will become obsolete in five years time, let alone by the time current secondary school students are set to retire. Organisations will require people who can think

creatively, communicate and work in teams; people who are flexible and quick to adapt (Brewerton, 2004; OECD, 2005; Robinson, 2011; Takayama, 2013).

In order to prepare students for the future, the New Zealand Curriculum (Ministry of Education, 2007) sought insight from the Organisation for Economic Co-operation and Development's (OECD) Definition and Selection of Competencies (DeSeCo) project in order to inform its vision for New Zealand students to be "confident, connected, actively involved life-long learners" (p. 8). It goes on to emphasis that "Students will be encouraged to value...innovation, inquiry, and curiosity, by thinking critically, creatively, and reflectively" (p. 10). Burnard (2004) explains that composing requires and promotes problem-solving skills and strategies – strategies that Hipkins (2007) believes are necessities of critical and creative thinking.

Balkin (1990) believes that creativity centres around what he calls the three P's − an interaction of a person (or people) with a process to create a product. The idea of a process and a product are commonly shared throughout the literature of creativity and separate creativity from concepts of IQ, originality, or spontaneity where a product is often superfluous. Balkin (1990) notes that while these concepts are often present in creative people, it is how creative people apply these attributes, the process of thinking connections they develop, as they problem-solve to produce a product, that makes them creative. Hickey (2001) adds that the final product must also have value − a reason for existing. It should be aesthetically attractive to its audience and serve a purpose in society. Robinson (2011) picks up on the idea of value and defines creativity as "the process of developing original ideas that have value" (p. 2). He explains that creativity is a cognitive process and that all domains have creative potential. Creativity is about "working in a highly focused way on ideas and projects, crafting them into their best forms and making critical judgments along the way about which work best and why. In every discipline, creativity also draws on skill, knowledge and control." (p. 5).

Burnard (2004) explains that the creative thinking process involves stages that are dynamic, sometimes non-linear, but consist of the following four stages;

preparation − sensing, defining, clarifying, or understanding the problem; incubation − moving between divergent and convergent thinking while generating and evaluating solutions; illumination − converging on a final solution; and verification through structured reflection and external evaluation. Webster (1990) describes what this process might look like for a composer. He begins with the product intention (preparation), the plan or goals of the composer − what is it they are trying to achieve or communicate with this piece of music? In this stage the composer explores various musical ideas making connections to their prior musical experiences, their current environment, and the intention of the piece. The incubation stage often takes place away from the task and is often a sub-conscious process. The combination of preparation and incubation, given time to reflect, leads to illumination where ideas and solutions present themselves. These ideas are then verified by working through them in a structured progression.

Although the Arts are not the sole domain of creativity, they are seen as disciplines that are entwined with creativity, and therefore have a special role in promoting the use and development of creativity. Paynter (2000), for example, believes that those who study music should be engaging in the study of music composition as a way of developing creative processes and communicating thoughts and emotions. Jones (2008) supports the idea that schools need to encourage and enhance creative development to meet the changing needs of society, noting that the musical skills of improvisation and composition are active and practical applications for creative thought.

Running (2008) reviews a number of studies that explore the effect that formal music education has on general creativity. He cites a study conducted by Hamman, Bourassa and Aderman (1990) that shows that undergraduate music majors displayed significantly more creativity than non-music majors. Running (2008) goes on to explain that Hamman and Aderman (1991) conducted a similar investigation using high-school students and found that students who rated themselves as low or moderate in musical experiences had significantly lower scores in creativity than those who rated themselves highly in musical experiences. Running (2008) also outlines an experiment conducted by Luftig

(2000) that reveals that primary-aged students, after a two-day, integrated arts program (SPECTRA+), displayed considerable development in creativity. Burnard (2004) believes that creativity is encouraged in classrooms where students are provided with choice and ownership over their learning, time for reflection, a stimulating environment, and models of creative action. Elliot (1995) adds that students need to learn competent musicianship skills, including knowledge of a range of musical genre, be encouraged to take risks, be given constructive feedback and sustained periods of time to develop their ideas.

The New Zealand Curriculum offers five key competencies that are considered essential "psychosocial prerequisites for a successful life and a well-functioning society" (OECD, 2005, p. 6):

- thinking
- using language, symbols, and texts
- managing self
- relating to others
- participating and contributing.

Hipkins (2009) states: "By definition, key competencies are used by everyone...They are developed in social contexts and strengthen over time as students adapt what they already know and can do when putting their growing competencies to work in new contexts" (p. 32). Key competencies are considered to be skills that transcend domain-specific knowledge and skills and enable people to learn, adapt and change to new contexts and challenges by promoting the values, motivations, attitudes and dispositions necessary for reflective and autonomous learning. The teaching and learning of the key competencies encourage the development of psychosocial resources which are now deemed essential, not only for an individual's wellbeing, but more importantly for the economic productivity and prosperity of governments and businesses, and also for social harmony (Takayama, 2013). As creativity is a cognitive skill, it comes under the key competency of "Thinking".

> Thinking reflectively demands relatively complex mental processes and requires the subject of a thought process to become its object...reflectiveness implies the use of metacognitive skills (thinking about thinking), creative abilities and taking a critical stance. It is not just about how individuals think, but also about how they construct experience more generally, including their thoughts, feelings and social relations. (OECD, 2005, p. 8)

The NZC states that thinking requires students to use creative, critical and metacognitive processes and apply these processes to develop understanding, make decisions, shape actions, or construct knowledge. It also states that competent thinkers are able to reflect on their own learning, as well as draw on personal knowledge and intuition. Hipkins (2007) explains that, "Thinking" as a key competency "focuses on all types of both critical and creative thinking, and includes innovation and entrepreneurial thinking" (p. 37).

Why should we study composition in music? To sum up, the literature suggests that because composition is a creative process, it encourages students to draw on personal knowledge and intuition and frame it in a new context to create new products (Burnard, 2004; Webster, 1990). It also encourages them to think critically and reflectively as they make decisions in developing and structuring their ideas into complete musical pieces (Burnard, 2004; Jones, 2008). The act of composing music encourages the development of creative thought processes which are an increasingly important commodity for business and governmental organisations (Robinson, 2011; Takayama, 2013). It offers opportunities for students to exercise and refine their creative thought processes and thinking competencies which are important for ensuring that students will be able to cope with the challenges of an ever-changing work environment by becoming confident, connected, actively involved, life-long learners (Jones, 2008).

2.2 What does the literature say about the teaching and learning of music composition?

Hamilton (2005), in his overview of composition in New Zealand secondary schools, describes how the teaching emphasis, with regard to teaching music composition, has developed over the past 20 years. He states that up to the early 1990s, the focus of the music teacher was to prepare students for examination questions and, in turn, students saw composition merely as an aspect of a 3-hour exam. The work of Lupton (2010) highlights the fact that New Zealand is not unique in this respect, suggesting that until twenty years ago composition classes at university level did not exist except through the eminence model, where an expert composer would tutor a chosen student with the intention of producing a professional composer (Chadwick, 2003), explaining that the teaching was based

on learning knowledge, applying techniques and mastering a set of derivative skills – very similar to school exams.

Regelski (2002) discusses the need for teachers to ensure two things.
First of all, teaching needs to be effective. Secondly, learning needs to result directly and efficiently in noticeable progress, where students' see the benefits of the learning in composition work that they are currently and actively involved in, rather than focussing on abstract concepts that the student may be able to use if by chance they someday choose to write a piece of music.

Curriculum reform in New Zealand in 1993 opened the door to addressing the ideas that Regelski (2002) outlined above, with the integration of internal assessment of music performance and music composition through a locally devised modular system of assessment (McPhail, 2012). Hamilton (2005) explains that over the past 20 years, the emphasis in music composition assessment has changed considerably so as to incorporate a much more practical approach to assessment with students now composing at least two pieces of music in years 11 and 12 and producing composition portfolios in year 13, all of which are internally assessed and provide opportunities for students to experiment and explore their compositional ideas in practical environments.

However, Berkley (2001) believes that many music teachers find composition difficult themselves, especially those who consider themselves performance specialists. These teachers are left to work out how to teach composition by themselves. Consequently they are left to draw upon how they themselves were taught at school (Berkley, 2001; McPhail, 2012). For a great number of New Zealand music teachers this means developing programs based on theoretical exercises, what Lupton (2010) refers to as "Learning from the masters", a process that involves listening, transcription and score analysis of various composers, time periods, styles and genres with the intended goal of building a knowledge base with which to frame students' own compositions. Chadwick (2003) believes that many teachers and students alike struggle with this style of teaching. "As a beginning teacher the rule-bound pedagogy I had been exposed to proved as unsuccessful in my classrooms as it had for my personal ventures in composition"

(Chadwick, 2003, p. 1). McPhail (2012) agrees, adding that while the development of original music composition was a positive expansion of knowledge content, "the level of support in curriculum specification, resources and training has been almost non-existent." (p. 325). Therefore, despite the opportunities that the new NCEA standards provide to develop composition tasks that are far more practical and meaningful for students, many teachers are trying to teach music composition using abstract models and tasks that are reminiscent of the old examinations.

Kennedy (2002) discusses the fact that less than 10% of American and Canadian high-school music programs incorporate composition into their instruction at all, and cited three reasons

> Firstly, many music teachers are not composers themselves and feel uncomfortable stepping into "uncharted waters".
> Secondly, there is a perceived lack of appropriate methods or strategies for introducing composition at high school level.
> Finally, high school music programs are dominated by performance activities which showcase musical talent. (Kennedy, 2002, p. 96)

McPhail (2012) believes that in New Zealand many teachers are faced with the same issues with the most formidable being the second point, that there is a lack of secondary school-appropriate strategies for introducing students to composition.

Chadwick (2003) explains that the teaching of composition in secondary school should be process-centred, based in practical authentic activities that allow students opportunities to explore their ideas and express themselves. Genocchio (2003), who teaches in the United States, believes that composition is about communication. "If students are to share their ideas musically and become true musical communicators, they need opportunities to compose their own music" (p. 1). Genocchio (2003), in his performance based-program provides one lesson per week for students to experiment with music composition. He believes that as students learn to express themselves they will learn to express the ideas of other composers also. Genocchio (2003) ensures that his students have opportunities to evaluate, adapt and discuss their compositions.

Berkley (2004) provides an analysis of the way in which 14 music teachers in the UK teach composition which shows that students who are taught through practical approaches to music composition (rather than theory-based approaches) become autonomous composers much more quickly. The case study of Bolden (2009) draws on Regelski (2005), who believes that "Music education...should...focus on the "study" that makes a difference in the lives of students, now and in the future" (Regelski, 2005, p. 20). Bolden (2009) emphasizes the need to allow students to explore and experiment with their own ideas. His case study shows the importance of practical applications of learning. "The learning of theory, divorced from practical application, is often tedious and meaningless" (Bolden, 2009, p. 148). Lupton's (2010) study of "Teaching and learning music composition in higher education", which examined pedagogical approaches to teaching music composition to university students, reveals that music composition education should be approached from a perspective of self-expression rather than skill development. In their conclusion they state:

> ...when designing composition activities teachers should: allow students freedom to develop musical ideas; value students' existing knowledge; consider the richness collaborative experiences afford; and create an environment that fosters ownership and agency. (Lupton, 2010, p. 284)

In summary, much current literature regarding the teaching and learning of music composition suggests that teaching should be process-centred, focussed on practical music-making activities that work toward authentic tasks. Students need time to explore music and musical ideas in practical ways, and the focus of music composition should be based on the expression of ideas.

2.3 What does the literature say about motivating and engaging students?

Fredricks (2004) explains that there are three elements associated with the study of engagement:

- Behavioural engagement, which draws on the idea of participation and overlaps with research in the areas of student conduct and on-task behaviour;
- Emotional engagement, which ties to positive and negative interactions with environmental factors and also social interactions

and is related to research conducted on student attitudes, values and interests;

- Cognitive engagement, which is linked to research on motivational goals and self-regulated learning.

While in the past researchers have tended to focus on one or another of these elements, Fredricks (2004) believes that there is growing support for the position that the fusion of the three elements together provides a more complete picture of the processes at work in a socio-cultural environment such as a classroom. Maehr (2002) outlines four action patterns that are prevalent in behavioural motivation research.

- *Choice and preference*: This is linked to the concept of intrinsic motivation where students choose to engage in one activity over another in the absence of authority.
- *Intensity:* This concerns the effort put into an activity. Maehr (2002) gives the example of the way a student works on a favourite piece of music as opposed to practising scales. The intensity of engagement in this example has clear implications for the learning process.
- *Persistence:* Researchers have also tracked how long a student chooses to engage with an activity in one sitting. This also reflects the idea of continuing motivation − the idea that the student will return to the activity every time they are given the chance.
- *Quality:* Looks at how students approach the activity they are engaged in, including strategic approaches.

> Although a student may decide to practise his trumpet over playing soccer with his friends (choice), may continue to practice for an extended period of time (persistence), and may exhibit focussed engagement throughout (intensity), the benefits of this extended and intense practice may not be realised if an effective practice strategy is not used (Maehr, 2002, p. 349)

Maehr (2002) explains that emotional engagement refers to the feelings that are experienced before, during and/or after an activity. For example, a student performing a solo piece of music in front of an audience may feel intense anxiety or nervousness before and during the activity. This emotional response may have

repercussions for their behavioural engagement also, as the student's emotions may undermine their performance and lead to the student avoiding the activity altogether. Similarly, when a person experiences excitement or pleasure through engaging in an activity, it is clear that they find the activity motivating (Maehr, 2002).

Maehr (2002) also explains that cognitive aspects refer both to how a person's thoughts impact motivation and also the types of thoughts that result. For example, when a person talks about something they enjoy, they are also giving insight into who they are, what they value, what it is that drives or motivates the choices they make. "The dreams we have, our obsessions and fixations, doubtless also indicate something about what choices we will make and how we will pursue these" (Maehr, 2002, p. 350). Fredricks (2004) believes that these qualitative differences within each dimension suggest that engagement can vary in intensity and duration. Engagement can be short-term and situation-specific or long-term and stable. The potential for improvement in intensity makes engagement a desirable outcome i.e. it is reasonable to assume that engagement, once established, builds on itself, thereby contributing to increased improvements in other areas of interest.

There are a variety of theoretical models that draw from the elements outlined above to varying degrees. In recent years, the literature suggests, educationalists have gravitated towards a social-cognitivist point-of-view rather than behavioural theories, although a number of behaviourally based practices are still in common use (Yonezawa, 2009).

Fredricks (2004) explains that behavioural theories are based on need and drive theories which have their roots in the observation of animal behaviours. Along with this view is an emphasis on the external environment and how the subject reacts behaviourally in terms of choice, intensity, persistence and quality of behaviour. One of the most prevalent behavioural ideas in education is the idea of conditioning.

> If an individual is reinforced for working on her multiplication tables she is likely to willingly engage in similar multiplication-tasks in the future. Similarly, lack of reinforcement for a behaviour, or even punishment (e.g.

> being ridiculed for making a mistake on a multiplication problem) can reduce subsequent motivation for engaging in similar tasks. (Urdan, 2006, p. 332)

Social-cognitive theories are more focussed on the internal dimensions of emotion and cognition. Consequently motivation is primarily thought to come from how a person views the activity's importance (expectancy), utility (value), interest and cost, although the four behavioural elements are also taken into account (Eccles, 2002).

- *Importance*: This relates to a student's own personal belief about whether they should do well on a given task or not. It is tied up with self-perception. "If a student identifies herself as a musician then doing well at music tasks, such as music performance, has high importance value" (Maehr, 2002, p. 356)
- *Utility:* This is related to future thinking: will this task benefit me in the future, i.e. will it help gain social acceptance, or provide a career path?
- *Interest*: Refers to the intrinsic interest that the task holds for the student: do they like doing the set task?
- *Cost*: How much time or effort is required to complete the task?

From a social-cognitivist perspective "motivation does not reside entirely within the individual or entirely within the context. Rather, motivation emerges from the interaction between individuals within the social context of the classroom and school." (Urdan, 2006, p. 333)

The elements outlined above relate to a number of social-cognitive theories. A discussion of all of them is beyond the scope of this review. However the following four provide a strong representation of the social-cognitivist views and offered the researcher the basis to gauge participant motivation in this study.

Expectancy X Value Theory: "Theorists in this tradition argue that individuals' choice, persistence, and performance can be explained by their beliefs about how well they will do on the activity and the extent to which they value the activity"

(Wigfield, 2000, p. 68). Maehr (2002) explains that this theory bases motivation on a continuum of two cognitive factors:

1. How much belief a student has that they can complete a task;
2. How much value (from the student perspective) does the task hold.

However, it goes further than that, in that it recognizes that emotional factors also play an important part in motivation, namely hope (for success) and fear (of failure). In tasks where the outcome is not perceived to be clearly successful, or clearly a failure, both the cognitive and emotional elements affect each other, for example, a student who believes they are good at a given task and/or has a high value perception of the task has more hope for success than fear of failure, which leads to a more persistent effort, which often leads to success.

Self Efficacy Theory: This builds on expectancy x value theory by including elements of behavioural motivation. The definition of self-efficacy includes the ideas of organising and executing courses of action required to attain designated types of performance. Organising, executing, action and performance are all words associated with behaviour, combined with the ideas of self-perception and value, and hope and fear, we have a theory that looks at elements of all three motivational modes. Self-efficacy theory is also more focussed than expectancy x value theory, in that judgements are situational and related to a specific goal. A student may have a high perception of their ability to play piano. However, in a specific situation such as a competition with a particularly difficult piece of music, their self-efficacy is diminished. Outcomes also play an important role in motivation in self-efficacy theory and have the potential to influence a person's performance. In the situation outlined above the situation could be compounded further still by the fact that the student knows the other competitors are much better at playing this particular piece or style of music and realises that they will not win the competition. All of these factors combined may increase the student's fear of failure and the student begins to imagine making mistakes and what will happen if they do; consequently, the student's performance is more likely to have mistakes (Eccles, 2002; Maehr, 2002; Schunk, 1991).

Achievement Goal Theory: According to (Meece, 2006), "Achievement goal theorists focus on students' intentions or reasons for engaging, choosing, and persisting at different learning activities" (p. 490). Achievement goal theory draws on students' perceptions about the nature of intelligence. Students who believe that intelligence is a malleable, increasable and controllable quality that changes over time, subscribe to the incremental theory of intelligence and are referred to as task-oriented learners. Task-oriented learners approach tasks with a focus on learning, developing new or mastering skills, and set their own standards of achievement. They see a direct link between effort and ability, i.e. more effort more ability, and are therefore more likely to engage in learning tasks. They respond positively to feedback, both positive and negative, by putting in more effort to gain mastery.

- Behaviourally, students who choose to engage in learning activities, are likely to put in considerable effort as they work to gain mastery, are persistent again in their attempts to improve in their abilities and display self-regulated learning strategies.
- Affective outcomes are usually related to controllable factors such as effort, and present themselves as pride in their work, satisfaction with achieving their goal, or guilt at not trying hard enough.
- Cognitive outcomes include being intrinsically motivated, engaging in deeper cognitive processes and self-regulated learning strategies.

Those who believe that intelligence is fixed or unchanging subscribe to the entity theory of intelligence and are referred to as ego-orientated learners. Ego-oriented students approach tasks with a focus on relative ability (to other students), they are concerned with how their ability will be judged and will try to surpass the externally set class standard as they seek recognition of their superior abilities. They see an inverse relationship between effort and ability, i.e. the harder they have to try, the less ability they must have and are therefore less likely to engage in learning tasks. Those with low confidence or efficacy (which can be a result of others eventually surpassing their ability) often feel helpless in the absence of learning strategies and disengage from tasks.

- *Behavioural outcomes:* Students display off-task and disruptive behaviour.

- *Affective outcomes:* Students feel a sense of helplessness in the absence of coping strategies.
- *Cognitive outcomes:* Students disengage with class activities, schoolwork and eventually school. (Ames, 1992; Dweck, 1988; Maehr, 2002).

One further theory that holds some interest to educationalists is *Intrinsic Flow Theory.* This theory belongs among emotion-based theoretical models. Flow Theory, as discussed by Eccles (2002), is defined by Csíkszentmihályi as intrinsically motivated behaviour in terms of the immediate subjective experience that occurs when people are fully engaged in an activity. It is a state that is...

> ...characterized by *(a)* a holistic feeling of being immersed in, and carried by, an activity; *(b)* a merging of action and awareness; *(c)* focus of attention on a limited stimulus field; *(d)* lack of self-consciousness; and *(e)*feeling in control of one's actions and the environment. (Eccles, 2002, p. 113)

Csíkszentmihályi theorizes that people are most happy in a state of *flow,* which he defines as complete absorption with the activity and situation in which they are engaged. Sometimes students comment they "are in the zone". This zone – the flow state – is intrinsic motivation at its best, where people are so fully immersed in doing, that they are totally engaged and fulfilled (Taylor, 2011). This has teaching and learning implications in that teachers should be aware that by balancing skill development and task challenges carefully with success opportunities student may enter this flow state, which increases engagement, learning and productivity. Students need to have opportunities to structure their environments in ways that might emphasize flow, such as establishing challenging goals and mastering difficult tasks that build belief in their capabilities.

To sum up the key areas of interest for classroom motivation and engagement in relation to their theoretical background include:

Behaviour:

- *Choice and preference*: Where a student chooses to engage in an activity.
- *Intensity:* The level of enthusiasm during the task.

- *Persistence:* How long the student continues on the task and whether they take later opportunities to come back to the task.
- *Quality:* The strategies that the student employs to ensure effective and efficient learning.

Cognition:

- *View of Intelligence*: Is intelligence malleable or fixed are they task oriented or ego oriented?
- *Efficacy and expectancies:* Whether or not the student believes that they will be successful at the activity.
- *Utility:* Whether the student sees the task as being of benefit either now or in the future.
- *Intrinsic interest*: Does the task hold some inherent interest for the student?
- *Cost*: What is the perceived amount of time and effort required for the task?
- *Positive/negative social and environmental interaction:* How external factors influence motivation

Emotional:

- *Hope for success versus fear of failure:* A student's belief that they either are, or should be good at a given task or not based on their self-perception of themselves.
- *Flow:* A state of concentration and focus on a single task, where all other thoughts and concerns are put aside.

2.4 Orff Schulwerk as an approach for teaching secondary school students to compose music

2.4.1 What is Orff Schulwerk?

Proponents of the Orff Schulwerk emphasize that it is not a method for teaching music. By this they mean that there is no clear progression to follow, no set curriculum. The Schulwerk is difficult to define because, by giving a definition, in many ways, you are limiting its potential. The Orff Schulwerk encompasses so many possibilities that in order to understand it, it must be experienced. Critics believe that this is its weakness; proponents believe this is its strength (Burkart, 1970; Goodkin, 2003; Shamrock, 1995). Kemp (1984) believes that Orff

Schulwerk is a philosophy – a set of fundamental principles. It incorporates various common practices: however, it is not limited to them. By identifying these fundamental principles Kemp (1984) believes that Carl Orff has devised an approach which is essentially a synthesis of all the elements of a comprehensive music education.

Sauter (2009) explains that one of the key descriptors of Orff Schulwerk is that it aligns with the process-centred constructivist philosophy of John Dewey. Both Dewey and Orff emphasized that knowledge and skills should be integrated into students' lives so that they can develop their critical-thinking skills. Skills that enable students to become musically independent thinkers and problem-solvers (Sauter, 2009).

Banks (1982) refers to the *Orff-process* as a way to describe the Schulwerk. It is this process-centred stance that is in contrast to most other music education philosophies. Carl Orff believed that learning how music works, how to manipulate the elements of music for your own artistic ends, to learn an overall approach for guiding and fostering effective expression of ideas through music, is more important than putting on an end-of-year showcase (Burkart, 1970; Shamrock, 1995). Goodkin (2003) believes that not only should the process be emphasised, but it should be revered as art as much as the final product is. This position serves two main purposes, first of all to attract and engage the attention of those participating, and secondly, to support the learning of the elements of music and the way they work together. Goodkin (2001) sees this point of view as having clear implications in the classroom. Music teachers need to encourage students to experience and experiment with the elements of music rather than sit at a desk and define or identify the elements in a music score, or even identify through aural activities. Burkart (1970) states "It is easier to learn music through behaving like a musician than through doing something else, that means we need to look at some of the procedures of the musician." (p. 17)

The Orff approach is inclusive at its core. Stewart (2013) emphasises the importance of adapting the approach to the cultural and social context in which it is situated − to bend the material to fit the students' life experiences, concerns and

interests, rather than try to bend the students to a set curriculum. Students are engaged with activities that suit their individual musical abilities and intentions. "Readiness, skill level, and activity preference will vary among children; the Orff teacher respects these individual differences and so uses a variety of media to develop each child's maximum musical potential." (Frazee, 1987, p. 14)

A term that is commonly used to describe the Orff approach is that it is "elemental". Carl Orff's much cited statement, "Elemental music is never music alone but forms a unity with movement, dance and speech." (Orff 1983, p. 3) helps clarify what this term means. Nash (2001) expands on this idea explaining that the Schulwerk begins in natural play patterns of children because they integrate the use of body, mind and spirit. The reintegration of music, dance and speech as a whole form, rather than different disciplines is accentuated. "Ideally it expands to a blooming of expressive capability, by the group and by individuals, that embraces and explores the combined art forms." (p. 24)

Stewart (2013) offers a description of what an Orff classroom would look like as a way of describing what the Orff approach is. She observes that all students are participating, exploring Orff media of games, speech, rhymes, poetry, songs, dances, body percussion and instruments. Students are seen to be working together to create graphic scores of their work, or working with a teacher to develop a notated score using traditional notation. Shamrock (1995) adds that Orff classroom lessons are "designed for active participation by all learners, in a group setting, with any intellectualizing to emerge as reflection upon experience." (p. 38)

For many Orff teachers, improvisation and composition are at the heart of the Schulwerk. Students develop confidence and competence through carefully scaffolded tasks that begin with simple imitation and exploration, and progress to more complex forms of improvisation and composition (Frazee, 1987; Goodkin, 2003; Maubach, 2006; Shamrock, 1995; Solomon, 2000; Stewart, 2013). Imitation is a means used by Orff teachers to build skills, such as aural development and instrumental techniques, and introduce students to new concepts or musical

motifs. Frazee (1987) outlines three types of imitation commonly used by Orff teachers:

- Simultaneous imitation, where the followers try to mirror the leader simultaneously;
- Remembered imitation where the leader performs a phrase and once finished the followers echo the phrase;
- Overlapping imitation has followers echo a phrase while a new phrase is being presented. (Frazee, 1987, p. 26)

Goodkin (2001) explains that exploration is essential to learning in all curriculum areas. Exploration encourages curious thoughts, shaping of questions, seeking of answers, and allows the development of new experiences. In music, students must be allowed to experiment with each of the musical elements in order to gain mastery of them.

> For something to make sense to them children must play their way to understanding; imagine their way to creation, experiment risk and failure to arrive at success. To be meaningful, their work cannot be mere drill and practice, but instead touch their profound need to create something of beauty. (Goodkin, 2003, p. 11)

Frazee (1987) believes that improvisation is the glue that holds the Schulwerk together. It allows students to experiment with different ideas, from various body percussion timbres, to rhythmic/melodic themes, and dynamics/textures all within a context that is appropriate to their age and culture. It is the constant practice of improvisational experimentation that leads students to the necessity of notation and then to carefully planned compositions (Frazee, 1987; Goodkin, 2001; Maubach, 2006; Shamrock, 1995).

> Through playing with the elements of music, through moving to music, through music and dance making and musical improvisations children and adults can learn how music works. They can delve into the music as they listen, engage, create and perform and thus develop a range of competencies that enable us to understand music better. (Maubach, 2006, p. 3)

Well-structured, expressive, communicative composition comes through the skilful command and understanding of the elements of music and how they relate and interact with each other. Gaining mastery of the elements of music through guided exploration and artistic expression is one of the key concepts of the Orff Schulwerk approach. There is a clear goal for students to have opportunities to try out the skills they have learned through imitation, exploration and improvisation

in a much more thoughtful and artistically satisfying way (Maubach, 2006; Shamrock, 1995; Solomon, 2000).

2.4.2 How does Orff Schulwerk fit with the NZC and AS91091 assessment.

The Orff Schulwerk offers an approach to learning music that aligns with the research outlined in this chapter. It provides a student-centred approach that encourages practical exploration over theoretical skill-based activities. It allows students opportunities to explore and express their own ideas, which serves as a meaningful authentic endeavour. Chadwick (2003) believes that Orff Schulwerk offers a strategy for introducing composition to secondary school students. She suggests that deconstructing music works down to their basics is in line with Orff elemental music. The elemental ideas of that work can then be used as a springboard into students' own compositions. Winters (2012) also argues for a process-centred approach, such as Orff, for teaching music viewed as "growth through composing experience in a way which allows for exploration and creative investigation, and which also deepens and broadens a young person's understanding of musical forms."(p. 19). Power (2009) believes that secondary school teachers should encourage the development of improvisational skills in their students as a precursor to composition, and points out that Carl Orff promoted rhythmic improvisation and freely invented melodies over chord progressions as a rich source of learning for students.

The Orff Schulwerk with its "focus on process" (Burkart, 1970, p. 15), where the "processes revolve around attaching personal significance to an expressive communication" (Burkart, 1970, p. 18) along with an emphasis on "a process of education in which learners explore musical concepts through collaborative generative activities" (Gray, 2002, p. 13) that work to "gain a deeper understanding of tonal language and physical expression" (Solomon, 2000, p. 6), and that draws on students' previous knowledge as it connects "what they know with what I'm going to teach so that they can make musical connections" (Power, 2010, p. 62) seems to be an ideal approach to introduce secondary students to music composition as it aligns well with the ideas discussed by Genocchio (2003), Berkley (2004) and Lupton (2010).

Chapter three: Methodology

The aim of this study was to improve student learning and achievement in music composition, through using Orff-based pedagogy to engage students in compositional processes, and improve their attitudes towards the idea of music composition by making composition tasks practical and interactive. This was a case study that used practitioner-instigated action research methodology to investigate a teaching intervention. This chapter discusses the rationale for the chosen methodology and explains the appropriateness of the methodology to the research topic.

5.1 Research paradigm

Qualitative research methods were developed as a way of making sense of human-related phenomena that resist quantification, and from the realisation that the social sciences are subjective in nature. People are not governed by causal laws as in the natural sciences; rather they draw on their experiences, goals, cultural backgrounds, the current and historical social and physical contexts that they are in, and make choices as to their behaviour based on their understanding of their world (Basit, 2010; Bresler, 1996; Cohen, Manion, & Morrison, 2007; Phillips, 2008).

Qualitative researchers acknowledge that objects and events exist in two different worlds: the first is the object or event in itself; the second is how the object or event is perceived by an individual. On the back of this, is the idea that every person brings their own unique social, historical and cultural perspective to each object or event, and therefore sees the object or event in a unique way (Bresler, 1996; Cohen et al., 2007; Colwell, 2006).
Qualitative researchers realise that objects and events are subjective to both participants and themselves; therefore their goal is not to find a universal law of governance or a true account of events. Rather their goal is to develop understanding of human perceptions of phenomena (Basit, 2010; Bresler, 1996; Creswell, 2005).

This research study drew on qualitative epistemological principles, because it was concerned with human behaviour, attitudes and beliefs systems. The research was

based in a complex social context. It worked to understand phenomena as experienced through the subjective lenses of the participants. The research was conducted by a teacher/researcher who was intimately involved in the ongoing investigation and, consequently, the research was heavily framed by the subjectivity of the teacher/researcher, from the choice of research topic, through the research process and analysis, right through to the conclusions and the presentation. The research questions required an holistic research approach which asked participants to share their thoughts, ideas and opinions regarding their experiences of the practices taking place both in and out of the classroom. They also required students themselves to be creative participants in the development of certain practices.

The study took into account certain forms of quantitative data such as student surveys, works and results. The teacher/researcher also chose to use likert scales as a way for students to quickly register their self-perceptions with regard to the Key Competencies. The inclusion of these quantitative elements moved this study towards a mixed-method design. However, the emphasis was emphatically on qualitative research epistemology.

5.2 Methodologies

5.2.1 Case study

A case study is an in-depth exploration of a bounded system, in an authentic context (Creswell, 2005). A case study uses whatever methods and data seem appropriate in order to address the topic of the research (Punch, 2009). Case studies are examples of real people in real settings. In their reporting they seek to enable the reader to understand ideas clearly by offering holistic depth, through explicit attempts to preserve wholeness, unity and integrity of the case, rather than presenting abstract theories (Cohen et al., 2007; Punch, 2009).

Cohen et al. (2007) discuss how case studies in educational contexts have a number of advantages. Case studies can be undertaken by a single researcher. The holistic nature of case studies makes it easier for the reader to draw links to their own experiences, providing a basis for generalisation. Case studies are able to use any and all forms of data to support their findings, which often allow for interpretations of both "what" happened and "why" it happened. Case studies

address the complexity of social situations and are able to explore and support multiple points-of-view. Case studies, by including in-depth contextual description, offer the opportunity for reinterpretation of data by other researchers. Case studies present research in a more publicly accessible form than other types of research, which make them easily disseminated and interpreted by educators for professional development and policy making. The main weakness of case study research is that they are prone to biases and are limited in terms of their generalisability.

5.2.2 Action research

Action research draws from both quantitative and qualitative research paradigms. However, it is fundamentally different as a methodology in that it focuses on implementing change through solving a problem, and its process which is reflective and cyclical (Tomal, 2010). According to Bresler (1995) action research in education aims at directly improving teaching and curriculum within a particular classroom, through gaining a more critical perspective, from which the teacher/researcher can reflect upon and effect change. Burns (2005) explains that:

> A central aspect of action research is the simultaneous focus on action and research. The action component involves participants in a process of planned intervention, where the concrete strategies, processes or activities are developed within the research context. Intervention through action occurs in response to a perceived problem, puzzle or question − a gap between the ideal and the reality that people in the social context perceive as in need of change. (p. 58)

According to Burns (2005) the research component of action research is the systematic collection of data, collected as interventions are enacted. This is followed by an analysis of the data, and reflection on the implications of the findings for further cycle observation and action.

Action research methodology has been described in many ways but can be crystallised into a cycle consisting of four basic processes: planning, action, observation, reflection. This process can be repeated until the desired outcome is achieved (Creswell, 2005; Holly, 2009; McNiff, 2010; Phillips, 2008; Punch, 2009).

Kemmis and McTaggart (as cited by Burns, 2005) expand on each of the four stages:

- *Plan:* The plan looks to inform future action by critically examining real-life contextual constraints of the research as well as the potential for effective action.
- *Action:* The action is the deliberate and controlled execution of the planned intervention, critically informed by the contextual interactions with the aim of moving toward the intended goal.
- *Observation:* Observation is responsive to the intervention but also forward-looking in that it documents the critically informed action, its effects, as well as the context of the situation, using "open-eyed" and "open-minded" observation plans, categories and measurements.
- *Reflection:* Reflection is evaluative and descriptive. It makes sense of the processes, problems, issues as well as constraints on action. It develops perspective and comprehension of the issues and circumstances in which they arises.

McNiff (1988) maintains that the processes of action research are inherently flexible and are subject to changes in direction as interpretations, meanings and further actions must inevitably be made with reference to specific circumstances and social contingencies of the research context (Burns, 2005).

Educational researchers find that action research is an approach to inquiry that is a natural evolution of the reflective teaching process, and provides teachers with the means to enhance their teaching and improve student learning. It can be used as a basis for formulating effective solutions to classroom and school problems including: day-to-day planning in classrooms; formation of teaching strategies; student assessment; curriculum planning; and evaluation (Cain, 2008; Stringer, 2008).

5.2.3 Teacher research

Teacher research is defined by Cochran-Smith (1993) as the "systematic and intentional inquiry by teachers about their own school and classroom work" (p.23). It is inquiry that is designed by teachers to make changes and affect teaching and learning (Conway, 2001). It is a form of action research that draws on practitioner research traditions. It seeks to empower insiders to examine issues in their own practice and at their own workplace, using qualitative methods in

order to develop understanding about themselves and those they work with or to solve professional problems and effect change (Cain, 2008; Zeni, 2001).

Punch (2009) explains that teacher research in its present form has evolved from a dissatisfaction with the relevance of findings by non-teacher researchers, which do not seem to fit with day-to-day reality experienced by teachers, the irrelevance of research topics to practising teachers, as well as the difficulty in relating findings to practice owing to the use of non-contextualised reporting and technical language (Conway, 2001).

Practitioner research is fundamentally opposed to any split between theory and practice. Like action research, it follows a cyclic progression where theories emerge and are refined through cycles of practice (Zeni, 2001).
Teacher/researchers studying their own class bring insider information and understanding of the research situation. This kind of knowledge can enrich and deepen the research, including interpretation of its results (Punch, 2009).

This case study used a teacher-based action research methodology to investigate a teaching intervention designed by the teacher but with input from his students. The focus was on exploring and effecting a change in relation to the research questions. The research was conducted by a teacher/researcher wanting to effect a change within his teaching practice in order to improve student attitude, learning and achievement in music composition. The research took place within a bounded social system and was concerned with the attitudes and belief of real people in real situations. The teacher/researcher used a practitioner inquiry action research model that incorporated both qualitative and quantitative methods of data collection in an effort to ensure an holistic analysis of the situation being researched and provide a rich contextual picture of the practice taking place.

5.3 Data collection methods

5.3.1Reflective journal

Reflection is a key step in the action research cycle of planning, action, data gathering, reflection. Journals are the record of first-hand observations by the teacher/research and are therefore similar to field notes. A reflective journal in

action research is a place for the researcher to document what the researcher has done, what they have learned, to record thoughts and hypotheses regarding what has happened and the significance of it, and to explore thoughts about what should happen next (Cain, 2008; Conway, 2001; Creswell, 2005; Holly, 2009; McNiff, 2005).

The data collected in this study included a reflective journal kept by the teacher/researcher that included: detailed lesson plans (lesson intentions) as well as eventualities (what actually happened) that were annotated with reflections; contextual considerations including which students were in the class, classroom descriptions, descriptions of equipment that was utilized and how it was used; student behavioural notes specifically regarding student engagement in activities and interpretations of students' motivation. At the conclusion of each lesson the teacher/researcher completed an entry into the journal making notes of differences between what was planned and what took place. I reflected on what worked well and what did not and hypothesized the reasons why, as a result of which changes were made to accommodate these reflections. At the end of a series of three lessons, the next set of lessons were adjusted based on: the teacher/researcher's journal reflections; student input through questionnaires and interviews; and Specialist Classroom Teacher (SCT) observation reports. Finally, at the end of each unit an overall assessment and reflection was completed by the teacher/researcher, that highlighted adjustments that would be made to inform the future teaching/researching process.

5.3.2 Questionnaires

Surveys are a common way for researchers to collect information. In general surveys are used to obtain participants' opinions regarding their feelings, beliefs or impressions, as well as facts about the issue under investigation (Stringer, 2008; Tomal, 2010).

Students regularly filled in questionnaires that canvassed their impressions of the events in class as well as their level of motivation in relation to the practices taking place. Some questions were answered using a likert scale. Likert scales allow for a degree of sensitivity and differentiation, while only taking a short

amount of time to fill in (Cohen et al., 2007). At the end of the questionnaire there was space for students to add further detail to their answers. These questionnaires were used as a form of data in their own right, but also served as a basis for informing interview discussions.

5.3.3 Structured and unstructured interviews

Interviewing is a flexible tool for data collection that enables researchers to explore ideas related to the research through questioning individuals or through focus groups. Interviews allow researchers to plan a series of questions but also press for more depth and follow interviewee stories where necessary (Cohen et al., 2007; Creswell, 2005). Cohen et al. (2007) explain that structured interviews are where the content, procedures and wording are set before the interview begins. Unstructured interviews offer a much more open situation, where the research purpose governs the general direction regarding the questions used in the interview, but the content, sequence and wording are developed as the interview takes place. This allows the interviewer the flexibility to explore, refine and confirm ideas as they emerge.

At the end of each series of three lessons, students were asked to share their thoughts through an interview and were given a choice of media from which to choose to complete this task. Choices included: face-to-face interview, group interview, or voice-recorded interview. Interviews conducted by the researcher were unstructured, whereas those who responded via voice recording were offered structured interviews. Both were guided by the research topic questions and the responses to the questionnaires that the students completed through the week, however the unstructured interviews allowed the researcher to explore ideas discussed by students in more depth by incorporating follow up questions.

5.3.4 Students' work

A significant source of information that can provide a window into students' understanding comes from student work, including work for assessment purposes. Examples of student work can be used to demonstrate typical student work,

extremes of student work, or to highlight certain aspects inherent in student work (Liberty, 2003; Stringer, 2008).

Examples of students' work were captured in audiovisual recordings as well as notated scores that incorporated the use of traditional notation. These were used in conjunction with other forms of data to show levels of engagement – the amount of work completed in a certain time, and also quality of work. Additionally, final results for summative evaluation purposes were compared with the work of students that I have taught in previous years.

5.3.5 Observations

Creswell (2005) states that: "Observation is the process of collecting open-ended, first-hand information by observing people and places at a research site" (p. 211). The advantages of observations include the opportunity to record information as it happens in the context that it happens and study actual behaviour first hand rather than receiving second-hand accounts (Cohen et al., 2007).

Observations conducted by the school Specialist Classroom Teacher (SCT) were completed on a regular basis. His observations mainly focussed on student engagement, but also offered his perception of the phenomena as they unfolded. He also offered his opinions regarding the effectiveness of the lesson activities in terms of student engagement, attitude and learning.

5.4 Analysis of data

Tomal (2010) explains that the most common method of analysing and displaying action research information is through the use of descriptive statistics.
In analysing the data I initially used a coding and memo system (Cohen et al., 2007; Punch, 2009) as I worked through the different strands of data, i.e. reflective journal, student information, observations, student work. This allowed me to transform the data into trends, as well as highlight any data that went against the grain (outliers). This helped in decision-making when planning new tasks, as well as serving as a basis for producing and verifying findings (Creswell, 2005; Holly, 2009).

Conway (2001) explains that: "Action researchers must be careful to describe both the setting of the research and the participants involved in the study so that other teachers can consider how findings may relate to other contexts." (p. 4)
Dick (2009) explains that: "Within the turn of the action research spiral thought guides action, which in turn guides thought. Theory and practice are interlinked. Thought draws understanding or insight from the experience of acting. Action then puts the understanding to the test" (p. 6). Dick et al. (2009) explains that theory emerges gradually as the study progresses. With this in mind I have chosen to include a number of research findings within the intervention chapter. This procedure helped me to reflect the actual sequence of thought informing action and action informing thought in the chronological series of events that actually happened. The intention is to help the reader gain a fuller picture of the relationship between the thought, action, thought or plan, intervention, reflection as it occurred during the research.

5.5 Criteria of quality

5.5.1 Beneficence

"The most important criterion for any research is that it is about something important, important to readers as well as to researchers" (Colwell et al., 2006, p. 297). The most obvious beneficiaries of this research were myself as the teacher/researcher, the current and future students that come to study music composition with me, and the schools where I teach. The potential benefits of this study reach much further than this as Phillips (2008) explains: "Action researchers are not concerned with generalisations outside their own context. However, in many cases, results documented by one study may be translated into other context." (p. 322)

With this in mind my research stands to benefit a far greater audience, including the Orff community, music teachers who teach composition, other researchers who are interested in conducting practitioner action research, and researchers and educators interested in student in-class engagement, student motivation and/or music composition.

There are four further criteria for ensuring quality in qualitative research: credibility, transferability, dependability (reliability) and conformability (validity) (Cohen et al., 2007; Creswell, 2005; Phillips, 2008).

5.5.2 Credibility...

> ...takes into account the experience, sophistication, curiosity, and concerns of the eventual audience and seeks to say mostly what will be credible to them.... [The qualitative researcher] builds upon the uniqueness of personal understanding, offering for each reader a credible account and a vicarious experience for substantiation or modification of existing generalisations. (Colwell et al., 2006, p. 297)

In this study the researcher attempted to build an extensive collection of *thick description* (detailed records concerning context, people, action and the perceptions of the participants) in his journal, and he attempted to elicit as much detail as possible from interviews in order to inform the research (Phillips, 2008). Additionally, the researcher worked to transfer as much of that detail as possible into the reporting so as to provide a full representation of the findings in order to assist readers to assess the credibility of the work (Holly, 2009).

5.5.3 Transferability

Phillips (2008) explains that transferability in qualitative research terms refers to the extent to which the researcher facilitates the ability of the reader to assimilate the findings of the research and fit it into their own context. Whether or not the study is transferable will depend greatly on the context of the reader and their ability to find similarities between the work presented here and their context. Again the researcher has attempted to provide as much contextual information as practicable in the reporting in order to allow readers to relate the findings to their own contexts (Cohen et al., 2007).

5.5.4 Dependability (reliability) and confirmability (validity)

Dependability (reliability) and confirmability (validity) refer to the accuracy of the researcher's perceptions of the phenomena that he/she is reporting on. In order to ensure confirmability, qualitative researchers often employ triangulation (Cohen et al., 2007; Phillips, 2008). The idea of triangulation when applied to educational research "...means that the conclusion reached on the basis of one set of methods or sources of evidence is confirmed by the use of at least one other additional method or source of evidence" (Robinson & Lai, 2006, p. 62).

This research includes information from four sources. The researcher's reflective journal, which included detailed planning, contextual accounts, evaluations and reflections, was triangulated with the voices of participants in the form of questionnaires and interviews. Further triangulation came in the form of regular observations conducted by the school's SCT. And finally, the analysis of data from student work was used to generate findings and constitute another form of evidence towards triangulation.

5.6 Ethical considerations

This research project gained approval from, and was conducted under the regulations set by the University of Waikato School of Education Ethics Committee. Initially permission was sought from the school principal and the Board of Trustees for the research to be conducted. There was an initial information meeting either in person or via phone call to each of the parents of students in the year 11 music class, followed by a meeting with the year 11 music students. Participation in the research was voluntary. An information letter that outlined the research topic, the data that would be collected and the rights of the participants was distributed. Such rights included the right to decline participation and emphasised that participation should be voluntary and unforced, and, once involved, participants had the right to withdraw at any time and have their data amended or withdrawn up to the point where they had approved their transcripts. Subjects who were volunteering their participation in the study signed the informed consent slip, as did their parents/caregivers.

Every effort has been made to protect the identity of the participants through use of pseudonyms and by the non-dissemination of any material that would enable their identification. The name of the participating school will not be made known in subsequent publication of the study's findings without the express permission of the school. In any such publication, no information will be provided that can enable the identity of a student participant to become known.

5.6.1 Ethical concerns

Students' final compositions were assessed against NCEA AS91092 by the teacher/researcher. In order to ensure that there was no conflict of interest, the students' grades were moderated by another music teacher from a nearby

secondary school. This provision was made clear to students at the outset of the study and was reiterated regularly throughout the study.

As I was the sole music teacher at this school and there was only one year 11 music class, music students did not have a choice but to be present in the class during the study had they chosen to be part of the study or not. This was not an issue, as all students in the class chose to participate through the entire study. However, I did arrange a theory-based composition program for any students who chose not to participate in the study or in the Orff-based activities, and a music studio was made available to them to work in if they chose.

Chapter four: The intervention

As discussed in Chapter Two, the act of composing music helps develop and exercise creative thought processes, as well as offering opportunities for individuals to extend their key competencies skills. These are attributes that are seen as increasingly valuable in the modern world. Chapter Two also highlighted the key principles for developing an effective composition programme which includes a focus on process, allowing students the freedom to explore and develop their musical ideas, incorporating students' prior knowledge, providing collaborative learning opportunities, and developing an inclusive and supportive environment.

The key areas of interest for classroom motivation and engagement fall under the three main headings of behaviour, cognition and affection. Behavioural motivation includes the ideas of: choice and preference − where a student chooses to engage in an activity; intensity − which refers to the level of enthusiasm during the task; persistence − the length of time that the student continues on the task and also whether they take later opportunities to come back to the task; quality − the strategies that the student employs to ensure effective and efficient learning.

Cognitive motivation is interested in the student's: view of intelligence − whether he/she believes that intelligence is something that is malleable or something that is fixed; efficacy and expectancies − the extent to which the student believes that he/she will be successful at the activity; utility − whether the student sees value in the task, i.e. will it benefit the student either immediately or at sometime in the future; intrinsic interest − Whether the task holds some inherent interest for the student; cost − what is the perceived amount of time and effort required to complete the task; positive/negative social and environmental interaction − the influence of external factors on motivation.

Affective motivation covers two key areas: hope for success vs. fear of failure − a student's belief that they either are, or should be, good at a given task or not based on their self-perception of themselves; and flow − a state of concentration and focus on a single task, where all other thoughts and concerns are lost.

Finally, Chapter Two explained how the Orff Schulwerk offers an approach to learning music that aligns with the research outlined above, i.e. it provides a student-centred approach that encourages practical exploration over theoretical skills-based activities. It allows students the opportunity to explore and express their own ideas, which serves as a meaningful authentic endeavour.

4.1 The unit of work

The intervention took place in a Year 11, NCEA level 1 music class. The content focus was to introduce and allow students to:

- explore and experiment with the elements of music;
- develop students' confidence in their own musical ideas;
- develop an environment where collaborative composition takes place;
- offer starting and inspiration points;
- provide opportunities for students to develop and explore established theoretical traditions through practical applications in order to extend their understanding of how music is put together.

The intervention was split into two, five-week learning blocks (one week equals three one hour classes; the fourth music lesson of each week was dedicated to performance-based practice and rehearsal). The first three weeks of each block were dedicated to exploring musical ideas, including the musical elements and compositional devices. The last two weeks of each block were used by students to develop their compositions, either as individuals or in small groups. Students then submitted a composition as part of the evidence towards NCEA Achievement Standard 91092.

4.1.1 The class

The school where this intervention took place is one of two secondary schools within the boundaries of a small town in the province of Waikato in New Zealand. The school had a roll of just over 500 students and consisted of a mix of ethnic backgrounds consisting of roughly 50% Maori, 25% Pasifika, 20% European, and 5% from other ethnicities. The school teaches from Year 9 through to Year 13.

The school was designated as a decile 2 co-educational state school. In New Zealand, a decile ranking is an indication of the socio-economic status of the students attending the school. Rankings range from one to ten, with one being the lowest (and therefore receiving a higher level of government funding) and ten the highest ranking.

The intervention class was a Year 11 group of 14 students. At Year 11, music is an option class. All of the students in the class had also completed a six-week compulsory course in Year Nine music, and a 13-week option class in Year Ten music. This totalled 19 weeks of music study over a two-year period. Additionally, 11 of the students had taken some form of formal instrument instruction. Of the 19 weeks of music in Years Nine and Ten, composition had been the topic for one week in Year 9 and three weeks in the Year 10 programme. Consequently, composition was still a new and undeveloped skill that students had only had a brief introduction to previously.

Unit One of the intervention took place in the second half of Term Two, and Unit Two of the intervention took place in the second half of Term Three. In between these two composition units, the class worked on a performance-based unit. Students were already familiar with some compositional concepts (e.g. the elements of music, compositional devices) since they had analysed and studied, in reasonable depth, two pieces of music earlier in the year.

4.2 Baseline data

A semi-structured questionnaire (appendix 2) was administered at the outset of the intervention with the intent of establishing baseline information related to the key questions of this study for later comparison with the post-intervention data. The data gained from the baseline questionnaire gave me a sense of how the participants saw themselves in relation to being creative, the style of learning that they found engaging, their level of preparedness for learning, and their motivation towards, and previous experiences with, composing music.

4.3 The Intervention

The intervention was split into two units with the goal of each student producing a finished composition at the end of each one (either individually or as a member of a group) for assessment towards their NCEA certificate.

The focus of Unit One was to experiment and explore rhythmic ideas, improvisation, structuring of ideas, timbre, dynamic and textual changes. Compositional devises were also incorporated, but only those that work easily with rhythmic music (for example: repetition, extension, truncation, retrograde). I purposely chose to leave melody and harmony for the second unit so that I could establish a thorough grounding in these other elements first. I considered that melody and harmony are considerably more complicated than the other musical elements. As students would already be familiar with rhythm, structure, timbre, dynamics and texture when we began the second unit, I would only need to review them and therefore I would have more time to spend exploring melodic and harmonic theories and ideas.

The first week of the intervention focussed on developing rhythmic ideas using percussion and improvisation. I felt it was important to get students creating music from the beginning. Orff is a process-centred approach to learning music, which means that students should be engaged in the process of creating throughout the program. Throughout both units there was an emphasis on improvisation. The reason behind this was to get students creating music – to build their confidence to create by doing a lot of it. The first lesson established this idea and was concerned with how to improvise, how to make things up.
I have found that by this age, students have independently developed a strong sense of pulse and beat; however this needs to be formalised in their minds using musical terms.

4.4 Unit 1

4.4.1 Week 1

Each week of the intervention consisted of three consecutive lessons. In this chapter I discuss the tasks that students engaged in during the lesson and highlight any collected data that I identified as pertinent to the study. Each lesson begins

with a table that outlines the number of students present for the lesson, the content focus as well as the key Orff related pedagogies and strategies inherent in the lesson. The description of each lesson concludes with a summary of findings that relate to the research topic, also most lessons concluded with students completing a tick-box survey, the results of which have been summarised into a table.

Number of students in class	14/14
Content focus	Rhythm – Pulse/Meter – simple and compound Improvisation
Orff related pedagogy and strategies	Integration of music and movement Imitation Improvisation Rhythmic building blocks Material draws from students' culture (for teens popular culture)

Table 1 Unit 1 Lesson 1 − lesson focus

Orff teachers regularly incorporate movement in their programs as a way of teaching and learning and as an element of music itself. In order to emphasize the idea of rhythm, I had students begin by finding the beat to a number of pieces and walking in time with it, clapping in time with it, counting the meter, and identifying simple and compound meters in music. The movement aspect seemed to focus students and provided energy to get the students involved and in a positive frame of mind.

For the majority of participants this task was easy, although quite different to what they were used to in a classroom setting. It was initially difficult to get them out off their chairs to begin the activity and many were visibly self-conscious – a lot of sideways glances to see what their friends were doing, a number of questioning looks. At the same time a lot of laughing and over-acting occurred, which I saw as positive. Students were having fun – and learning. Some students were clearly out of their comfort zones, but there were enough students who had chosen to participate in the activity to tip the scales and the other students were joining in too.

I noted in my reflection journal that the fact that eventually all students had chosen to join in on this activity was an important positive step for the intervention. I saw one of the biggest barriers was going to be getting students out

of their chairs to begin the lessons – there were a lot of groans when they had to stand up. Once up and the majority of the class had bought into the idea, the activity went smoothly. I came up with the solution of not allowing them to sit down when they come into the room. Consequent lessons all began with chairs and desks stacked up around the edge of the classroom. For this to work I needed to ensure that as soon as the first student arrived, we were working with some sort of warm-up activity that the rest of the class could join in on as they came in.

The second task of lesson one was focussed on learning how to improvise. Improvisation is a cornerstone of the Orff approach, but can be daunting for the uninitiated and, as with all learning, needs to be scaffolded. In an Orff classroom, scaffolding learning often takes the form of imitation, where the teacher breaks down the processes being studied through demonstration. Often there is a limited range of examples that the teacher chooses to introduce, and over time students are encouraged and given time to explore, experiment, and build-up a wider range of resources, until they develop the knowledge, confidence and instinct to work without imposed limitations.

I have found that in working with older students, the uptake of skills is very fast. A new task or concept can be assimilated within a lesson, whereas with younger children it may take up to several weeks to develop. One of the challenges of working with adolescents, however, is that they are often reluctant to try new things initially and this issue came up regularly in the first week or so of the intervention. Often the solution lay in removing any assumptions that I had regarding their prior learning and starting with a very basic model. Once the students had engaged in the activity, they picked it up very quickly.

With this in mind, I began the improvisation activity with the assumption that none of the students had ever improvised music before. Adapting an activity outlined by Frazee (1987), I put up on the board the lyrics to a song that I knew was popular with the students. As a class we chose some of the words and short phrases to use as rhythmic building blocks for our improvisations. We then put the words into a random order and said each word over a beat. For this activity we worked in 4/4, as most students felt comfortable in this meter. This progressed

from saying one word (or short phrase) per beat to clapping the syllables of the words over each beat. We then rearranged or substituted different words to create different rhythms. Students then developed their own rhythmic phrase using the building blocks, and had an opportunity to practice clapping their phrase before performing it for the class. The performance took place with the class clapping crotchets in a 4/4 meter and each person taking a turn to "improvise" a solo.

We did this several times, with different words, before a number of students began adding in their own ideas without the need for choosing words. We also increased the tempo considerably which increased the challenge. I noticed that the students were keenly focussed on the task and seemed to be enjoying the challenge and did not want to stop. In my journal I drew links to the idea of intrinsic flow.

I don't like it	I liked it and I want to do it again	I learned something about composing music	It was a waste of my time
1	13	14	

Table 2 Unit 1 Lesson 1 Tick-box survey

Feedback related to this lesson was positive. All of the students felt that they had learnt something about composing music during the lesson, and 13 out of 14 students said that they would like to do similar activities in the future, a surprising figure given the slow start to the lesson. This information was collected from a tick-box survey (appendix 3) and therefore I was not able to ascertain reasons why one student did not want to do this activity again. The survey showed that this Orff-inspired lesson had a positive effect on student attitude and that they wanted to do similar activities in the future.

The peer observer offered the following statement to summarise his observations:

> Use of up-to-date methods relevant to the subject and student level. Students found explanations clear and easy to follow. A lesson characterised by real learning and enthusiastic student participation (SCT lesson 1).

Notes towards findings in this lesson	• Starting the lesson was difficult – students didn't want to get out of their chairs for practical activities • Some students were initially very self-conscious about the movement activity as it is very different to a usual classroom task. Eventually they all joined in and once involved the lesson went smoothly • Students picked up new ideas and skills very quickly. In order to keep students engaged I had to increase the challenge • The use of Orff pedagogy – word-based building blocks, imitation, movement, helped students to pick up the new skills and knowledge easily • A number of students were confidently creating their own improvisation ideas (without limitations) by the end of the lesson.

Table 3 Unit 1 Lesson 1 teacher/researcher reflections

Number of students in class	14/14
Content focus	Syncopation Improvisation Accompaniments ostinato Cross-rhythms
Orff related pedagogy and strategies	Imitation Improvisation Rhythmic building blocks Accompaniments ostinato / cross-rhythms

Table 4 Unit 1 Lesson 2 − lesson focus

Whenever possible I always try to begin a lesson with an activity that revisits the skills and learning covered in a previous lesson. Consequently, we began the lesson with another round of improvising. I provided building blocks from the previous day, but few students chose to use them. I surmised that the students had learned how to improvise rhythms independently within one lesson. I also noted in my journal that having the desks and chairs stacked away at the beginning of the lesson worked really well. The students who entered late just dropped their bags and joined in.

We then moved on to developing syncopated rhythms. A number of the students in the class, who were creating improvised rhythms without building blocks, were already incorporating syncopated rhythms. However, I felt it necessary to formalise this skill. Firstly, I wanted to make them aware of what they were doing, and secondly, give those students who were not yet incorporating syncopation, an opportunity to develop and explore this skill by drawing on a familiar strategy.

Adapting the activity from Lesson 1, rather than using song lyrics we began by using the names of students in the classroom. I reflected in my journal: "The use of a similar activity added continuity to the ideas and helped students feel more comfortable as they adjusted to a different, more practical strategy of learning." Once we had chosen some names and clapped through them using all of the syllables, I erased the first syllable from two of the names. We still said the whole name, but only started clapping on the second syllable; this left a rest on the strong beat creating a syncopated rhythm. Jim / Je-re-my / *Mal*-com / *E*-rick / Jes-si-ca / Ro-ger / Mark

In this lesson I also wanted to begin looking at accompaniments. I chose to begin with ostinato. To do this we chose one of the syncopated rhythms that we had devised as a class and repeated it. Over this we added our solo improvisations, giving everyone an opportunity to continue to experiment with their improvisations. At this stage most of the class had outgrown a short, four-beat solo section and wanted to experiment with a longer solo section. They decided that four bars each (two times through the ostinato) would be a good length.

I noted in my journal that:

> students seemed to be highly engaged in these activities. They are asking questions, looking for opportunities to challenge themselves and push the boundaries of the tasks, and they were encouraging each other. And it was not just one or two students, even those who were usually quiet and reluctant to participate were keen to make a contribution. (Research journal)

This was backed up by the tick-box survey that revealed that all students thought that they learned something about composing music and they all indicated that they would like to do a similar activity in the future. This was an interesting result, as the student who indicated that they did not like the activities in lesson one did enjoy the activities in Lesson 2, which were similar. A note in my reflective journal states: "...perhaps Jeremy just felt out of his comfort zone in the first lesson, whereas after two lessons he had acclimatised to the style of teaching and learning."

The final activity for Lesson 2 introduced the idea of using cross-rhythms as an accompaniment part. We began in a 2/4 meter clapping on the beat and then added in a triple meter over top. In order to highlight the difference, we chose a different timbre. The 2/4 group were banging on the wooden desktops; the triple meter group tapped on the metal legs of the desks with a drum stick. We kept this going for around a minute before swapping roles and repeating the activity. This time we kept the cross-rhythm going, but I created a new group and they clapped the name ostinato that we had created earlier in the lessons. This worked well and students were able to maintain the rhythm – which surprised me, and I think them too. Again I noted in my journal the challenge which students seemed to respond so well to and which I linked it to the idea of intrinsic flow. To finish off the lesson I improvised over the accompaniment for around sixteen bars before asking some of the more confident students to have a go.

I don't like it	I liked it and I want to do it again	I learned something about composing music	It was a waste of my time
	14	14	

Table 5 Unit 1 Lesson 2 tick-box survey

Notes towards findings in this lesson	• Starting the lesson immediately with chairs and desks away worked well to get students participating • Students were improvising without rhythmic building blocks after one lesson and had chosen to lengthen their improvisation time – Secondary school students pick up knowledge and skills very quickly • Continuity of learning strategies (imitation, rhythmic building blocks) helped students adjust to the new (Orff) teaching approach • Students are engaged especially with the challenging activities (Flow). • Challenging practical tasks seem to engage students – intrinsic flow, students are 'in the zone'

Table 6 Unit 1 Lesson 2 teacher/researcher reflections

Number of students in class	12/14
Content focus	Improvisation Accompaniments Cross-rhythms
Orff related pedagogy and strategies	Improvisation Accompaniments ostinato / cross-rhythms Building blocks Composing in groups

Table 7 Unit 1 Lesson 3 planning focus

Lesson three began with chairs and desks stacked away, and a repeat of the cross-rhythm and ostinato pattern from the previous lesson. However, this time it took a while to get going. The students clearly understood the activity and how to do it but, as noted in my journal, "it seemed to lack the excitement factor from the lesson before, or perhaps needed a bit of scaffolding rather than just jumping straight in." Either way, it was not working, and so I made the decision to move on to the next activity. The aim of this lesson was to solidify the learning of the previous two lessons by giving students the opportunity to create their own accompaniments and improvisations. I divided the class into three groups of four (two students were away on this day), and outlined the task to devise an ostinato accompaniment and have each group member perform an improvisation over the top of the ostinato. I revisited the idea of using building blocks if students got stuck and gave them a time-frame to create and rehearse their pieces, emphasizing that they would be coming back to perform their pieces to the class. The students were assigned different rooms to work in.

A note in my journal states that students "seemed reluctant to begin....they didn't even want to move into their groups, there is a clear lack of enthusiasm." As I moved around the groups, I found that students were struggling with finding a place to start. With one of the groups, I brainstormed some building blocks, essentially starting the process for them. The second group I visited were also struggling to start. This time I tried a quick activity involving cross-rhythms with the group, which they completed successfully. They then moved on to the assigned task. By the time I got to the third group, they had begun work but had lost a lot of time getting started.

A journal reflection went on to suggest that the poor start to the lesson may have been a contributing factor to the lack of enthusiasm, and perhaps before letting students move into their separate areas, I should have tried a different activity in order to establish a feeling of success, build up students confidence and focus them on learning.

Each of the groups completed the task. However, there was a difference in the quality of final pieces. Two of the groups completed the task as asked, but one of the groups incorporated more challenging ideas and seemed to be more satisfied with their final piece. They were also very enthusiastic about presenting it. This was the second group, where I had focussed them with a warm-up activity. While this might suggest a clear-cut link between a good warm-up and a high level of productivity, my reflective journal noted that "this group also had a higher number of confident students in it compared to the other groups, which may have given the group a higher level of success expectancy, which implies that they are more willing to take some risks in their work."

I don't like it	I liked it and I want to do it again	I learned something about composing music	It was a waste of my time
	12	12	

Table 8 Unit 1 Lesson 3 tick-box survey

At the conclusion of this lesson I asked students to complete the tick-box survey as usual. However, I also asked them to reflect on the week's lessons and make some comments under each of the four questions in their "End of Week Reflective journal" (appendix 3).

Question 1 asked them to talk about two or three ideas that stuck in their minds from the lessons this week. There were a number of different areas that students chose to talk about. Some typical examples included:

> "Learning how to do improvising..." (Simone)
> "Making up an ostinato...." (Erick)
> "Learning about syncopation, and that it's like, the off beat." (Andrew)

This was encouraging feedback as it showed learning of both vocabulary and concepts had stuck in their minds. But what was also interesting was that many also commented on the style of teaching and learning.

> "I liked the activities because the whole class joined in on the activity and we all worked together and I didn't think we could do that." (Malcom)
> "It's good because we are learning how to do it and getting to have a go at it..." (Ben)

"I liked making up our own stuff and then mixing it with the other groups beats." (Jeremy)

"You have to be thinking all the time otherwise you get lost. It's a bit tiring to concentrate that long but I reckon we learn heaps" (Andrew)

Notes towards findings in this lesson	• Poor start to the lesson possibly contributed to poor productivity • Students are picking up vocabulary and concepts quickly • Students like working together • Students recognise why we are learning this way – see Ben's quotation. • Evidence of behavioural and cognitive engagement – see Andrew's second quotation

Table 9 Unit 1 Lesson 3 teacher/researcher reflections

4.4.2 Week 2

The focus for week two was to extend the ideas that we had already covered, and further develop them into more complex pieces of music by structuring the ideas into a coherent form, adding in dynamic and textural changes, and to touch on using different timbres to create interest and provide contrast.

Number of students in class	11/14
Content focus	Improvisation Form Dynamics 'call and response'
Orff related pedagogy and strategies	Improvisation Rhythmic building blocks Accompaniments ostinato Rondo All students always have a part to play Exploring musical ideas practically

Table 10 Unit 1 Lesson 4 − lesson focus

We began lesson four with a revision of the ideas covered in week one. We developed a pulse, worked out a simple cross-rhythm (three against two) and then walked around the room improvising over top.

A note from my journal commented that the students "...quickly picked up the ideas again, perhaps the addition of another ostinato in lesson 3 was too much without building into it a little more...". I also noted that the first lesson of each week was in period two, the second lesson in period three and the third lesson in

period five (last lesson of the day), which could also be why the students found it harder to settle into their work as they are tired from a full day of school.

After the warm-up we moved straight into working with form. I asked the students to come up with an eight-beat phrase using building blocks. The students chose to use animal names as their building blocks and consequently created the following phrase: tiger / elephant / lion / mouse / monkey / chihuahua / octopus / rest.
We practised this a few times and the students decided to put in some syncopated rhythms. We also noted that the "chi" in chihuahua was played as a pickup beat: ti-ger / el-e-phant / *li*-on / mouse / *mon*-key chi / -hua-hua / oc-to-pus / rest.

This was to be the "A" section for our rondo piece. I then asked students to come up with their own individual 8-bar solo parts to make up the other sections of the rondo. During these solo sections, the rest of the class would keep everyone in time by clapping the beat. I asked the students to think about which part should be the loudest, the solo or the accompaniment. The students decided that the solos should be louder, so the rest of the class would have to clap really quietly. The students already had a theoretical knowledge of dynamics from the works that we had studied earlier in the year, but this gave them the opportunity to use their knowledge in a practical situation. We did this activity three more times, each time with a different focus. The first time through I asked students to incorporate some dynamic changes in their solo sections, crescendo or decrescendo, first bar quiet and the second loud. The second time through we explored changing the accompaniment part played during the solo sections, alternating between crotchets and quavers. The third time the students divided into pairs and incorporated a "call and response" into their solo sections.

This was a successful activity and received positive responses from the students. All students thought that they learned something about composing music, and all students wanted to do a similar activity in the future. The peer observer also thought that the activity worked well noting: "All students totally focussed. As exercises became more advanced and challenging students responded with intensity, laughter and enjoyment." (SCT)

I don't like it	I liked it and I want to do it again	I learned something about composing music	It was a waste of my time
	11	11	

Table 11 Unit 1 Lesson 4 tick-box survey

Notes towards findings in this lesson	• The Orff approach's focus on manipulating the elements of music offers first-time secondary school composers a clear focus to develop their skills • Students are becoming less self-conscious in this learning style – jumping into the movement activity straight away • Students are manipulating their improvisations easily, picking up new skills quickly and building their confidence to experiment with ideas • Accompaniment parts ensure that all students are busy at all times • A high level of practical challenge helps to maintain in-class engagement – see SCT's quotation

Table 12 Unit 1 Lesson 4 teacher/researcher reflections

Number of students in class	13/14
Content focus	Texture Timbre Form
Orff related pedagogy and strategies	Imitation Body percussion Accompaniments ostinato All students always have a part to play Exploring music ideas practically

Table 13 Unit 1 lesson 5 − lesson focus

Lesson five began with a revision of the rondo activity as a warm-up. A note from my journal states that: "It is clear that the students learnt a lot yesterday, they incorporated a lot of dynamic changes in their solos and two of the students organised themselves into a "call and response" solo section." We also tried changing the dynamic of the "A" section, with soloist calling out a dynamic, for example piano or mezzo forte, as they completed their solo section and the class ensemble responding by playing through the "A" section at the chosen dynamic.

The focus of this lesson was texture. At this level we talk about texture as being thick or thin, monophonic, homophonic or polyphonic. I approached this lesson using imitation, an Orff staple. I asked students to watch what I did and then repeat − my turn (thin texture); students' turn (thick texture) – both are examples

of mono-rhythmic texture. We did this to a 4/4 meter. I used a combination of body percussion sounds (another commonly used technique in Orff classrooms) for the demonstration, which also gave students a chance to explore different timbres. The next step was to add a simple accompaniment during the rest bars in order to create homo-rhythmic texture. For this we played quaver notes (see the example below). Finally, to demonstrate polyrhythmic texture we eliminated the rest bar. I would play a four-beat rhythm; the students would imitate. While they were imitating, I played the next four-beat rhythm, which they again would imitate. This was a challenging activity and again the students seemed to really engage with it: "The body percussion one we did was really hard, I think that's why everyone likes it...it makes me think I'm learning because it's hard, but it's fun." (Malcom)

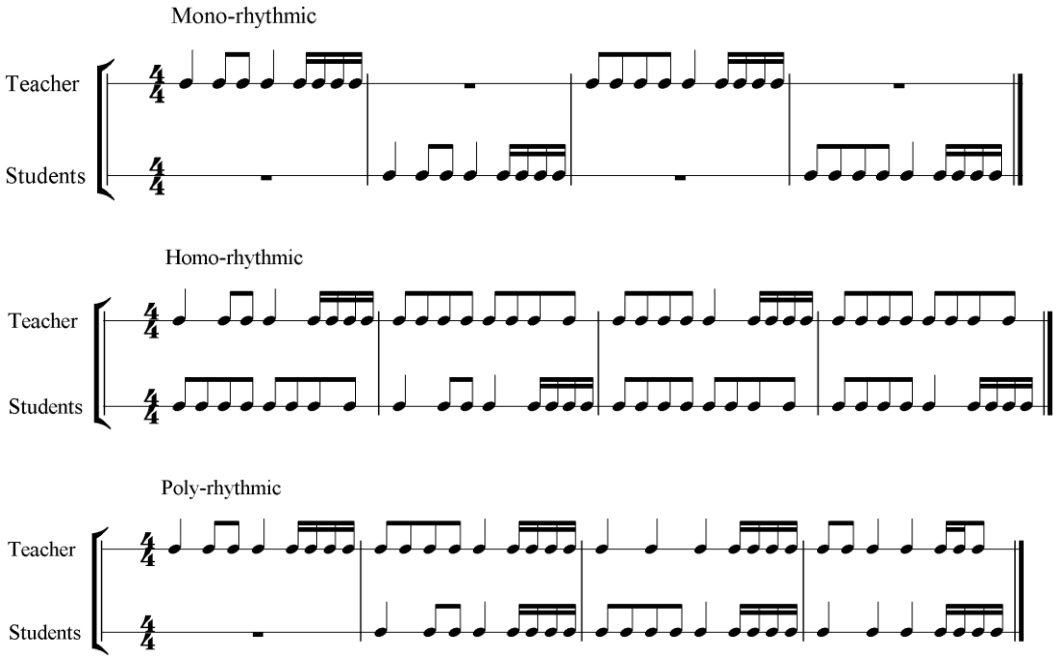

Figure 1 Imitation/texture example

The final task for this lesson was to see how we could fit these ideas into a piece of music that incorporated all of the concepts that we had covered thus far and also look at a more contemporary form. I asked students to split into three groups and gave each group a set of stipulating elements that they needed to include in their piece of music (appendix 4).

Students went into separate areas and had only ten minutes to create a simple piece, rehearse it and come back ready to perform it for the class.

The students quickly dispersed and were well focussed on the activity. This was in stark contrast to lesson three, where they had been slow to start and needed considerable help to get going. A note in my journal states:

> Students worked well when split into groups. I think the success of the earlier tasks helped to motivate them. Also they are becoming more and more comfortable in this (Orff) environment, having already completed some group work activities and therefore having a better understanding of what is expected. I think that these factors have increased their (students') success expectancy for these types of tasks. (Reflective journal)

Once the groups came back, I assigned each one a section A, B, C, and outlined the structure, ABABCB – a common structure in pop music. We were quickly running out of time for this lesson, so we had to try to put it together without any rehearsal time. I explained that each group would perform their piece twice (16 bars) and then the next group would start. I then reiterated the structure of the piece before counting in the ensemble.

We found it difficult to complete this task without scaffolding, but the students were determined to get through it and we ended up going overtime. I think the fact that the class ended and the students were still keen to keep going is evidence of their attitude being positive towards the activities presented and that they were deeply engaged in the tasks.

Notes towards findings in this lesson	• Success in activities prior to group work seems to help focus students and give them confidence • Students are interacting positively with each other and the activities. This is creating a positive atmosphere which is diminishing their self-consciousness and influencing students' success expectancy by increasing their confidence to take risks • The positive atmosphere is also affecting their motivation – students did not want to stop the lesson until they had finished the task • The warm-up activities are providing evidence of student learning from previous lessons which implies that students are engaging with the material and consequently learning • This lesson revealed further evidence that when students were challenged in practical ways, their engagement increased. • Students' keenness to continue work after the class had ended gives support to the suitability of the Orff approach to teaching music in this context.

Table 14 Unit 1 Lesson 5 teacher/researcher reflections

Number of students in class	13/14
Content focus	Form Motif development
Orff related pedagogy and strategies	Imitation Body percussion Student lead activities Rhythmic building blocks All students always have a part to play Exploring music ideas practically

Table 15 Unit 1 Lesson 6 − lesson focus

To begin lesson six we repeated the imitation/texture activity from lesson five. This time, after I initially started it off, I asked for students to volunteer to lead the activity − a common Orff practice. This went well with a number of students keen to take on the role which, as noted in my journal, "...was awesome to see and confirmed for me that the students are becoming more and more confident working in this (Orff) style." (Reflective journal)

This led smoothly into the next part of the lesson, which was concerned with creating a rhythmic motif and then developing that motif using compositional devices. I divided the class into pairs and handed out some blank paper cards. I then told the pairs that they needed some rhythmic building blocks.

> The students used a variety of ways to come up with some words for their building blocks, some used the names of students in the class, some chose a category for example: sports, musical instruments, animals. Some used song lyrics. This is evidence that students are building strategies that will help them become independent composers. (Reflective journal)

I then asked students to create a rhythmic phrase with their cards and practise it four times in a row (repetition). After a couple of minutes, I asked them to practise it backwards (retrograde). I then asked them to add another card (extension). Next I asked them to change the order of two of the cards (adaption), and finally, I asked them to take at least two cards away (truncation). We had a brief discussion about the different techniques and how they can be used to take one idea and develop it into a whole piece of music. The students then created some more cards, with the same words on them, so that they could experiment with the different devices.

I noted in my journal that:

> Although the majority of the students in class are capable of using standard notation to do this type of activity, I think that they find using words much easier. It allows them to think about the music rather than worry about writing it correctly. (Reflective journal)

This thought came to me because one of the pairs, after completing their piece, attempted to write it in standard notation while they waited for the other students to finish. It also reminded me of the following quotation:

> It is not difficult to convince a child of the need for notation, particularly if continuous improvisation creates the desire to keep a record of the melodies invented. In the long run it is not possible to make progress without knowing notation. (Frazee, 1987, p. 30)

To finish this lesson we set-up a layered ostinato and each student played through their motifs.

I don't like it	I liked it and I want to do it again	I learned something about composing music	It was a waste of my time
5	8	13	

Table 16 Unit 1 Lesson 6 tick-box survey

This activity worked well, and a number of the students chose to comment on this lesson as the most useful so far in terms of their learning how to compose music, although some said it was not as interesting as some of the other activities because

> ...we weren't making heaps of music as a class. (Ben)

Some of the ideas that lodged in students' heads from this week included:

> ...learning structuring. (Andrew)
>
> ...using different textures, that activity was fun. (Aroha)
>
> Dynamics stuck in my head because I didn't really think about it before. (Mark)

The activities that the students most enjoyed included:

> I really liked learning about accompaniments and doing solos over them. (Jeremy)
>
> The body percussion one where we had to listen and watch really carefully and then copy, I liked being the leader in that one too. (Kris)
>
> I just like the improvising ones, they're fun, but it takes too long to get your turn sometimes. (Malcom)

There were two activities that students thought stood out and helped them learn how to compose music: accompaniments and structuring, and compositional devices. All of the students responded positively to question four regarding attitude towards composing music, although, owing to the wording of the question: "Have the experiences of the past week changed your attitude?", a number of students responded with a "no" because their attitude was previously positive after the week one review. It was clear that they were developing their confidence and that the ideas being presented were having a positive effect on their learning.

Notes towards findings in this lesson	• The warm-up activity had a number of volunteers to lead showing that students' self-consciousness is diminishing, they are willing to take risks with their learning and they are picking up new skills quickly • There is evidence of students assimilating strategies and skills as they move toward becoming independent composers. This shows that the Orff approach is suitable for this context • Vocabulary is building as students are becoming more and more comfortable using technical terms • Students continue to engage well, however it is important to keep students challenged to counter apathy – see Malcom's quotation

Table 17 Unit 1 Lesson 6 teacher/researcher reflections

4.4.3 Week 3

The focus for week three was to use different environments to help inspire a piece of music, explore various percussion timbres (found sounds) within the given environment, and to develop compositional plans to help students to create full coherent compositions.

Number of students in class	13/14
Content focus	Improvisation Form Dynamics Inspiration Accompaniments Timbre
Orff related pedagogy and strategies	Improvisation Rhythmic building blocks Accompaniments ostinato Drawing on your environment for inspiration Found sounds All students always have a part to play Exploring musical ideas practically

Table 18 Unit 1 Lesson 7 – lesson focus

For lesson seven we relocated to one of the science classrooms. This was very exciting for the students and they were difficult to settle. I therefore began with a body percussion warm-up that explored different sounds, dynamics and textures. In many ways it was similar to the some of the activities we had already done, which meant that the students picked it up quickly and it got them thinking about music again. Once settled, I asked the students to look around the room and think of some building-block words we could use, using this classroom as a source of inspiration.

We then looked at each of the elements of music utilizing a "Composition Plan" (appendix 5) and made some decisions that we thought held some significance to this room. For example, we thought of using a 4/4 meter to represent the four ancient elements earth, wind, fire and water. Mark thought it would be a good idea to use crescendos to represent chemical reactions in one of the sections. Simone added on to Mark's idea by starting off a section in a mono-rhythmic texture and then adding in accompaniments "...like adding in different chemicals, then we could have the crescendo and change into poly-rhythmic texture with everyone doing different things." (Simone as cited in researcher reflective journal)

We decided to also have a contrasting section that was quiet with not much happening at the start and then go back to the original idea. This gave us our ABA structure. I asked students to look around the room and think about what kind of sounds we could use during the quiet section. As the students agreed on various instruments, they moved to them and explored the variety of timbres that their instruments could make. I asked them to think about the building blocks we had come up with earlier in the lesson and play around with them to come up with a quiet, not too busy, ostinato.

After a few minutes of exploration, I asked the students to share their ideas and, as a class, we decided which of the ostinati best suited the ideas we wanted to represent in this section. We decided on two different patterns. One would start and then the other would come in after eight bars. We also decided that in the second "A" section, they would start together, and the first instrument would drop

out after four bars and the second instrument would continue with a long decrescendo for another four bars.

We then turned our attention to the "B" section. For this section everyone needed a unique instrument, so I asked all of the students to find a sound they liked. There were some interesting choices, from turning the taps on and off, to opening and shutting the blinds, to filling up glass beakers with different amounts of water and tapping them.

As decided earlier, we all began on the same ostinato pattern playing quietly. After eight bars the metallic sounding instruments changed to a different ostinato, then the water instrument began a different pattern followed by the glass instruments. Then the crescendo began over four bars, at which point everyone had chosen their own pattern (some were improvising) for a further four bars before a bar of silence, at which point the second "A" section began.

As usual at the conclusion of this lesson, I asked students to fill in their tick-box survey. All of the students indicated that they had learned something about composing music, and they had liked the lesson and wanted to do it again. There were also a number of verbal comments made by the students after this lesson, which I recorded in my journal.

> I didn't think we could do something like that, I really like doing this. (Jim as cited in researcher reflective journal)
>
> That was all goods...everything linked up and meant something. (Malcom as cited in researcher reflective journal)

The peer observer had this to say: "The interest and excitement created in this lesson was inspiring. The progression and development of the lessons over the past weeks has awakened an inherent curiosity in the students which keeps them fully focussed throughout each lesson." (SCT)

I don't like it	I liked it and I want to do it again	I learned something about composing music	It was a waste of my time
	13	13	

Table 19 Unit 1 Lesson 7 tick-box survey

Notes towards findings in this lesson	• Students are engaged in the lesson – volunteering to participate, readily contributing ideas and suggestions, working cohesively together • The contributions of students – both the number and quality – points to the high level of creativity and confidence that students are developing along side their knowledge • The change of environment excited students' cognitive engagement – students were highly focussed, drawing new links between what they knew and the new context

Table 20 Unit 1 Lesson 7 teacher/researcher reflections

Number of students in class	14/14
Content focus	Improvisation Form Dynamics Inspiration Accompaniments Timbre
Orff related pedagogy and strategies	Promoting independent composing strategies Improvisation Rhythmic building blocks Accompaniments ostinato Drawing on your environment for inspiration Found sounds All students always have a part to play Exploring musical ideas practically

Table 21 Unit 1 Lesson 8 – lesson focus

Lesson eight took place in the school gymnasium. I began with a warm-up activity to settle and focus the class. With such a large area at our disposal, I decided to work with movement. I played a piece of music and asked students find the pulse and walk in time. Then I called out various instructions, for example, "jump on beat one", "walk in cut time", "walk in double time", "move close to the ground", "fly", etc. I then asked the students to divide into two groups. The focus for this class was to create a rhythmic piece of music as we had in lesson seven. However, I wanted to take a lesser role than in the previous lesson, the idea being for students to take the lead roles and in so doing build their confidence around the decision-making processes required for composing music.

As a class, we brainstormed some building blocks and looked at the composition plan as we did in lesson seven. We discussed some ideas around timbre, rhythm, dynamics and texture. I also instructed them that I wanted at least one section that included an accompaniment and either an improvisation or a developing motif. The final instructions were that I wanted to see the ideas they came up with in their plan take shape in their composition and that, at the end of the class, they

were to perform their composition to the other group. I suggested that they complete their plans before looking for instruments. One of the groups elected a leader to help facilitate the decision-making and to write the ideas on the composition plan. The other group decided to explore some ideas and then write them on the plan as they went. I noted in my journal that:

> I really enjoyed watching them work, I noticed that there were clearly stronger, more confident students in both groups who were leading the rest of the students, but all of the students seemed to be participating and contributing ideas. (Reflective journal)

One of the groups decided on sports as their topic and decided to use hockey sticks, basket-balls and body percussion in their piece. Their structure was ABA. The "B" section had a developing motif with an ostinato accompaniment using the building blocks Hoc-key / Bas-ket-ball / Rug-by / Run. They had clearly thought about the dynamic roles with the ostinato being much quieter than the motif (which was played by banging hockey sticks together). Their first "A" section was mono-rhythmic moving from thin to thick, incorporating a crescendo as they did so. Their second "A" moved from thick to thin, with a decrescendo.

The other group started with a "call and response" between two students, while the rest of the group provided an ostinato accompaniment using the phrase, "run fat boy, run fat boy, run." There was a four-beat rest, while the students changed instruments for the "B" section, which had a developing motif that was established with a basketball, then repeated by a hockey stick, extended by a rugby ball and then retrograded with a tennis racquet. It also had an ostinato accompaniment. The return to the "A" section was mono-rhythmic: "run fat boy, run fat boy, run". Both compositions were successful, although they both could have used a little more time to rehearse as there were a few mistakes in the performances. I noted in my journal that:

> I thought these were awesome compositions to be created in less than an hour. They are incorporating a lot of what we have covered over the past three weeks, which is a sign that they have made some great progress in their learning. Either of these compositions could be submitted for their assessments. (Reflective journal)

I don't like it	I liked it and I want to do it again	I learned something about composing music	It was a waste of my time
	14	14	

Table 22 Unit 1 Lesson 8 tick-box survey

Notes towards findings in this lesson	• Students are becoming considerably less self-conscious as shown by the high level of participation in warm-up activity • The success of the warm-up activity served to focus students on music and motivate them to engage. This helped the group work run smoothly. • Students have clearly assimilated much of what we have been studying over the past three weeks, as evidenced by their ability to produce structured compositions in less than an hour. This is strong evidence towards the suitability of the Orff approach as a means for teaching composition to secondary school students • The complexity of the pieces composed adds weight to a developing motivation to compose music – they have chosen to create complex pieces when they could have met the task requirements with much simpler material

Table 23 Unit 1 Lesson 8 teacher/researcher reflections

Number of students in class	5/14
Content focus	Conducting Timbre
Orff related pedagogy and strategies	Modelling Student-led activities − conducting Improvisation Drawing on your environment for inspiration Found sounds All students always have a part to play Exploring musical ideas practically

Table 24 Unit 1 Lesson 9 − lesson focus

Lesson nine, as with the previous two lessons, took place in a new environment. This time it was the cooking room. Unfortunately, on this day only five students from this class were at school due to education outside the classroom (EOTC) activities. I therefore decided to change the intended lesson to better suit the situation. Rather than create a piece of music as we had on the previous two days, we explored some of the different sounds around the classroom, and I asked the students to choose one instrument. I then asked them to find four different ways to play the instrument so that they made different sounds. Most students found two or three easily, but only two found a fourth sound that they were happy with. I then asked students to each find a short rhythmic phrase that included at least two

of their sounds. After a few minutes we went around the group and listened to each of the phrases.

Next, I told them that I was their conductor and when I pointed to them I wanted them to play their phrase. I started by listening to each student's phrase in turn, before choosing one and calling on him/her to continue with his/her phrase, creating an ostinato. I then added in a different instrument on various beats to create an interesting rhythm and again indicated for them to continue. I added a third instrument as a colour part and directed the last two into a "call and response". Once I was happy with what I had created, I indicated for them to crescendo and then stop. We then switched conductors, I became an instrumentalist and the students took turns conducting the group.

This task started off well, with students highly engaged in a new challenge, but by the fourth or fifth conductor the instrumentalists had lost interest. I reflected that perhaps the loss of interest could be attributed to a lack of challenge in the parts that the instrumentalists were asked to play, or perhaps, having already done the activity a few times, the instrumentalists had learned what they could do and the activity had lost its utility. Despite these reservations, I noted in my journal that:

> I was impressed with the way that the students took to conducting, listening carefully and layering their ideas to create an interesting mix of timbre and rhythms. (Reflective journal)

We finished off this class with students completing their tick-box surveys and completing their reflective journal questions. (I asked those who were away to complete their questions in the next class.)

I don't like it	I liked it and I want to do it again	I learned something about composing music	It was a waste of my time
	5	3	2

Table 25 Unit 1 Lesson 9 tick-box survey

The tick-box survey indicated that students thought that this lesson was fun, but some were not able to link the activities to music composition and thought it was not very useful.

Overall, this had been a successful week in the eyes of the students. Some of the ideas that remained in their heads included:

> I really liked making up music that meant something. (Simone)
>
> It was interesting going into different places and seeing what sounds we could find. (Kris)
>
> I didn't think that we could make stuff like that up. It was like real music, not like band stuff, more like classical music. (Erick)

The activities that the students liked included:

> All of them. (Isaiah)
>
> I liked it when we made up our own ones in groups because it was our work. (Ben)
>
> The science room one was good because we got to make a whole song, and it worked. But the gym one was good too because we did more by ourselves. (Jessica)

Comments about activities that helped students learn how to compose music included:

> The science room because we got to put all the pieces that we were learning about together. (Isaiah)
>
> The activity in the gym because we had to work heaps of it out ourselves. (Jessica)

The final question again ended up with most students saying that it did not change their attitudes because they were already keen to learn more.

Notes towards findings in this lesson	• Despite the more confident students being away, all of the students were keen to have a go at conducting. This shows that the self-consciousness of students is diminishing and confidence is building throughout the whole class body. • Students need to be challenged if they are to maintain engagement. Alternatively some new learning that continues to benefit them needs to be incorporated into activities. • Students' creative confidence has grown as evidenced by the time and effort taken by each conductor to carefully layer their musical ideas

Table 26 Unit 1 Lesson 9 teacher/research reflections

4.4.4 Week 4

The focus for week four was for students to begin their own compositions that would be assessed against the NCEA Achievement Standard 91092. Students would have two weeks to create, rehearse, perform and score their pieces of music.

Number of students in class	14/14
Content focus	Composing music
Orff related pedagogy and strategies	Promoting independent composing strategies Improvisation Rhythmic building blocks Accompaniments ostinato Drawing on your environment for inspiration Found sounds Exploring musical ideas practically

Table 27 Unit 1 Lesson 10 − lesson focus

I began lesson 10 with a short body percussion piece for a warm-up in order to settle the class and get them thinking about music. We then discussed the requirements of their assessment piece of music in terms of the marking criteria and what they should be trying to achieve, i.e. something similar to what was created in lessons seven and eight. Once I was satisfied that the students had a clear idea of the requirements, expectations and timeline, I asked them to choose whether they wanted to work individually or in groups. Once decided, they could come and pick up a composition plan and start thinking about the environment that they wanted to work in.

All of the students chose to work in groups of at least three people. Once students had chosen a location, they needed to make sure that they were allowed to work there (as they would be making a considerable amount of noise). They then confirmed their location with me and then moved to the location to begin exploring and filling in their composition plans. The goal for this lesson was for the groups to choose an environment, develop some building-block ideas and map out some ideas on their composition plans.

The environments that were chosen included: the whare kai (kitchen), the gym, the boys' toilets, and the school hall. By the end of the lesson, students had to report back to me at the music room to discuss their progress and provide an "exit plan" (student-set goals that outline what they intend to work on and complete by the end of the next lesson). All of the groups had made a good start with the Boys Toilet group already well under way to completing their first section.

Notes towards findings in this lesson	• Students settled into the task quickly and enthusiastically – this indicates that they have assimilated strategies to help them compose independently. This shows that students are becoming both confident in their creative abilities and motivated to compose music • The above point provides evidence towards the suitability of the Orff approach for providing students with the strategies and confidence to work on their composition assignments

Table 28 Unit 1 Lesson 10 teacher/researcher reflections

Number of students in class	12/14
Content focus	Composing music
Orff related pedagogy and strategies	Promoting independent composing strategies Improvisation Rhythmic building blocks Accompaniments ostinato Drawing on your environment for inspiration Found sounds Exploring musical ideas practically

Table 29 Unit 1 Lesson 11 − lesson focus

Lesson eleven did not begin well. The second lesson each week is after our morning break. On this day, morning break was extended so that our school could accommodate a visiting group. For this reason, I decided to not begin the lesson with a warm-up. As students came into class, I gave them the "exit plans" that they had set the day before, quickly discussed how they intended to begin today and reiterated the timeline. Students then moved to their chosen locations to begin work.

My role in this part of the intervention was to help facilitate group work, make sure the groups were on task and that they achieved the goals that they set out in their "exit plans". I also needed to ensure that their work met the standard for their assessment and often made suggestions for students to think about as they developed their ideas.

At the end of lesson eleven, the Toilet Group and the Gym Group had already completed their pieces, although they still needed further rehearsal to tidy them up, which was their "exit plan" for the next lesson. I noted in my journal: "These two groups have some strong personalities in them, and are also very musically confident. I think this leadership quality and the self-efficacy in each group helps

them make decisions quickly, which in turn helps them to progress effectively." (Reflective journal)

The Whare Kai Group had completed their "A" section, but had struggled on this day to manage themselves effectively. When I caught up with them, about fifteen minutes into the lesson, they had yet to start working. Once focussed, however, they did manage to make some positive steps towards achieving their "exit plan" goals. I noted in my journal that the "...Whare Kai Group along with the Hall Group would have benefitted from a whole-class warm-up to help focus them before moving on to their locations." (Reflective journal)

The Hall Group was struggling all round and had decided to change location to one of the music studios so that they could use some of the percussion instruments rather than found sounds. This group was not working efficiently and needed someone to step up and take control of the group to help facilitate and make decisions. I had quite a long discussion with this group about how best to continue and they agreed that they needed someone to help facilitate group discussions and decision-making. A note from my journal states:

> ...but once I started asking questions of them, essentially providing a focal point for their ideas, the composition began to develop quickly. I think that this shows that while they are capable of doing the work, they are struggling with the situation of working as a group. Perhaps next time these students should consider working individually. (Reflective journal)

Notes towards findings in this lesson	• Two groups struggled to get on task today, possibly adding weight to the need for a warm-up to help focus students before group work • The two most confident groups settled in and worked well without a warm-up, possibly due to higher levels of efficacy and expectancy within the group • Three of the groups are progressing well showing evidence of management and composition strategies - they are fully engaged. The fourth group seems to have a solid handle on the composition concepts but are struggling to manage themselves – possible causes could be social influences, this is a group of students who are generally reluctant learners. This could be contributing to a low level of efficacy and/or high fear of failure combining to impact on the group's overall motivation.

Table 30 Unit 1 Lesson 11 teacher/researcher reflections

Number of students in class	14/14
Content focus	Composing music
Orff related pedagogy and strategies	Promoting independent composing strategies Improvisation Rhythmic building blocks Accompaniments ostinato Drawing on your environment for inspiration Found sounds Exploring musical ideas practically

Table 31 Unit 1 Lesson 12 − lesson focus

We began lesson twelve with a warm-up, "The Cup Game" (appendix 6). This was both a challenge for the students and also worked to energise them and get them into a positive mood. I then handed out their "exit plans" from the day before, discussed with each group how they intended to begin their work and re-iterated their timeline.

As I moved around the groups, they seemed to be working well. Both the Whare Kai Group and the Music Studio Group were making progress. However I noted in my journal that there was a distinct difference in the quality of compositions being produced. The Gym Group and Toilet Group were very much into creating a piece that had meaning for them, and they were spending a lot of time on making sure that their pieces flowed in a logical progression, almost like telling a story. The Whare Kai Group along with the Music Studio Group, by comparison, saw this as a task to be finished, rather than a piece of art. In my reflective journal I noted that the...

> ...musical experience along with self-confidence and self-expectation are driving forces for the Toilet Group and the Gym Group. I think that because they are operating at a higher level of musical understanding than the other groups, the challenge is for them to create something artistic, whereas the other two groups are at a level where completing the assessment is challenging enough. (Reflective journal)

At the end of the lesson, students completed their "exit plans". Although this was the end of the week, I did not ask them to fill in their reflective journals, as the unit was quickly coming to a close (with only three more lessons to go) and I wanted to ensure that the groups spent their time working on their composition assessments.

Notes towards findings in this lesson	• The more musically confident students – higher self-efficacy – are creating a much higher quality product, focussing on communicating the ideas that have inspired them, whereas the other two groups, who are made up of generally less confident students, are not particularly interested in creating a piece of art; rather they are concerned with completing the assessment.

Table 32 Unit 1 Lesson 12 teacher/researcher reflections

4.4.5 Week 5

Week five was the final week for Unit One of this intervention. The focus was for students to complete their first composition for assessment against Achievement Standard 91092. This included scoring the piece using traditional music notation and performing the piece which was also video recorded as evidence towards the Achievement Standard.

Number of students in class	14/14
Content focus	Composing music Scoring music
Orff related pedagogy and strategies	Promoting independent composing strategies Improvisation Rhythmic building blocks Accompaniments ostinato Drawing on your environment for inspiration Found sounds Exploring musical ideas practically

Table 33 Unit 1 Lesson 13 − lesson focus

As usual, I started lesson thirteen with a warm-up to get students up, moving, in a positive frame of mind, and thinking about music. We relocated to the school hall (next door to the music room) and we did a movement to music activity, where a leader would call out the type of movement (for example, "move like a tiger") as we moved in time with the music. I made a note in my journal regarding how the inhibitions of this class had diminished considerably since beginning the intervention.

> The students seem settled and comfortable in this teaching environment. They are keen to participate and put themselves "out there". I think if I had tried this activity earlier in the year, none of the students would have attempted it. Now they are all joining in... (Reflective journal)

The focus of this lesson was to finish off the pieces of music and begin scoring the music. I worked with each group to help them write out the main rhythmic ideas

of their pieces as they performed the different parts, which they could then use to write out their compositions in full. This took the whole lesson but, by the end, all of the groups were writing their pieces. A note from my journal states:

> ...because the pieces made up by the Gym and Toilet groups are driven by an artistic sense, they are much harder to score with subtle differences that the students are keen to see included in their scoring, this is a real learning curve for them, a process they will be learning huge amounts from. (Reflective journal)

Notes towards findings in this lesson	• The activities of this intervention have helped many of the students shed their self-consciousness – at least in music class. They are comfortable within this environment and willing to participate in activities that previously they would have sat out. • Good warm-up all students on-task

Table 34 Unit 1 Lesson 13 teacher/researcher reflections

Number of students in class	13/14
Content focus	Scoring music
Orff related pedagogy and strategies	Imitation

Table 35 Unit 1 Lesson 14 − lesson focus

Lesson fourteen was the second-to-last lesson of the intervention and, as such, I wanted just a quick warm-up so that students could get on with their work. The students also wanted to just get on with it, so we had a couple of rounds of "The Cup Game" (see appendix 6). The students then began work on their scoring. The Whare Kai Group and the Music Studio Group finished their scoring first (as suggested earlier, their pieces were considerably easier to score as they did not contain as many nuances as the other groups) and I asked them to move back to their locations to rehearse their pieces ready to present them to the class the next day. The Gym Group also finished their scoring before the end of the lesson. However the Toilet Group needed some extra time, which they decided would be after school.

Number of students in class	14/14
Content focus	Performing music
Orff related pedagogy and strategies	

Table 36 Unit 1 Lesson 15 − lesson focus

At the start of lesson fifteen, for the first time ever in an after-lunch class, all of the students arrived on time. In fact two of the groups had arrived early and had been rehearsing their compositions in the music studios. The students were all keen to get into their groups to rehearse a few times before performing to the class, so we quickly organised the schedule for the lesson. We allocated 15 minutes to rehearse; we then randomly selected the order of the performances: Whare Kai, Toilet, Music Studio and Gym. We decided we would meet at the whare kai in fifteen minutes time. The students then moved off to their locations. I quickly moved around the groups to make sure they were all ready and we made our way to the first performance, where I set up a video camera to film the performances as evidence towards their assessment.

I described the piece in my journal in this way:

> The Whare Kai Group's performance was in a 4/4 meter throughout, and performed at a moderate tempo. The students had clearly thought about dynamic changes and had used a rondo form. There were changes in texture between sections. The "A" sections were mono-rhythmic and the solo sections were homo-rhythmic making use of an ostinato as an accompanying part. Each student had a solo section of 16 bars. Each of the solo sections began with the same rhythmic motif and then developed independently. The timbres that they chose were: stacking plates; cutlery dropping onto a metal counter; scraping pot lids; and opening and shutting oven doors.
>
> The Toilet performance started in 3/4 at a slow tempo. Each student started by flushing a toilet (three toilets, three students, three flushes). Two students then began a "call and response" between with the stall doors, accompanied by a vocal ostinato by the third student who was sitting on his/her toilet (yes, some dramatic elements came into this performance). This section ended with a further three flushes. Section "B" moved into a much more brisk 4/4, with two students creating a layered ostinato with the towel dispenser and the taps, while the third student developed a motif by tapping on the water pipes. This section ended with a change to a mono-rhythmic phrase on all instruments. The piece then moved back to an adapted "A" section, finishing with three flushes.
>
> The Music Studio Group's piece used a drum kit and percussion instruments. It began in a 4/4 meter at a moderate tempo. An ostinato on the hi-hat in eighth notes, was joined by a kick drum in crotchets. Over the top of this was a long guiro stroke starting on beat one. The third student improvised over the top on the cowbell. As the section ended, there was a crescendo on all of the instruments which ended on a one beat followed by

three rest beats. Section "B" began with the cowbell keeping time in crotchets. The other two students performed a "call and response" with clave and hi-hat. The "call and response" incorporated the use of dynamic changes, often creating an echo effect. Section "B" finished with both the clave and the hi-hat joining the cowbell part.

The Gym Group's piece started in 4/4 meter at a moderately slow pace. The chosen instruments were a basketball, a softball bat sliding over wooden bars, a hockey stick scraping over a wooden wall and a wooden stick banging against wooden and metal bars. About three quarters of the way through the section, there was a change to a mono-rhythmic bar with all students playing on the beat, before picking up their original ideas again. The same mono-rhythmic idea ended the section. Section "B" began with the hockey stick tapping the floor, before the sticks came in with another layer, followed by the basketball and the softball bat. After a few bars to establish the ideas, the hockey stick, basketball and baseball bat changed to a quiet dynamic, and the sticks began to develop a motif for around twenty bars. This was followed by a decrescendo and then a sharp crescendo by all of the instruments, which moved into the previous section's mono-rhythmic phrase. This section was repeated with a solo by the basketball. Finally there was a return to the "A" section ending with the mono-rhythmic phrase again. (Reflective journal)

4.4.6 End of unit student reflection

At the conclusion of the performances I asked the students to complete the End Of Unit questionnaire (appendix 7).

Question one asked whether students enjoyed the work that they had done during Unit One. Students' responses to this question revealed that all of the students had enjoyed the work we did over the past five weeks. Reasons included:

"...because we got to make heaps of beats and we learned heaps about how to make them." (Ben)

"...I liked it when we all got to work together to make stuff, but I also liked working in my group because we all wanted to make ours the best, like a competition." (Jessica)

"...it's not like other classes where you're just sitting and doing bookwork." (Roger)

Question two asked whether students wanted to learn more about composing music. Again all of the responses were positive, which implied that the students' attitude towards composing music and learning how to compose music was positive, which corresponded with the data I had collected throughout the

intervention. Reasons why students wanted to learn more about composing included:

> Because I've learnt heaps about it, and it just makes sense now. I can put together different beats and rhythms and it sounds good, but before it didn't. (Jim)
>
> I just think that it is really interesting and I like learning about it. The more I learn the more it just makes sense and then I want to do it more because it's fun. (Aroha)

One student said that five weeks of just doing percussion was too much and that he wanted to play some other instruments.

Question three asked "Were you happy with the way your composition turned out in the end or were there parts of it that you would like to change?" This questions received a range of responses. While overall students seemed to be happy with their work, there was clearly some give and take when it came to negotiating their ideas during the composition process, and four students indicated that they did not feel that enough of their ideas had been incorporated into the final assessment piece and this had resulted in disappointment and/or frustration. Three students mentioned that they would have liked to have had more time so that they could have tried more ideas.

The responses to question four "Have your experiences of composing music over the past five weeks encouraged you to explore music composition in your own time?" were mixed. Eight said that they had not tried composing in their own time since starting the unit, one adding that they were too busy and they usually "do stuff like that when I'm bored". (Isaiah) Two others said that they had tried composing using computer programs and that the music had turned out better than previous attempts. Another student had tried writing songs. She said that, "it's really different to what we've been doing, but I just thought I'd give it a go." (Aroha) I noted in my journal:

> This was a hugely successful unit. To have all of the students in the class submit a composition for assessment is a 300% improvement on last year. Students' attitudes towards composing were highly positive compared with previous years and students have clearly improved in their understanding of music and how music works.

4.5 Unit 2

The aim for Unit Two was to reinforce the learning from Unit One with regard to compositional devices and the elements of rhythm, structure, dynamics, texture, and timbre, and to explore how pitch works to create and manipulate melodic motifs and harmonic accompaniments. While Unit One took place in the last five weeks of Term Two, Unit Two took place in the last five weeks of Term Three. In between the two composition units, students focussed on their performance assessments.

4.5.1 Week 1

The focus for week one was on reviewing the ideas of rhythm, dynamics, texture and improvisation, as well as exploring pitched percussion instruments, introducing the C major pentatonic and the C major scales, and finally, introducing some basic harmonic conventions, including a tonic drone and various bordun accompaniments.

Number of students in class	12/14
Content focus	Improvisation Melody C pentatonic Harmonic accompaniments
Orff related pedagogy and strategies	Imitation Building blocks Body percussion Improvisation Tuned-percussion C pentatonic All students always have a part to play Accompaniments – Drone/Bordun

Table 37 Unit 2 Lesson 1 − lesson focus

The classroom required considerably more musical equipment than it did in the previous unit, so before class I set up the instruments in a semi-circle, with a contrabass marimba and a standard marimba at the back. In front of these I put a bass metallophone and a bass xylophone. Three alto metallophones and three xylophones were placed in the next row and closest to me were the three soprano metallophones and the three soprano xylophones (see figure 2).

For lesson one I wanted to make connections with the concepts covered in Unit One, the idea being to build efficacy and success expectancy through working

with material that students were familiar and successful with, and engage students' prior knowledge before moving on to new ideas. With this is mind I asked students to provide some rhythmic building blocks to use in our warm-up, in which we created a layered ostinato using body percussion. We went around the class improvising over eight bars each. Some students chose to use the building blocks for their improvisations. The majority found it easier to make it up on the spot. We went around three times and, by the last time, some of the students were incorporating rest periods, dynamic changes and simple compositional devices.

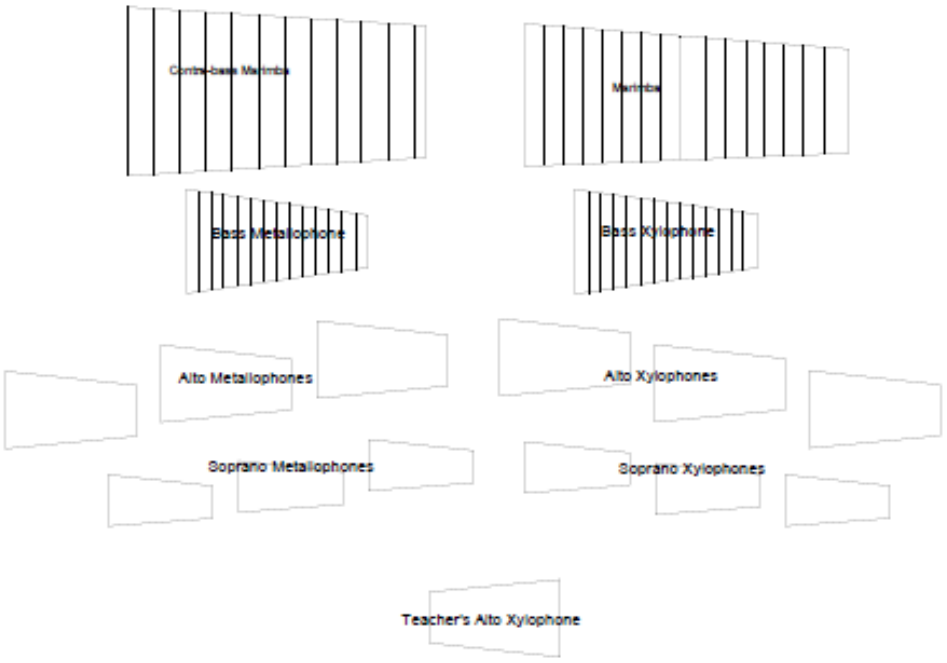

Figure 2 - Tuned percussion ensemble layout

The students were clearly very keen to have a go on the tuned percussion instruments, so I let them explore for a few minutes before settling them and introducing the instruments.

Once the students were familiar with the instruments I asked them to create a "C" pentatonic scale (CDEGA) by removing the "F" and "B" notes. We discussed the pentatonic scale, what pentatonic means and its significance, i.e. firstly, it is often an important scale in Orff pedagogy due to its friendly (no clashes) harmony. Secondly, students need to be aware of pentatonic scales for their general musical knowledge and for the end-of-year exams. Finally, the pentatonic scale is

historically important and widely used throughout the world in various forms, including among many Pacific Island cultures.

As in Unit One, I wanted improvisation to be a key element of learning. Using the building-block rhythms that the students came up with in the warm-up, I demonstrated how to incorporate the rhythms with pitch to create a melodic line. Utilizing the strategy of imitation, I played a short phrase and the students repeated it. The class was then encouraged to experiment individually with adding pitch to the building blocks to create an "A" section for a rondo. We shared some ideas and settled on a motif that we were happy with, practised it a few times, and then tried putting together a rondo piece with the "A" section separating the other improvised sections. During the individual improvisations, the rest of the class kept time by clicking their mallets together.

After we had played through once, I asked the students to switch instruments. This continued throughout the lesson, so that each student could explore as many of the instruments as possible. The second time, through, I decided to add a drone as an accompaniment. We discussed the idea of a drone and why I chose a "C" note, i.e. it is the tonic or "home note" of the key. Then we went through the rondo again. Some students were developing rhythmic ideas on the drone, so we went with it and came up with an interesting rhythmic ostinato to play while the soloists were improvising. (I did need to remind some excited students a few times that it was the solo that was the important part, not the drone, so they needed to play quietly). Switching regularly between the drone and the section "A" motif kept up the challenge and consequently the engagement. I then introduced a simple bordun accompaniment and a crossover bordun, which students could choose to incorporate, but I kept the marimbas playing the rhythmic ostinato drone to keep us grounded in the key of "C". The peer observer stated:

> Immediate start to the lesson with a practical warm-up focussed the students, drawing on the prior learning of last term...Student interest is peaked by new instruments to explore and new challenges presented by their teacher. (SCT)

I don't like it	I liked it and I want to do it again	I learned something about composing music	It was a waste of my time
	12	12	

Table 38 Unit 2 Lesson 1 tick-box survey

Notes towards findings in this lesson	• Students seemed excited to be beginning composition again. High success-expectancies having completed one composition already. • Tuned-percussion drawing a lot of intrinsic interest • A lot of creative confidence in the class with students easily adapting their rhythmic improvisation skills to melodic improvisation some students adding in dynamic changes. • Warm-up drew on students' prior learning providing a confidence boost and focussing students on improvisation again

Table 39 Unit 2 Lesson 1 teacher/researcher reflections

Number of students in class	14/14
Content focus	Improvisation Melody − 'call and response' Harmony – melodic ostinato
Orff related pedagogy and strategies	Imitation Exploration Improvisation Melody − 'call and response' Harmony – melodic ostinato Tuned percussion

Table 40 Unit 2 Lesson 2 − lesson focus

Lesson two began with a rhythmic activity. This one focused on motif development. One person performed a four-beat phrase, which was copied by the person to their left, who then developed the phrase and passed it to the left again. The rest of the class kept time with a simple ostinato.

We set up the classroom with the tuned percussion instruments and reviewed the ideas from lesson 1, including creating and playing through some ideas using the "C" pentatonic scale. Students then split into pairs, with one wood instrument and one metal to help provide timbral contrast. They then worked on a "call and response" sequence in a similar way to our warm-up activity, i.e. one person plays a simple motif (always starting on "C" and mostly progressing in steps); the other person repeats and then develops. The original person then repeats the developed idea and develops again. Once I felt that the students were comfortably

developing their ideas, I asked them to bring their instruments back to create a class ensemble. At this point we explored some student ideas that could be used as a melodic ostinato to act as an accompaniment, before playing through our "call and response" ideas as a class ensemble.

A note from my journal explains that:

> While I was walking around the pairs as they worked it was clear that the ideas behind the lesson were being communicated − the students knew what they were supposed to be doing and were working on the task. However, the noise level of the instruments was high and this made it difficult for them to hear the motif they were supposed to be copying. I noticed several pairs stop because they couldn't hear their partner. Other groups were relying heavily on watching what their partner was doing. Eventually, a number of groups gave up. (Reflective journal)

This was a concern as it was clearly a negative experience, where the students were trying to do their work but couldn't. I also noted the volume of the accompaniment parts were often louder than the solos during whole-class activities. These were issues that needed to be resolved for future lessons. I decided that group or pair work would have to be done in multiple rooms. For whole class activities, I decided that I would just need to remind students to play quietly before we started. During the activity I needed to take on a conductor role in order to control the dynamic.

Another interesting occurrence was that students were already adding their "F" and "B" notes back onto their instruments. I noted in my journal: "It seems to be a balancing act when keeping students engaged. While the students still have a lot of options to explore with the pentatonic scale, I think a number of them are getting a bit bored, or perhaps they are not able to complete the melodies that they have in their heads without the extra notes."

The tick-box survey provided mixed results for this lesson. Clearly issues with controlling volume impacted on students' engagement. Also, students needed to be provided with an extension task to challenge them and keep them exploring the pentatonic scale. Despite this, most of the students thought that they learned something about composing music and over half wanted to do similar activities in the future.

I don't like it	I liked it and I want to do it again	I learned something about composing music	It was a waste of my time
6	8	12	2

Table 41 Unit 2 Lesson 2 tick-box survey

Notes towards findings in this lesson	• In-class engagement was affected by external environmental factors i.e. the volume of other students working. This not only affected attitude towards the lesson but also students' ability to explore and gain understanding of the concepts • The uptake of skill and knowledge with regard to the pentatonic scale was very quick and this led to some students adding in their F and B notes to create the major scale. Again the balancing act of providing challenge and ensuring students have time to explore ideas fully is difficult.

Table 42 Unit 2 Lesson 2 teacher/researcher reflections

Number of students in class	14/14
Content focus	Major Scale Arranging music
Orff related pedagogy and strategies	Solfa Imitation Timbre Major scale Arranging music All students always have a part to play

Table 43 Unit 2 Lesson 3 – lesson focus

Lesson three was based on an arrangement of "Three Little Birds" by Bob Marley (appendix 8). The aims in using a piece like this were to introduce the major scale, to show that these instruments and the theoretical concepts that we were learning were present in songs that the students were familiar with, and to have some fun.

I started the lesson with a vocal warm-up using solfa (appendix 9). Solfa is often used as a warm-up in my classroom, but I intended to increase regularity during this second unit of the intervention as a further way to explore melody and simple harmony. After the warm-up, we arranged the tuned percussion into a class ensemble. I used imitation (my turn, your turn) to teach each part. All of the students learned how to play all of the parts so that we could later change instruments without having to relearn new material, and also so that all of the students were playing music throughout the learning process. Once we had learned the parts, I assigned them to the various instruments. At this level, most of the students are capable of reading music, at least to a basic level, and given the

number of parts in this score I chose to put it on the projector to help facilitate playing through the structure of the piece. It took us a few attempts to get through the piece completely, but the students again enjoyed the challenge. We then analysed and discussed the elements of music with regard to this arrangement. At the end of the class, I asked students to complete their tick-box surveys as well as their "End of week" questionnaires'

I don't like it	I liked it and I want to do it again	I learned something about composing music	It was a waste of my time
	14	14	

Table 44 Unit 2 Lesson 3 tick-box survey

Some of the ideas that were retained by students from the past three lessons included:

> ...learning about harmonies and melodies and using the pentatonic scale. (Jeremy)
>
> Playing "Three Little Birds" because I didn't know you could play music like that on xylophones etc. (Jim)
>
> ...what we learned last time in composition is the same as this time in lots of ways, but this time it's different using the instruments. (Ben)

The activities that the students liked were from the first and third lessons. From the first lesson, the students made comments about using the instruments and learning about the pentatonic scales. From lesson three, the students comment on playing a song that they knew, but in a different way using the tuned percussion instruments.

The activity that they didn't like was from lesson two, creating "call and response" phrases in pairs because it was "...too loud in the classroom to do it (the activity) properly". (Aroha) This point came from five students and was in line with my own reflective journal entry for that day. The activities that students felt helped them learn how to compose music were also the main tasks from lessons one and three. For most students, these were the tasks that held some new ideas and experiences, and which challenged them.

During Unit One, I came to realise that there were issues concerning the wording

of question four, i.e. "Have the experiences of the past week changed your attitude in any way towards composing music?" A number of students were regularly responding that their attitude had not changed − which did not tell me if their attitude was positive or negative towards composing music − consequently I wasn't really getting the information that I wanted. I decided to keep the original question, firstly, in order to maintain consistency, secondly, in case students had a bad experience and their attitude changed for the worse as a result. But I did add an extra question that asked them to rate their level of motivation on a scale from 1-10, 1 being I hate it, 10 being I love it. The class average for this first week saw students' attitude average at 7.15. The lowest rating was a five and the highest rating was a nine. Overall, this was a positive result, but clearly students had issues with lesson two.

Notes towards findings in this lesson	• Students like working with the Orff instruments and have picked up both the melodic and harmonic concepts quickly and also the vocabulary associated with them. See Jeremy's quotation above. • Using the Orff techniques students have been able to draw links between what we did in Unit One and what is happening in Unit Two. See Ben's quotation above. • One of the biggest influences on student engagement continues to be the level of challenge, especially practical challenge rather than cognitive challenge (although cognitive challenge is also playing a part).

Table 45 Unit 2 Lesson 3 teacher/researcher reflections

4.5.2 Week 2

The focus for week two of Unit Two was on structuring. I also wanted to review the compositional devices from Unit One, this time incorporating pitch, and also add in some pitch-oriented compositional devices, for example sequence and inversion.

Number of students in class	13/14
Content focus	Major Scale Arranging music Accompaniments Improvisation
Orff related pedagogy and strategies	Solfa Imitation Improvisation Accompaniments Structure Arranging music All students always have a part to play

Table 46 Unit 2 Lesson 4 − lesson focus

I started lesson four with the instruments arranged in a class ensemble. Our warm-up started with students playing a simple drone on the tuned percussion and singing the major scale using solfa. The second time through we used a bordun. This was followed by a crossover bordun, then a moving bordun. The idea behind this activity was to explore how the different accompaniments feel while singing a melody.

I then introduced the main melodic ostinati for an arrangement of "Billie Jean" by Michael Jackson as per the process outlined in lesson three. Once we had learnt the piece, we used this as an "A" section for a rondo, with the alternating sections consisting of a sixteen-bar improvisation accompanied by the students' choice of any of the borduns we reviewed in the warm-up. This activity offered a review of rondo form, improvisations in the key of "C" major, and the opportunity to experiment with another piece of music that students were familiar with. By the end of the activity, some of the students had figured out how to play the "Billie Jean" melody also.

For the next activity, I divided the class into two groups and asked each group to develop an accompaniment that consisted of at least a drone, a bordun and a melodic ostinato. One group remained in the classroom, the other moved into one of the music studios. They were given only five minutes to complete this activity before I called them back in.

The Music Studio Group performed their accompaniment first, followed by the Classroom Group. I then asked the students how we could structure these ideas to create a piece of music. They suggested starting with the Music Studio Group for 16 bars, then changing to the Classroom Group's piece for 16 bars, and we could continue that for as long as we wanted. One student also suggested playing through the "Billie Jean" piece twice as a bridge section. We settled on an ABABCAB form. While one group was performing their accompaniment, the other group would choose two people to improvise (8 bars each or a "call and response") while the rest of the group kept time by tapping their mallets together.

This was a challenging piece and it took us four attempts to get through it to a satisfactory standard. Again the students really enjoyed the challenge of putting a piece together and trying to play it all the way through. The tick-box survey showed that all of the students enjoyed this lesson. However, two students thought that they didn't really learn anything about composing music, which I thought was surprising. On reflection, however, much of the material covered in this lesson was review work from either this unit or from Unit One, so I thought that this was a valid comment. However, I considered that it was important to revisit ideas and concepts in order to gain a thorough grounding in them. Revising ideas helped the students in the class to develop their confidence. It allowed them to explore and add to the material that had been formally introduced.

I don't like it	I liked it and I want to do it again	I learned something about composing music	It was a waste of my time
	13	11	2

Table 47 Unit 2 Lesson 4 tick-box survey

Notes towards findings in this lesson	• Students continue to pick up and adapt theory, skills and musical motifs very quickly • I have some concern that because uptake is so quick that there is not enough time for exploring some ideas to their fullest – Will this impact on their long-term understanding? • A feature of this class was the level of creative thought going into the improvisations. Students are becoming more adventurous with their exploration of the elements of music.

Table 48 Unit 2 Lesson 4 teacher/researcher reflections

Number of students in class	14/14
Content focus	Compositional devises Major Scale
Orff related pedagogy and strategies	Solfa Imitation Improvisation Accompaniments All students always have a part to play

Table 49 Unit 2 Lesson 5 – lesson focus

The focus for lesson five was to experiment with developing melodic motifs using compositional devices. Again, much of this lesson would be a review from Unit One. However, this lesson also aimed to incorporate the use of melody rather than just rhythmic motifs. It also set out to include some new compositional devices.

We started the lesson with a solfa warm up again. We then set up the tuned percussion ensemble. To review the compositional devices, I gave the students two minutes to think of a four-beat motif starting on "C", and moving mostly in step. On the board I stuck cards with the names of the compositional devices that I wanted students to explore. As the class sustained either a drone or a bordun, I had each student play their idea; then I developed the idea using one of the techniques. After each example, we stopped and students had to work out which one I had used. I also used two new devices: sequence and inversion. Through a process of elimination, the students were able to figure out which ones they were. A discussion and a few examples followed these two devices. Students seemed to pick up sequence easily; however inversion required a little more demonstration and explanation.

We then reversed roles. Similar to an activity in Unit One, I handed out cards that stated various compositional techniques to each student. While the class kept a steady drone in minims, I played a simple motif. Students had a four-beat rest where they called out the compositional device on their card. They then responded to my motif by using that technique. This was a cognitively challenging task that required students to think quickly about concepts that had only just been taught. While most of the students did really well, there were three students who could only manage the techniques of repetition and sequence.

The tick-box survey for this lesson was interesting. Again I encountered mixed results. This time all of the students stated that they thought that they had learnt something about composing music, but five students ticked that they did not like it. This suggested that the students could see the merit in the activities and, judging by the peer observer's comments, these students were fully committed and engaged. However, they did not like the activity. A reflective journal entry drew a possible link to the idea of the cognitive motivation factor of utility, where students will engage in a task if they can see that it will benefit them somehow. I was hoping for clarification as to why students were engaged in an activity that they didn't enjoy when students filled in their end-of-week reflective journals.

I don't like it	I liked it and I want to do it again	I learned something about composing music	It was a waste of my time
5	9	14	

Table 50 Unit 2 Lesson 5 tick-box survey

Notes towards findings in this lesson	• The Orff approach of imitation and modelling allows students to see the utility of a particular task, which helps them to engage in an activity that they do not necessarily enjoy. • The compositional device activity was a very high cognitive challenge and most students responded positively to that challenge.

Table 51 Unit 2 Lesson 5 teacher/researcher reflections

Number of students in class	11/14
Content focus	Composing Arranging
Orff related pedagogy and strategies	Modelling tasks Tuned-percussion Rhythmic ostinato Bordun Melodic ostinato Improvisation Compositional devices

Table 52 Unit 2 Lesson 6 − lesson focus

The focus of lesson six was to assess whether students had grasped the ideas that I had presented over the past two weeks and see if they had enough of a working knowledge to create a piece of music. We started on the tuned percussion instruments, developing a rhythmic ostinato drone on "C". We then added a moving bordun, a melodic ostinato and a colour part. On top of this, I asked for volunteers to improvise over the top, trying to incorporate some compositional devices into their improvisations.

> The compositional devices have added a new dimension to the structure of the improvisations that students are creating. While some are only using one or two devices, the incorporation of another element (dynamics, for example) really adds interest and shows that students are assimilating these ideas well. (Reflective journal)

For our next task we divided into two groups. I asked students to create their own pieces using the accompaniment concepts that we had learnt over the past two weeks. I asked them to create two contrasting sections, thinking about rhythm, dynamics and texture. In addition, I asked them to create a developing motif in

one of the sections that incorporated the use of compositional devices. This was a particularly challenging task to complete in the time-frame of around half an hour, especially the incorporation of a developing motif. So I was interested to see how far they would get, when it came time to perform to the other group.

As I moved between the two groups, they quickly established the harmonic components of the two sections. Even the melodic ostinato parts came together quite quickly. However, the students seemed to be struggling with organisational issues when it came to adding the melody. In both groups, there was a lack of commitment to it, and no one was volunteering to do it. I discussed possible reasons for this with the SCT and came up with a number of possibilities. Firstly, environmental factors may have played a part – last class of the day; students are tired. Secondly, the motif development activities we had worked on during the week had been cognitively draining. Perhaps the cognitive cost had seemed too high at this point in the day. Finally, social factors may also have played a part. Once one student chose not to do an activity, the next student was more likely not to contribute either.

At the end of the lesson, one group had organised to have someone improvise a solo. This, however, had not been rehearsed and caused a few problems at the section change. Both groups had managed to put together some very interesting rhythmic ideas, which gave their pieces considerable character. Unfortunately, we also ran out of time during the lesson, and students were not able to complete their reflective journals. I asked them to complete these in their rehearsal lesson (4th lesson of the week and not part of the intervention).

The ideas that students said remained in their minds included:

> Doing "Billie Jean" and joining it up with our own piece. (Malcom)
> Putting our own ideas together in a song. (Jim)
> Learning about sequence and the other compositional devises. (Jessica)

The activities that the students didn't like included a lack of variety in the harmonic accompaniments. Some students said that they wanted to learn how to use chords. Three students also elaborated on why they had indicated that they did not like lesson five. Comments included that, although they learnt a lot, they

preferred the lessons when they were making up their own music or playing songs. Lesson five felt to them like just an activity for learning, rather than "for something real". (Jim) The activities that students thought helped them learn how to compose included: lesson four, structuring ideas into sections; and lesson five, developing motifs using compositional devices.

Again, I averaged out the results of student attitude towards composition to a result of 6.85. There were no reasons given by students as to why there was a drop in attitude. A note in my journal surmised that:

> ...while there was a lot to learn, students were also getting somewhat restless with the simple accompaniments, wanting to work with chords. Also, working with melody is considerably more challenging than working with rhythms alone and this extra challenge may be too much for some of the students. (Reflective journal)

Notes towards findings in this lesson	• The Orff instruments and strategies continue to be a useful strategy for exploring compositional ideas. • Creative confidence continues to grow in students' improvisations with most students exploring compositional devices and also being able to think about changes in the elements of music also. • A few motivational issues developed during this lesson consequently limiting the exploration opportunities and learning.

Table 53 Unit 2 Lesson 6 teacher/researcher reflections

4.5.3 Week 3

The focus for week three of Unit Two was supposed to be to use a point of inspiration to develop musical ideas and then extend these ideas into full pieces of music, similar to the standard expected for their assessments. However, given students' desires to explore chordal accompaniments, I decided to change the focus to exploring chord progressions.

Number of students in class	14/14
Content focus	Chord progressions Arpeggios
Orff related pedagogy and strategies	Solfa Tuned-percussion Ostinato Improvisation Arranging Composing

Table 54 Unit 2 Lesson 7 – lesson focus

Lesson seven began with a vocal warm-up exploring major-scale chord arpeggios (See appendix 10). We then moved onto the tuned percussion instruments and transferred the vocal arpeggios to the instruments. Students were already aware of how to construct major, minor and diminished chords, and they were also familiar with the diatonic chords within a major scale from classroom work that we had completed prior to the intervention.

I asked students for four numbers between I and VII (although I usually discourage use of VII dim chords, except as a passing chord on a weak beat). Students chose IV, IIIm, IIm and I. So, starting on the fourth note of the scale, we played the arpeggio chords in quavers for one bar before moving to the third note of the scale and playing the arpeggio, repeating for the second and first notes also. We then played through and improvised over the chords, basing our improvisations around the scale tonic "C". I then asked students to experiment with creating a melodic ostinato that could be sequenced to follow the chordal arpeggios. We played through the structure, improvising over the top.

At this point I explained to the students that I wanted to develop a contrasting section and asked them for some suggestions. One student suggested a move away from arpeggios to playing all of the notes of the chords together. Another student suggested using fewer chords, maybe three. And a third student suggested, rather than playing a melodic ostinato, we should play a rhythmic ostinato on a "C" drone. So I asked which three chords should we use? They settled on V, VIm and I. We then worked out which notes we needed to play and assigned the different notes to instruments. The marimbas would take care of the rhythmic ostinato drone, the bases played the first note of the chord, the altos the third note of the chord and the sopranos played the fifth note of the chord. We played through this section a few times before putting the two sections together. Students improvised over the "A" sections, I improvised over the "B" sections.

The students' tick-box surveys indicated that all of the students both enjoyed the lesson and thought that they learned something about composition.

I don't like it	I liked it and I want to do it again	I learned something about composing music	It was a waste of my time
	14	14	

Table 55 Unit 2 Lesson 7 tick-box survey

Notes towards findings in this lesson	• A really positive feel to this lesson – similar to the "Three Little Birds" lesson. Students really enjoy working with chordal accompaniments – cognitively they could see purpose in the learning, behaviourally this is a topic they have chosen to study, emotionally this most likely feels like music that they relate to and consequently, they have a high hope for success. • Interestingly, this lesson consisted almost entirely of work already covered – however, it was not covered in a practical way previously. Students responded to learning how to apply these skills – the tuned percussion makes the theory straightforward and easy to understand. This adds to the evidence that supports Orff Schulwerk as a means for teaching music composition to secondary school students.

Table 56 Unit 2 Lesson 7 teacher/researcher reflections

Number of students in class	12/14
Content focus	Chord progressions Arpeggios
Orff related pedagogy and strategies	Solfa Tuned-percussion Improvisation Arranging Composing

Table 57 Unit 2 Lesson 8 − lesson focus

Lesson eight began by seeing if students could remember the piece we created in lesson seven. We jumped straight on to the instruments, I counted the ensemble in and we began playing. A note from my journal recalls: "...I thought that this was going to be a pretty hard ask for the students, but I think I made more mistakes than them." (Reflective journal)

For this lesson, I introduced another familiar song, "I'm Yours" by Jason Mraz. I began by introducing the chord progression, I, V, VIm, IV, played as full chords rather than arpeggios and in a syncopated reggae style. Students could choose to play either the tonic and fifth or tonic and third of each chord. I then demonstrated the riff at the start of the piece. Once all of the parts were learned, I assigned the parts to the instruments, marimbas played the tonic and fifth of the chords, the bases played the tonic and third, the altos and sopranos played the riff. Over the

top I played the melody, which worked well. Some of the students started singing along while they played, so the next time through I put the lyrics up on the projector, and those who wanted to sing, sang through the piece.

The next step was to take the ideas from this song and rearrange them into something at least different, if not new. I raised the question, "How can we develop these ideas?" Suggestions included: changing the rhythm from syncopated to a straight or swing feel; adding in melodic and rhythmic ostinato; playing each chord for twice as long (two bars), or adding in more chords. One of the more advanced students suggested that we change it to a minor key. I wrote these suggestions on the board and we looked at each one in turn.

I thought the idea of changing to a minor key would be interesting. As with chord construction, we had already discussed relative minor scales in class work prior to the intervention, so we moved the chord progression from "C" major to "A" minor to see what it sounded like. We transposed the riff to "A" minor too. The students really liked this piece. Some students described it as "scary", "creepy", "definitely not happy like the other one". (Reflective journal) We then added a rhythmic ostinato drone on "A". I transposed the melody and played it over the top.

The tick-box survey showed that the students all enjoyed this lesson and they also all indicated that they had learnt something about composing music.

I don't like it	I liked it and I want to do it again	I learned something about composing music	It was a waste of my time
	14	14	

Table 58 Unit 2 Lesson 8 tick-box survey

Notes towards findings in this lesson	• Students' curiosity is increasing and driving the intervention into curriculum areas that I was not initially planning on covering. These areas are relevant to this year of study and it is a good opportunity to explore them now, when it is the students' interest that is the driving force.

Table 59 Unit 2 lesson 8 teacher/researcher reflections

Number of students in class	12/14
Content focus	Composing Arranging
Orff related pedagogy and strategies	Group composing

Table 60 Unit 2 Lesson 9 − lesson focus

The focus for lesson nine was to divide the class into two groups and have students develop their own pieces using the ideas that we had learnt over the past three weeks. This was so that I could assess whether the students were ready to move into working on their NCEA assessments. As in Unit One, I wanted students to plan their compositions. I modified the composition plan that we had used in Unit One, so that it included melody and harmony. I wanted students to focus on rhythmic choices, the structure of the piece, layering harmonic accompaniments, textural changes, timbre choices, as well as dynamic changes. I would have also liked to have included melodic ideas. However given the time limit of one lesson, I felt it would be unrealistic. (However, I didn't exclude melodic ideas; if students wanted to add them in, they were free to.) I asked students to develop a piece that had at least an "A" section with a contrasting "B" section. I divided the class into two groups, Group One stayed in the classroom, Group Two took their instruments into one of the music studios.

Group One made a good start by sitting down together and making some decisions on their composition plan. The peer observer noted this about Group One:

> This was a challenging task but the students were into it right away. High level of enthusiasm and an industrious atmosphere. Confidence is up, especially in those who have taken a leadership role and this confidence seems infectious within the group. (SCT)

This suggested that the group was most likely being managed by a couple of students who were highly motivated, which I thought corresponded to my own sense of the personalities of the students in that group.

Group Two began by developing ideas on the instruments. The difference in approach between the two groups may have for a number of reasons. Group Two

had to move their instruments to another room, while Group One was already settled and could instantly turn their attention to the task at hand. Group Two also had three percussionists who really enjoy improvising, whereas Group One had two students who were strong in their music theory as well as being confident leaders. Group Two developed their first section very quickly, each person adding their ideas, but once everyone was playing, the development of ideas slowed down. Group One, in contrast, took longer to develop their first section, but kept their ideas flowing as they kept referring to their plan, and consequently they ended up completing the task within the lesson time-frame. Group Two had a solid first section, but didn't get to work on their contrasting section. Both groups showed in their work that they understood enough of the ideas to create a piece for assessment. However, after observing Group Two, I did have some concerns over their ability to manage themselves effectively.

I don't like it	I liked it and I want to do it again	I learned something about composing music	It was a waste of my time
4	8	9	3

Table 61 Unit 2 Lesson 9 tick-box survey

Students again completed a tick-box survey. Out of the twelve students present on this day, eight indicated that they enjoyed the activity and nine said that it had helped them understand something about composing music. This was in contrast to the previous two lessons where all students had indicated that they had both enjoyed the lessons and learned about composing music. However, in this type of lesson, the learning takes place in the application of what they have learnt, rather than learning new material. Of the four students who indicated that they did not enjoy the activity, three were from Group Two. An entry in my journal noted that these students were possibly frustrated by the approach to the task of the others in their group, who just started playing, making it difficult to communicate and structure their ideas. "My biggest concern is that the groups will not manage themselves effectively and productively enough to complete the assessment." (Reflective journal)

Students also completed the end-of-week questionnaire. The ideas that persisted in their heads included:

Changing "I'm Yours" to a minor key... (Jim)
Using chords to make songs. (Aroha)
Making up our own songs in groups... (Jeremy)

Question two − which asked which activities that students liked the most over the last week and why? − had a clear favourite with eleven people stating that they enjoyed changing "I'm Yours" to a minor key and the reason why for almost all of the eleven was that it surprised them how different the piece sounded and how easy it was to effect such a big change. Question two also shed light on why four students hadn't enjoyed lesson nine. As I had guessed in my journal, it was a management issue, with students unable to do the work owing to other students in the group "wasting time".

After reading the "wasting time" comment, I reflected in my journal, wondering whether or not the other students were *actually* wasting time or exploring ideas. Clearly, those who wanted to complete the set task within the time-frame saw it as wasting time. However, those who were playing the instruments may have actually been focussed and on task, but needing more time to experiment and explore; or perhaps they *were* just wasting time. I did not get an answer to this.

Question three "Which of the activities do you think helped you learn how to compose music?" revealed mixed results that were split almost evenly over the main tasks of the last three lessons i.e. lesson seven − composing chord progressions, lesson eight − changing an existing piece of music written in a major key into a minor key, lesson nine composing music in groups. This at least indicated that different students saw considerable value in each of the lessons presented this week.

Question four which was interested in students' attitude shifts again received a positive result. The average attitude response showed the best result so far of 8.2.

Notes towards findings in this lesson	• Creative confidence is high in all students, however differences in approach to the task saw different outcomes – this poses questions around whether these students need to have some sort of limitations imposed on them to ensure that they are communicating with each other properly. • Social interactions impacted on engagement in group two and meant that they were not able to complete the set task • This approach to teaching and learning is allowing students to explore the effect of theory through practical applications.

Table 62 Unit 2 Lesson 9 teacher/researcher reflections

4.5.4 Week 4

The focus for the three lessons of week four was for student to create a piece of music for assessment purposes based on the learning that had taken place over the past three weeks.

Number of students in class	10/14
Content focus	Composing
Orff related pedagogy and strategies	Solfa Tuned-percussion Ostinato Improvisation Arranging Composing

Table 63 Unit 2 Lesson 10 − lesson focus

Lesson 10 began with a vocal warm-up. We then discussed the assessment criteria for their compositions, before dividing into composition groups. Unfortunately, we had four students away on this day, which did cause some difficulty on settling into groups. However, once the groups were established (as best we could), I handed out the compositional plan template and the groups discussed their ideas. Again this was not easy with so many students away. The students who were in class didn't want to make decisions without their whole group. Two groups were affected by this, so I asked them to make some basic choices about their first section so that they could begin exploring some ideas on the instruments.
The other two groups spent considerably longer negotiating their plans before they too began exploring ideas on the instruments.

Two of the groups had decided to focus on a topic for inspiration as they did in Unit One. Group One's topic was "Day and Night". Group Two chose "Water". The other two groups thought it would be easier to play around with ideas on the

instruments until they found something they liked and then think about structuring those ideas.

A note from my journal reads: "Interestingly, it is again the groups who are more confident in their musical abilities who are choosing to try and communicate an idea, while those who are not so confident are working with the basic materials." (Reflective journal)

Notes towards findings in this lesson	• The more musically confident students are choosing to incorporate more creativity into their pieces (as in Unit 1), while the other two groups are choosing to complete the task. • The social implications of having a group member away impacted on two of the groups' engagement with the task.

Table 64 Unit 2 Lesson 10 teacher/researcher reflections

Number of students in class	10/14
Content focus	Composing
Orff related pedagogy and strategies	Solfa Tuned-percussion Ostinato Improvisation Arranging Composing

Table 65 Unit 2 Lesson 11 − lesson focus

We began with a warm-up activity, before revisiting the assessment criteria and discussing where students were at and what their focus was for this lesson. Unfortunately, we still had four students away; two of them were different to the day before, so they were able to settle into their groups. As in Unit One, I asked students to develop an "exit plan" by the end of this lesson, which told me what their focus for the next lesson would be.

Students then moved into their groups to continue to work on their pieces. I moved around the groups, facilitating as necessary. Again the timeline was short; students needed to present their ideas to the class at the end of the following lesson for feedback. The majority of next week was needed for scoring. Also, two students had not yet joined a group due to absences, which was a concern. I noted in my journal that three of the groups, One, Two and Four, had made some good progress and looked on target to present their ideas in the next lesson. Group

Three, however, was struggling to settle on their ideas and were not very focussed on the task. "There is no one stepping up to lead this group." (Reflective journal) I asked them to show me their ideas and we discussed how to structure them. Once they had a clear outline for their piece and had gone through it a couple of times, they seemed ready to move on. Unfortunately, the lesson ended at this point.

Notes towards findings in this lesson	• Most students are very confident in their composition abilities and are making good progress. This points to the fact that they have assimilated the knowledge and skills they need to complete this work and have strong efficacy and a high hope for success. • Group Three are struggling with their management as they have had a missing student for both lessons this week, which is having a negative social impact.

Table 66 Unit 2 Lesson 11 teacher/researcher reflections

Number of students in class	10/14
Content focus	Composing
Orff related pedagogy and strategies	Group composing Formative feedback

Table 67 Unit 2 Lesson 12 − lesson focus

At the beginning of lesson twelve, I handed out students' "exit plans" from the day before. I also reiterated that each group needed to present their pieces that day for feedback. The feedback that each group received was to make up a significant part of their "exit plans". Students then moved into their groups and continued working on their pieces. I started by visiting Group Three to check that they were on track and focused them on the task. All students in this group were present, so we discussed the decisions made the day before and, once they were organised, they began working well together. Group Two was on track, but missing one of their members, and were reorganising themselves so that they could play their piece. Group Four was also missing a member and asked me to play the missing part when it came to presenting their work, which I agreed to and practised through the piece a couple of times. By the time I found Group One, it was time to present the pieces. They seemed confident about their piece, so we moved back into the main class.

For feedback I asked each student to comment on: what they liked about the piece; what they thought was interesting about the piece; and something that they

thought could be further developed. We chose the order of groups at random (using a dice). Group Two went first with their piece which was called "Water".

Comments included:

> I like the splash at the start, it woke me up. And then I like the rhythm of the drone in the first part it was...like...really fast like a water fall or something. (Simone as cited in teacher/researcher's reflective journal.)
>
> I liked the first part 'cause it was really fast and that, I really liked the second bit 'cause it was....really different...like heaps slower and mellower. (Ben cited in teacher/researcher's reflective journal.)
>
> I thought is was interesting cause you used heaps of different instruments...like the xylophones and that...but also the drums and cymbals. (Jessica cited in teacher/researcher's reflective journal.)

Group Two was happy with their piece and no one had any development ideas.

Group Three went next and were a little reluctant to go after Group Two, but they eventually played through their piece. Comments included:

> I liked the first bit. It was like from like Jamaica or something...like...the melody bits were like that. (Aroha cited in teacher/researcher's reflective journal)
>
> The ostinato was good in the first part, but the second part didn't really work as good. I think it was really different to the first bit so it was...like...contrasting and that, but it was...like...too contrasting, too different. (Erick cited in teacher/researcher's reflective journal)
>
> I think it was all good, but maybe you needed something in the second bit sort of like the first bit...like the ostinato bit, but a different one. (Jim cited in teacher/researcher's reflective journal)

These comments were interesting, because I had helped this group structure their ideas and thought that they worked well. But after listening to comments that students had made, I could see that the second section was missing a coherent link to the first section. A comment in my journal made a note of how...

> ...easy it was to follow Group Two's piece, because it had a theme that you could link it to and throughout the piece I was making links to water sounds. This was missing in Group Three's piece for the listeners, but also I think for the composers. I think that could be why students were wanting a musical link between the sections. (Reflective journal)

Group Four went next. Their piece also did not have a theme as such, but both sections seemed to work well together. While the melodic and harmonic ideas

were different, rhythmically they were much the same. Both sections were upbeat, they both used a moving bordun to anchor their piece. Dynamically there was little change within the piece.

> Nah, that was all good, I liked it, but I think may be you could have done more with the elements (of music). (Jim cited in teacher/researcher's reflective journal)
>
> I liked it, it was a bit like a song, you should have written some words for it (Aroha cited in teacher/researcher's reflective journal)
>
> I think it was pretty cool, but I think you could have added in some more...different ideas may be. Like there wasn't much changing or contrasting bits in it. (Malcom cited in teacher/researcher's reflective journal)

Group One was the last group to present their piece. Despite missing a member, they were able to play the whole piece through successfully. The theme for this piece was "Day and Night". This group's piece was by far the most developed, with considerable attention paid to each of the elements. There was a clear story to the piece that started in the morning with a bird song, before an alarm clock rang out marking the beginning of a busy day with layered ostinati, a busy melodic line and a variety of instrumental interjections that coloured the piece. Lunchtime was shown with a much calmer bridge section, before launching back into the layered ostinati, which slowly tailed off as the end of the day approached. The night section was performed at a much quieter dynamic, but still quite busy through to sleep, which was marked by a mono-rhythmic section that grew longer and longer notes. Finally we heard the bird song again.

The comments for this piece were all positive. The only development comment was that "...the sleeping part should have been longer because you sleep for a long time." (Jim cited in teacher/researcher's reflective journal)

Notes towards findings in this lesson	• The more musically confident students are showing much higher levels of creativity. This could be linked to their high self-efficacy and high success expectancy, which allows them to take more risks in their learning. • A review of the student comments in the feedback section shows that students have successfully assimilated the musical vocabulary and concepts to a high enough level to be able to communicate their ideas using technical terms.

Table 68 Unit 2 Lesson 12 teacher/researcher reflections

4.5.5 Week 5

This was the final week for the intervention. The focus was for students to make final adjustments to their pieces based on the feedback they received in the previous lesson. Score their work using traditional music notation and perform their pieces which would be videoed as evidence towards their assessment.

Number of students in class	14/14
Content focus	Composing Scoring
Orff related pedagogy and strategies	Group composing

Table 69 Unit 2 Lesson 13 − lesson focus

Lesson thirteen began with a review of the timeline (this was the last week; pieces needed to be finalised, scored and performed). I handed out each group's "exit plans" from the previous lesson and students moved into their groups. The two students who had missed week four were back in class. I thought it would be unfair for them to join into an established group since the pieces were, for the most part, complete. Instead they formed a fifth group and I worked closely with them to put a piece together. Groups One, Two and Four were scoring their pieces, Group Three decided to work on their second section before beginning the scoring process. In Group Five we worked on developing and structuring ideas. We began with a composition plan and then moved on to the instruments. By the end of the lesson, we had mapped out the structure and started on developing melodic ideas.

Number of students in class	13/14
Content focus	Composing Scoring
Orff related pedagogy and strategies	Group composing

Table 70 Unit 2 Lesson 14 − lesson focus

Lesson fourteen began with all of the original groups scoring their pieces. Group Five moved on to the instruments in one of the music studios and went through

the ideas mapped out in the previous lesson, while I discussed any scoring issues. I then joined Group Five in the studio and we worked on melodic ideas.

By the end of the lesson, Groups Two, Three and Four had completed their scores and were rehearsing for their performance in the final lesson. Group One was having difficulty with the complexity of their piece and I spent a few minutes working with them, mostly counting through the score and tidying up their ideas. Group Five had completed their piece and were rehearsing for the next lesson when they would present their ideas for feedback. I would have to give them an extension to score their work.

Number of students in class	14/14
Content focus	Composing Scoring
Orff related pedagogy and strategies	Group composing

Table 71 Unit 2 Lesson 15 − lesson focus

This was the last intervention lesson. Students needed to hand in their scores and perform their pieces for their assessment. I also wanted students to complete their reflection journals.

Group One worked on finishing their score. Group Two was missing a student (who was at school somewhere) so they went to find him. Groups Three, Four and Five set up their instruments and began rehearsing. I started with a quick check of the rehearsing groups, before settling in with Group One to help them complete their scoring.

After around fifteen minutes ,Group Two arrived back with their missing group member and began rehearsing. Shortly after, Group One was rehearsing, too. With around 30minutes to go, we randomly selected the performance order and began. The only significant change in the pieces that were performed the week before came from Group Three, who added in a rhythmic ostinato to their "B" section which mirrored the rhythm of the melodic ostinato from their "A" section.

I noted in my journal that "...this change pulled the two sections together surprisingly well".

Group Five performed their piece and as with the previous week's pieces, I asked for feedback from the class. Comments included:

> I liked the rhythms, there's just heaps happening in them. (Jessica)
>
> The second part is awesome, I like how you're all playing the same thing in that bit and then all different in the next...it must be real hard to keep up. (Erick)
>
> That must be confusing to play, but it sounds cool. (Ben)

Group Five had essentially developed three ideas and structured them in an irregular pattern that switched between monophonic and homophonic textures. They had also decided to play through it really, really fast.

4.5.6 End of unit student reflections

The day after the intervention had finished, I asked students to complete the end-of-unit questionnaire again.

Question one −"Did you enjoy the composition work we did?" − again received positive results with many of the same themes resurfacing from the end-of-unit questionnaire for Unit One.

> I just like playing stuff and we got to do heaps of playing on the instruments. (Roger)
>
> Putting all the different parts together to make up songs, because usually you just have guitar or piano and it's just chords, but with these instruments you have more happening all at once, and it's more interesting. (Erick)
>
> I learned heaps about how to compose music, but I also got to do it too... (Jim)

Question two − "Would you like to learn more about composing music?" − also had a positive response with comments like:

> Yeah, I really liked learning about chords and changing keys and how it changed the sound, so I want to learn more about it. (Ben)
>
> It was more like learning to make up music that we know and that was better than last term, so I want to learn more about it so I can do my own songs. (Kris)
>
> Yes, I have learnt a lot but I think I can still learn more and I really like doing it (learning) this way. (Mark)

Question three − "Were you happy with the way your composition turned out in the end or were there parts of it you would like to change?" − received a range of responses, as it did in Unit One. There were a significant number who indicated that while they thought their work was good, they were not entirely happy with the final composition. This was a considerable difference to Unit One where all students responded that they were happy with their assessment compositions, however some students were disappointed that more of their ideas were not included. A theme that came up in Unit One also came up again in Unit Two, i.e. that the students felt they needed more time to develop and explore their ideas further. Group management also featured, with some students saying that it was hard to settle on ideas or in some cases even talk about ideas, either because one student was calling all the shots, or because there was just too much going on. In the end, some students felt that they had just put things together without really thinking about how it sounded. A couple of students indicated that they had to rush through it and, if it was for their "own" music (not a piece for assessment), they would have spent more time on it. Most of these comments came from students in Groups Three and Four. Group One was the only group where all of the students were happy with the final product.

Question number four − "Have the experiences of composing music over the past five weeks encouraged you to explore music composition in your own time?" − revealed similar responses as those from Unit One, the answers were mostly positive with eleven out of fourteen students saying that they were keen to continue to compose music on their own, and nine saying that they had already given it a go. Again, there were a range of methods employed, including sequencing software, real instruments and collaborating with family and friends. Three students said they weren't particularly interested in composing in their own time, but that they liked doing it in class the reasons why they did not want to compose in their own time were that they were too busy or just didn't want to do it at home. A note in my journal states:

> There was a big change in the way that students this year took to the idea of music composition. There was a positive attitude and confidence that permeated throughout the music department − not only during composition work, but during other work as well − as a result of the intervention. Also the final assessment grades that students achieved as a result of the work they completed as part of the intervention saw a huge

improvement with twelve out of fourteen students (at this stage) completing NCEA Achievement Standard 91092. (Reflective journal)

Chapter Five: Findings

This chapter outlines the impact of the teaching intervention described in Chapter Four. It begins with a discussion of the themes that arose from the baseline questionnaire. This is followed by a discussion of the intervention findings under the headings of the key research questions. The next section presents some of the significant unanticipated findings that arose through the course of the intervention. Finally, there is an analysis of the post-intervention questionnaire. This chapter draws on data from the teacher/researcher's journal, student surveys, questionnaires, interviews and assessed works, as well as the Specialist Classroom Teacher's (SCT) observations.

5.1 Baseline data

The intervention began with a baseline questionnaire that was designed to find out how students viewed themselves in terms of their creative abilities, what kind of learning activities they enjoyed doing, how they rated themselves in terms of the key competencies, their interest and motivation in relation to music composition as an activity, and their previous experiences with music composition.

5.1.1 Creativity

Questions One and Two were directed at students' own perceptions of their creativity. Of the 14 participants in the study, 12 were able to provide at least one example of a time when they were creative. Most of the examples were school-based activities, although three of the answers included examples outside of school. Interestingly, the second question was interpreted by most students as two separate questions: "Do you think of yourself as a creative person?" Only four participants answered, "Yes". However in answering "Do you like making things up?" seven participants answered, "Yes".

These results hint that students' perceptions of their creative selves were somewhat ambivalent. Despite the vast majority of students clearly offering an example of their creativity, they did not believe themselves to be creative. There are any number of explanations why students might see themselves this way, but one idea that came up throughout the intervention was that students enjoyed being able to explore their own ideas, and it seemed as though this was a new

experience for them. This suggests that perhaps they had not had many opportunities to explore their creativity in the past, at least not in a formal setting.

5.1.2 Engagement and motivation

Question Three investigated the type of learning that students enjoyed engaging in and drew varied responses, from learning a new sport or sport skill, to being involved in a school production, to an emergency day where the whole school was involved in the enactment of a natural disaster and each class had an emergency role to play from victim to fireman to journalist. The reasons, however, for students choosing these particular activities as ones they enjoyed found common ground.

> It was just like, real. It wasn't like sitting in a classroom with a book. It was us doing it. (Malcom)
>
> I just like doing stuff, not talking about stuff. (Simone)
>
> I like a challenge. It makes me focus and stay focussed when it's a challenge. I like to just practice stuff over and over again... 'til I get it right. Then I see if I can do it a different way and keep the challenge up. (Andrew)

The following responses along with others showed that students enjoyed being fully immersed in an activity.

> It's just full on. Everyone is just going for it, trying to do the same thing all at the same time, like everyone has their role to play but they all have the same goal. (Jessica)
>
> Everyone's just working together, you don't know what's going to happen but you're all doing your best for the team. (Erik)

Responses such as these, where group work or team work were emphasized, were typical of participants' answers.

Another theme that was present in a number of participant responses was the idea of students being responsible for their own learning, working things out and exploring possibilities by themselves.

> It was all about the students doing it, not the teachers. We were doing our own stuff, learning our own way. I think we made some mistakes, but that was all good because we learned something. (Jeremy)

The items for the likert scales were based on the key competencies, as outlined in the NZC. Again I was interested in the students' perceptions of themselves.

The first scale explored the idea of self-management. The vast majority of responses were placed in the middle, with two participants marking around the four and a half mark, indicating they did not think the statement reflected them and one participant marking close to the number one, indicating that they thought of themselves as well organised and well prepared. Scale two related to the key competency of thinking. The participants either strongly agreed or strongly disagreed with this statement. Six respondents circled number one, indicating that they liked thinking; all other participants' responses were between the four and five. Scale three showed that these participants favoured working in groups, although two responses were in the middle of the scale. Scale four sought information regarding students' readiness to participate and contribute. Most respondents indicated that they did not agree with the statement, showing that they would prefer to be involved in tasks; three indicated that they preferred others to volunteer to answer questions and do activities.

	1 Strongly Agree	1.5	2	2.5	3	3.5	4	4.5	5 Strongly disagree
I like to be prepared for class and learning	1				6	5		2	
I like using my brain to figure things out and learn	6						4	3	1
Working individually is better then working in groups					2		5		7
I like it when other people call out the answers to questions or volunteer to do activities	2		1						11

Table 72 Baseline data Key Competency likert scales

5.1.3 Attitude towards music composition

The final four questions explored students' experiences, attitudes and expectations in relation to learning to compose music. Almost all of the participants had experimented with creating their own music at home. Two had tried to create music on their own, six stated that they had created music with friends and three said they had created music with their families. Three stated that they used traditional instruments, guitars, keyboards, voice. Eight participants stated that

they had used sequencing software, often citing FL Studio. All of the participants stated that they were interested in learning to create their own music, with reasons ranging from "...because I have never composed music before..." and "...it sounds interesting" to "I think it is an important skill to develop if you want to get a job in music."

While there was clearly a keen interest in learning how to compose music, the participants were not confident in their abilities to do so. Only two respondents believed that they would be good at it. This was due to their past experiences in creating their own music. All of the other participants thought that it would be too hard and that they did not believe that they would be good at it.

5.2 The Intervention

The following is a discussion of the intervention findings under the headings of the key research questions, drawing data from the teacher/researcher's journal, student surveys, questionnaires and interviews, as well as the Specialist Classroom Teacher's (SCT) observations.

1. What influence do the Orff-based teaching pedagogy that I introduce have on student engagement, motivation and attitude toward music composition as a classroom activity, and as an activity in itself?
2. What impact (if any) do two 5 week Orff-based teaching programs have on student creativity, learning and achievement in music composition?

As outlined in the introduction, there were six key themes drawn from the two questions above.

1. The suitability of the Orff approach to teaching music composition at secondary school.
2. The development of creative confidence in students.
3. The in-class engagement of students in the learning process.
4. The motivation of students to compose music.
5. Developing students theoretical understanding of music by exploring concepts through practical application.

6. Student achievement through successfully completing Achievement Standard 91092.

5.2.1 Orff Schulwerk as an approach to teaching music composition to secondary school students

As discussed in Chapter Two, Orff Schulwerk is difficult to define, but can be discussed in terms of its principles. This section will discuss many of the key pedagogies of the Schulwerk in relation to using it as an approach for teaching composition to secondary school students, drawing on information gathered from the research intervention.

One of the central principles of the Schulwerk is that it is process-centred. It was clear from the first lesson that students were engaging well because they were shown "how to" create music using practical techniques such as imitation and rhythmic building blocks, which scaffolded the new knowledge through practical applications. They were given time to experiment with these new concepts in order to solidify their understanding of the ideas through practical music-making tasks. This helped the students to develop strategies for creating ideas and to build their understanding of the musical elements and how they interacted together to create structured pieces of music. Within three weeks, students were creating their own pieces quickly and confidently, adding support to Sauter's (2009) argument that a focus on process helps to develop independent musical thinkers and problem-solvers.

The inclusive nature of the Orff approach allowed students to develop at their own pace. If a particular student needed further time to master a given concept or skill, they were given that opportunity. For example, in lessons one and two of Unit One, when learning to improvise, each student had the opportunity to perform solos. Those who needed support were able to use established building blocks, whereas those who were comfortable enough to make up their own improvisations were able to. This was important for maintaining student engagement, as it allowed students to progress at their own pace while preserving the challenge factor that seemed to have a strong connection with engagement. Eventually all of the students were able to improvise without building blocks and incorporate a

number of musical concepts into their ideas, such as dynamic changes. Another example of this can be seen in the development of the assessment pieces, where those who were confident in their compositional abilities were able to experiment with communicating ideas through music, whereas those who were less confident could work to task. "Planning is thorough and differentiated, showing evidence of catering for student strengths, interests and needs." (SCT)

Another principle of the Schulwerk is that the work should be set in the context of the students' culture. For secondary school students, their musical focus is rooted in popular culture and popular music. Consequently, a number of lessons drew on popular music, for example, as a source for developing building blocks for improvisation, learning how the musical theories that we were learning about related to popular music, learning how to manipulate an existing piece of music into a new piece of music. The students' desire to work in a popular music style was most prominent in Unit Two, Week Three, where they asked to work with chord structures and as a consequence I changed my planned program to accommodate this. Drawing on popular music helped students to see value in the music we created by drawing links to the musical culture that they were tuned into.

The incorporation of movement, drama and speech was included in this intervention. Body percussion was regularly used as a warm-up activity. Movement to music helped formalise students' understanding of tempo and metre and aided in developing students' confidence by breaking down walls of self-consciousness. Throughout the intervention, I saw considerably more willingness, especially by those who were often reluctant learners, to participate in class and group work, share ideas and interact with students outside their usual group of friends. I credit this change to the practical, process-centred nature of the Schulwerk, that helped them to understand the material being taught, the inclusive environment that allowed students to progress at their own speed, and the movement/drama elements that allowed students to step out of their comfort zones and be a bit silly by over-acting or just having fun. This seemed to have positive implications for groups, as they worked on their final assessments with everyone

taking up roles to support the group rather than leaving the majority of the work to one or two students.

The use of Orff media in scaffolding learning was found to be as appropriate to secondary school students as any other group. Imitation was used extensively by the teacher and by students to demonstrate ideas and proved effective in ensuring that there was no down time, no time to disengage – everyone had a part in each activity.

Ensuring that students had time to explore and experiment with the musical concepts covered in each lesson allowed students the opportunity to solidify their understanding and test the concepts for themselves. This had positive implications for students when working in groups on their final assessments, because all students were able to effectively discuss their ideas with each other, as they all had a thorough understanding and were "on the same page".

Improvisation played a key role in creating, exploring and developing ideas. For many students the creation of ideas is very difficult. However, by developing a culture of improvisation in the classroom, students became more confident about their ideas. Again, this offered clear advantages. As all students were accustomed to coming up with ideas, they were all able and willing to contribute their ideas to their assessment pieces, rather than leaving it up to one student, or worse – just sitting around wasting time because they couldn't think of an idea. The Orff approach to teaching and learning how to compose music offered students a clear understanding of the elements that make up music. This provided a framework to guide these budding composers as they worked, it helped them learn the conventions of music, it reminded them to think about each element and how it could be manipulated to create a different sound or feel to the piece, and it encouraged students to think about each idea in terms of its significance to the meaning of the music.

5.2.2 The development of students' creative strategies and creative confidence

Creativity is seen as the interaction of people with a process to create a product (Balkin, 1990) and incorporates reflective and critical thinking strategies to problem-solve as people strive to develop a product that has value (Burnard, 2004; Hickey, 2001). The following student quotations provide evidence of some of the reflective and critical thinking that students engaged in during the intervention.

> I like it (composition) because we're all trying to make a cool piece of music and so everyone is trying to come up with ideas and then we put all those ideas together. But that's the easy part because then you have to think about how to make it better and if it means what you want it to mean. (Malcom)

This quotation reveals that Malcom was not just engaging with the creation of the piece of music, but that he also employed critical thinking strategies as he looked to refined, improved, developed his piece of music. He also implies that, to him, this seems to be a more difficult task than the initial creation process.

Similarly, Jessica reveals that her group also went through a number of development phases where, although the initial idea was set, additions or manipulations continued to be made in order to improve the piece.

> It's really intense trying to put it all together because we think that it's all done and then someone will add in a bit that sounds good, or someone will remember that we haven't put in our dynamics and we have to think about how it will all fit together. (Jessica)

Throughout the intervention there were many opportunities for students to explore and experiment, plan, reflect, develop and refine their ideas. The SCT observer noted that activities often capitalised on creativity by drawing on students' existing knowledge and on opporunities to explore ideas and new sounds. Jonah discussed the way that his group experiment and explored their ideas, before reflecting on whether they wanted to continue to develop and refine a particular idea, or move on and try something new.

> It's (composition) all good because we get to try out our ideas all the time and see if they sound good and if they do we make them into something and if they don't we keep playing music until we come up with something again. (Jonah)

Erick discussed how his group experimented, explored and developed ideas collaboratively by bouncing the ideas off one another, adding and refining organically.

> I think our group is working good together and we are all coming up with ideas and taking bits from other people and playing around with them until they sound like what we want. (Erick)

Jeremy revealed how his group set up a plan for their composition which was a useful development tool when progress stalled. He explained how when ideas were flowing they could forget about the plan, but when ideas stagnated, the plan was able to keep the group on task and ensure that the group refined all of the elements of music.

> I think doing the composition plan helped me because it makes you think about all the stuff you have to put into your work. But sometimes when you start coming up with ideas you can just forget about your plan until you get a bit stuck and then it reminds you what you were doing and then you have to think if you should make changes to your plan or to the music or try to do both. (Jeremy)

Despite these positive comments regarding creative development, five students also thought that the time spent developing their ideas during the intervention was not sufficient to fully develop their ideas to the extent that they wanted to. Jeremy explained that he felt that there were too many assessment procedures that had to be completed and implied that if he could have just focussed on the piece of music (rather than the assessment tasks) he would have presented a better piece.

> Nah, I would have changed it and spent more time making up my beats, it was all too rushed and that, and because we had to write it down and perform it and we didn't really have time to come up with our best one. (Jeremy)

Similarly, Aroha reveals that her group also felt rushed and that they ended up working to complete the assessment rather than focussing on making a great piece of music.

> I think some of the groups did it, but ours was too rushed and we just ended up making up a piece so that we could hand it in on time. I think if we had more time we would make a better one. (Aroha)

In terms of my own evaluation, creativity was clearly more evident in the pieces where the students were more advanced or confident in their musical abilities. It seemed that there was a clear goal in these groups to express an idea in the music, whereas those who were less able, or less confident, were more concerned with meeting the requirements of the assessment tasks. This is an understandable finding, as those who are less confident musically have a need to focus fully on the basic skills. Conversely, those who are more musically capable do not need to focus on the basic skills; these come naturally, so they are therefore better able to focus on the music itself.

The following quotation from my reflective journal highlights the point above by explaining that the more musically confident students (who made up the Toilet and Gym groups) were able to focus on developing a highly creative piece of music due to their higher level of musical ability and musical understanding; this meant that they were less restricted by these factors than the students in the other two groups.

> Musical experience along with self-confidence and self-expectation are driving forces for the Toilet Group and the Gym Group. I think that because they are operating at a higher level of musical understanding than the other groups, the challenge for them is to create something artistic, whereas the other two groups are at a level where completing the assessment is challenging enough. (Reflective journal)

> Interestingly, it is again the groups who are more confident in their musical abilities who are choosing to try and communicate an idea, while those who are not so confident are working with the basic materials. (Reflective journal)

This further quotation contributes to this discussion by showing again that the more musically confident students were able to focus on the music, in particular communicating an idea, whereas those students who were less musically confident focussed on completing the assessment.

However, there is evidence to show that all students developed their creativity, including those less musically confident, especially during the teaching and

learning sections (rather than the assessment sections of the units). The following comment from the SCT reveals that he believed that the Orff process, during this particular lesson at least, encouraged all students to exercise their creativity by drawing on what they have learned, exploring, developing and presenting their ideas.

> This process enabled all students time to gather their thoughts, experiment and practice their ideas and then demonstrate understanding and creativity. (SCT)

This quotation from my reflective journal reveals that students quickly moved from a restrictive building block strategy to intuitive, creative improvisation.

> ...by the end of the lesson most students were developing (improvisation) ideas without building blocks. (Reflective journal)

Luke supports this view adding that although at first he was reluctant to join in, once he began, he quickly developed his confidence .

> I didn't want to do a solo because I thought that I might stuff it up, but I like it now. I think using the building blocks helped make it easier and then I started making it up myself... after it felt right. (Luke)

Given more time to explore, experiment and practice, the less confident students believed that they would soon develop into capable composers in their own right. In the following quotation, Luke explains that he found improvising easy because we practised it throughout the intervention, whereas composition was harder because he hadn't had as much practice at it.

> Making compositions is hard, I think I can do it but I need to practice more and I need more time than the others, it just wasn't enough time for me to... but I like doing improvising cause that's easy and we've done it heaps...but making compositions is harder because you have to do...you have to think about it more and that's why I need more time. (Luke post-intervention interview)

This study revealed that the intervention activities contained a number of opportunities for students to exercise and develop their creative skills through engaging in process-centred improvisation and composition activities to develop products. Some products were unrefined (whole-class activities, improvisations) and some were refined (group and assessment compositions). The focus on process gave students a solid framework to build upon and strategies to help them cope with compositional problems that arose. Additionally, the post-intervention

interviews revealed that students' perceptions of their own creativity had significantly increased.

5.2.3 In-class engagement and general motivation towards music composition

This study sought to gain insight on all three forms of engagement to varying degrees. Evidence related to behavioural engagement was gathered through observations made by the Specialist Classroom Teacher (SCT) and also through the teacher/researcher's reflective journal. Information regarding cognitive and affective engagement was sought from students in the form of questionnaires and surveys, as well as structured and unstructured interviews or questionnaires.

The purpose of this information was primarily to establish whether an Orff approach to teaching music was effective in engaging secondary school students. There was ample evidence to suggest it is, with many Orff practices being endorsed on the basis of analysis of various data sources.

The process-centred, practical pedagogy at the heart of the Schulwerk offered students a framework to build their understanding through active participation. It challenged students on multiple fronts and this challenge was the key to maintaining engagement. The following observations show evidence that behavioural traits of engagement were present in students during the intervention.

Choice and preference

In most intervention activities students were offered a variety of skill levels so that they could choose an appropriate level of challenge. As can be seen from the quotation below, this offered students the opportunity to engage at a level that they felt comfortable with.

> Students seem to be engaging well throughout the lessons, most likely due to a combination of being able to choose their level of difficulty in terms of the activity i.e. using rhythmic building blocks, improvising without support, incorporating syncopation. (Reflective journal)

The SCT also noted that students were engaging fully as a result of the opportunities that were provided for students to experiment and explore before

being asked to engage, as well as the opportunity to choose the level that they thought was appropriate for their skill level.

> ...(the tasks in this lesson are) encouraging full engagement through creative exploration, and choices. (SCT)

As well as being offered the opportunity to choose a level of difficulty, students were also offered the opportunity to choose their role within groups. These opportunities to choose helped students to develop their confidence and this in turn increased the level of engagement which, as noted by the SCT, resulted in enthusiastic and industrious learning.

> This was a challenging task but the students were into it right away. High level of enthusiasm and an industrious atmosphere. Confidence is up, especially in those who have taken a leadership role, and this confidence seems infectious within the group. (SCT)

Intensity

The SCT noted the level of intensity in the way that students engaged in the intervention activities. In the following quotation he suggests that students were totally focussed and fully contributed to the activity.

> Total concentration on the process at hand, everyone contributing and on-task. (SCT)

I too noted in my reflective journal that students were intensely focussed during the practical activities and demonstrations. I also drew links to the effect that this intense focus had on students' understanding of the concepts being covered.

> Students seem to be enjoying the challenges of the practical activities and this is shown in their intense focus on the demonstrations. This intense focus is directly impacting on their understanding and students are regularly demonstrating their understanding of the compositional processes we have covered so far. (Reflective journal)

Persistence

The following quotation highlights the ability of the Orff-based activities to not only engage, but maintain students' engagement throughout the lesson through balancing challenge and success.

> In summary, a busy, focussed lesson which actively engaged the students and retained attention through challenging them to succeed. (SCT)

The following quotation from my reflective journal shows that students were persistently engaged, whether the teacher was involved in the activity or not. I

note that at times I felt redundant due to the high level of sustained engagement shown by students.

> Students seem heavily engaged in the composing process for extended amounts of time and consequently they are powering through the work. At the moment I am almost redundant. (Reflective journal)

Quality

The following quotation from my reflective journal shows that students were drawing on a variety of strategies in order to complete assigned tasks. This quotation also highlights the link between having multiple strategies to call upon and becoming independent composers.

> The students used a variety of ways to come up with some words for their building blocks, some used the names of students in the class, some chose a category for example: sports, musical instruments, animals. Some used song lyrics. This is evidence that students are building strategies that will help them become independent composers. (Reflective journal)

The SCT in the following quotation also refers to students' acquisition and confidence in employing a variety of strategies to their work, adding that these strategies are having a positive effect on students' productivity:

> Students are fully focussed on the task at hand, implementation of both musical strategies and management strategies they have so successfully acquired. A highly productive environment. (SCT)

The focus on the elements of music underpinned much of the theoretical understanding of how music is put together, manipulated and contrasted. It provided students with cognitive challenges as they analysed, problem-solved and negotiated to create the music that they envisaged. The following shows evidence related to cognitive engagement drawing data from student sources.

View of intelligence

The following quotations show that some students had developed a task-oriented view of intelligence towards creativity. Jim drew links between his improvements in improvisation and creativity which was due to having a number of opportunities to practise these skills. Luke also discussed the improvements he had made with regard to improvisation and went on to explain that he believed that with more practice he could become just as good at composing music.

Finally, Isaiah explained that he had learnt how to be creative and now that he knew how to be creative he joined into group activities more often.

> I think I'm getting better at being creative. I think that we have learnt heaps about how to do it and I didn't think I could do it (improvise) before but now I can because we've done it heaps. (Jim)
>
> Making compositions is hard, I think I can do it but I need to practice more and I need more time than the others, it just wasn't enough time for me to... but I like doing improvising cause that's easy and we've done it heaps...but making compositions is harder because you have to do...you have to think about it more and that's why I need more time. (Luke post-intervention interview)
>
> I think it has helped me be more creative because now I know how to do it but before I didn't and before I didn't want to do it but now I think I can so I say heaps more in my group. (Isaiah)

Efficacy and expectancies/Hope for success

Self-efficacy and students' own developing expectancies were commented on frequently throughout the intervention. As students explored and experimented with their musical ideas, their understanding of music grew. This understanding translated into successful experiences which directly improved students expectancies for further success.

Mark explained that he and his friend believed that they were good at making up "beats", the opportunity to improvise regularly helped to develop their success expectancies which allowed them to venture even further to include elements such as dynamic changes into their improvisations. Jeremy's comment highlighted his high self-efficacy with regard to improvisation. He believed that he could improvise well, and so he did improvise well. The comment from my reflective journal explains how students' high self-efficacy helped them compose because it gave them the confidence to make decisions which led to high productivity. Similarly, the comment from the intervention notes explains that those students with high success-expectancies and high self-efficacy were able to take more risks with their creative work because they believed they would be successful.

> The activity that stuck in my mind the most was improvising because me and Jeremy like making up beats and so it's easy for us so we just do it. But we learnt heaps about how to add in other bits like dynamics and that so it was good. (Mark post-intervention questionnaire)
>
> I just do it (make up beats) because I can. (Jeremy)
>
> These two groups have some strong personalities in them, and are also very musically confident. I think this leadership quality and the self-

> efficacy in each group helps them make decisions quickly, which in turn helps them to progress effectively. (Reflective journal)
>
> I think our group is really good at composing. The first assignment I wasn't too sure how it would go but this time I was pretty sure we'll be all good. (Andrew)
>
> The more musically confident students are showing much higher levels of creativity. This could be linked to their high self-efficacy and high success expectancy which allows them to take more risks in their learning. (Intervention notes p. 134 Lesson 12)

Utility

There were a few instances where the researcher surmised that utility might have played a part in students' engagement with a task. As there was no direct question regarding utility in the students' reflective journal it was difficult to establish for certain. However, Simone revealed that she did engage with work that she enjoyed less immediate gratification with because she saw value in the activity.

> The compositional devices lesson was alright because we were learning stuff so it was useful, but it's not like the lessons when we're improvising or when we're all making heaps of music. (Simone)

Intrinsic Interest

Students seemed to identify closely with the popular music examples used in class, with most students indicating that they really enjoyed the lessons that used popular music examples.

> I liked the Bob Marley song and "I'm Yours" lessons. They're pretty cool songs, so learning how to play them stuck in my head. But changing them up was awesome. (Aroha)

The ideas that students said stuck in their minds included:

> Doing "Billie Jean" and joining it up with our own piece. (Malcom)
>
> Putting our own ideas together in a song. (Jim)

Positive social and environmental interaction

In the following quotations, Erick and Andrew explained that working collaboratively had advantages such as everyone working towards a common goal, as well as the opportunity to bounce ideas off each other in order to figure out what works, what doesn't, and supporting each other's ideas.

> It's good because everyone in the group is on the same page, but it's hard because we have to figure out how to do it and make it sound cool. (Erick)

> There's so many ways to change your ideas to make them sound better, like changing the rhythm of one part might make the whole piece sound different. It might fit or it might not and then you have to think how it works with the texture or dynamics or timbre. It's pretty much as hard or as easy as you want it to be, but to make it sound cool I think it's pretty hard. (Andrew)

The inclusive nature of the Schulwerk ensured that students rarely had down time, and were always active, always creating, supporting and improvising. This constant busyness contributed to their cognitive and affective engagement.

Intrinsic Flow

References to intrinsic flow occurred throughout the intervention and in my opinion achieving a state of intrinsic flow was one of the great successes of the intervention. In the statement below Isaiah, explained how the work made him feel good. It made him feel as though he had achieved something and this helped him stay on task. Similarly, Luke noted the challenge of the tasks, but also the inherent fun which made him want to continue with the work. Roger discussed the intense concentration required to complete the task, as well as revealing the positive effects of peer pressure that added its own dimension of challenge to the task. Finally, the quotation from my reflective journal links my observations of the intense focus that I saw in the students to the idea of intrinsic flow theory.

> We are always doing stuff, so we don't have time to get up to mischief, so it makes me feel good, and you know when you leave that you've learnt something or done some good work. (Isaiah)
>
> It's hard. You have to think all the time, but it's fun so I just want to do it. (Luke)
>
> Everyone's into it so it makes me want to do it too. But no-one wants to mess up so you have to really concentrate, but it's all good. (Roger)
>
> I noticed that the students were keenly focussed on the task and seemed to be enjoying the challenge and did not want to stop. The intense focus during these activities I think can be linked to intrinsic flow theory. (Reflective journal)

In contrast to these positive endorsements, it seems that maintaining engagement is often a balancing act between ensuring students are sufficiently challenged by new material and new skills, and ensuring that they have time to exercise and solidify that knowledge and those skills when the uptake is different for each student. As can be seen under the following headings of Cost, Fear and failure and

Negative social and environmental interactions, I didn't always get this balance right.

Cost

In the following statement Jonah expressed his lack of enthusiasm for doing a task that seemed to him to have little purpose as we had already done similar activities in previous lessons. For him the cost was too great for the lack of reward.

> It was a bit boring today 'cause we have already done this stuff. (Jonah as cited in the researchers reflective journal)

Fear of failure

The following is a quotation from my reflective journal that highlights the impact of these students' collective low self-efficacy on their ability to manage themselves productively as a group. Their fear of failure directly affected their ability to make productive decisions with regard to their music composition:

> The fourth group seems to have a solid handle on the composition concepts but are struggling to manage themselves – possible causes could be social influences, this is a group of students who are generally reluctant learners. This could be contributing to a low level of efficacy and/or high fear of failure combining to impact on the groups overall motivation. (Reflective journal)

Negative social and environmental interactions

Isaiah revealed that at times he chose not to complete a task because he thought that those around him had already finished (or at least stopped). This may have had implications for other motivational factors such as self-efficacy − if he did not complete the task he would not achieve the feeling of success.

> It was too hard, but the others did it. I wanted to keep going, but everyone else had already finished so I just flagged it. (Isaiah)

The following comment from my lesson reflections reveals that the disruption to the beginning of the lesson had a considerable effect on students' ability to settle and manage themselves into a productive disposition. Additionally, the cognitively draining tasks that we had completed earlier in the week, coupled with the last class of the day may have pushed the perceived cost for students higher than it normally may have been.

> ...the students seemed to be struggling with organisational issues when it came to adding the melody. In both groups there was a lack of commitment to it and no-one was volunteering to do it. I discussed

> possible reasons for this with the SCT and came up with a number of possibilities. Firstly, environmental factors may have played a part, last class of the day – students are tired. Secondly, the motif development activities we have worked on this week have been cognitively draining, the cognitive cost may seem too high at this point in the day. (Teacher/researcher's reflections Unit 2 Lesson 6)

5.2.4 Students motivation to compose music

From the outset students showed an interest in the idea of composing music (although only two had felt that they had had any success with it in the past) and this interest continued, and in many ways grew, throughout the intervention as students engaged with the material being taught. The following comments were indicative of the thoughts of the class in general and revealed students' positive attitude towards composing music.

> It's good because we are learning how to do it and getting to have a go at it... (Ben)
>
> I liked making up our own stuff and then mixing it with the other groups beats. (Jeremy)
>
> I just think that it (composing) is really interesting and I like learning about it. The more I learn the more it just makes sense and then I want to do it more because it's fun. (Aroha)
>
> It (Unit 2) was more like learning to make up music that we know and that was better than last term, so I want to learn more about it so I can do my own songs. (Kris)

As discussed later in this chapter, students' perceptions of themselves as being creative increased significantly, and all but two students had experimented with composing music outside of school after the start of the intervention. For at least some of the students, the success of the work we did in class was a catalyst for them to experiment out of class. From my point of view it seemed that as the students achieved further successes they were becoming more confident and willing to take more creative risks.

> The complexity of the pieces composed adds weight to a developing motivation to compose music – they have chosen to create complex pieces when they could have met the task requirements with much simpler material. (Unit 1 Lesson 8 p. 33)

5.2.5 The learning of vocabulary and theoretical concepts related to music composition

> Students both demonstrated as well as articulated understanding of strategies and processes they were involved in. (SCT)

One of the aims for this intervention was that students would, through increased engagement with class activities, develop their understanding of musical concepts and be able to better communicate these ideas as they worked to create their own compositions. The benefits of this would reach beyond the scope of this study to help them achieve success in other assessed areas also, for example, the end of year examination for Achievement Standard 91094 (Appendix 11).

Much of the data regarding students' understanding of the musical concepts occurs in the researcher's reflective journal with comments relating to how students were coping with the focus of a particular lesson along with analysis of student comments, such as references to terminology, and through an analysis of the works that students handed in for assessment.

One idea that came up regularly was the speed with which the participants picked up new knowledge and skills. Even the less confident learners were showing signs, not only of a basic knowledge, but a dynamic working knowledge of a new concept within the same lesson that it was introduced. As mentioned in the previous chapter, this meant that progress through the content was quick, especially compared to the primary-school level approach to content that was the focus of the Orff levels courses I had attended. While this was beneficial in terms of covering the material and preparing students for an assessment, there were times when the challenge of the activity diminished and therefore the engagement was lost: "Finding the balance between giving students time to explore and ensuring that the task continues to be challenging enough to maintain engagement is often difficult to plan for and often needs some quick thinking by the teacher to add in a new dimension to the task...". (Reflective journal)

Another interesting development from the students' responses was that as the intervention progressed, some of the students' reflections made more and more use of technical vocabulary in appropriate forms.

> Week 1 Unit 1
> I think the one that helped me the most was putting together two beats at the same time so one was supporting and one was solo. (Malcom)

> The thing that stuck in my head the most was making up beats as a class and doing solos. I thought I wouldn't be able to do it but it was easy after a few goes. (Simone)
>
> Week 5 Unit 1
> I think our composition was good, but after listening to the others I think that we didn't think about all of the elements enough, like putting in rhythmic changes and dynamic changes and that. (Malcom)
>
> Yes, I did enjoy composing music. The thing I enjoyed most was improvising because you don't have to think about it too much, you just make it all up as you go and if you like the rhythms you can develop them into bigger compositions. (Simone)
>
> Week 5 Unit 2
>
> We came up with heaps of rhythmic ideas and accompaniment ideas that were pretty cool, and I think we might use them in another song. But the melodies are the hard parts, improvising is easy but when you have to think about it and show development its hard. (Malcom)
>
> Yes, I want to learn more about how to change key and develop my melodic ideas to fit better with my chords. (Simone)

The underlined words in the quotations above are the technical language associated with music composition. There was clearly more technical language being used at the end of the units than at the beginning. This suggests that not only did students' understanding of musical concepts and ideas improve, but they were also developing their confidence to use this vocabulary to communicate their understanding, both in written form and verbally.

5.2.6 Achievement in relation to Achievement Standard 91092

For NCEA assessment Achievement Standard 91092 students are assessed on their ability to:

1. develop their ideas using compositional devises;
2. structure their ideas appropriately;
3. represent their ideas in both visual and audio formats.

The quality of the grade (not achieved, achieved, merit, excellence) depends on how *coherently* or *skilfully* students attend to the above requirements. Students needed to submit two works and an overall holistic judgement was made based on the weight of the evidence across the two pieces. In many ways the work that was covered during the intervention exceeded the requirements necessary to achieve

the standard. For example it is more than possible to achieve the standard without the use of accompaniments; a solo instrument line that shows motif development, is structured and represented appropriately would meet the requirements of the standard.

However, offering a more robust coverage of musical knowledge provided students with choice, and increased the possibility that they would be able to develop pieces that were representative of the music that they had in their heads. In the absence of a set syllabus, it is up to individual teachers to make these philosophical decisions regarding how to teach and what to teach in their classrooms.

Analysis of final works

Throughout all of the works submitted there was a coherent and often skilful development of ideas using compositional devices. In both units, repetition was used extensively in order to establish the main ideas. Some students had incorporated changes in dynamics and/or timbre to contrast their repetitions. The conscious use of textural changes also occurred in two of the compositions to help contrast motif repetitions also. However, three of the final assessment pieces did little to contrast their repeated motifs. From the Unit 1 (found sounds) works, "call and response" was a frequently used device as were adaption and truncation.

The Unit 2 pieces also used these techniques regularly but many of the groups also included the use of sequences. All of the pieces used accompaniments to support their motifs to varying degrees of security. Three of the pieces used their accompaniments simply to mark the structural changes. The other five provided at least some evidence of thoughtful manipulation, for example, as mentioned earlier, to provide contrast of texture or dynamics to melodic developments such as repetition. Two of the pieces showed considerable skill in developing rhythmic variations (syncopation, meter changes and augmentation) and changes to performance directions (staccato and legato) in their accompaniments, which offered interest as well as providing contrast of intensity.

The pieces were all clearly structured. The most popular form was ABA, but the use of rondo also featured and one piece used irregular length sections. Many of

the pieces emphasised the section changes by incorporating changes in texture or dynamics. All of the pieces made significant changes to the accompaniment parts between sections, which served to highlight the form. One piece changed meter between sections also. All of the pieces were visually represented using traditional notation. Students were also videoed performing their pieces, which represented the audio component and also gave some insight into the contributions made by individual students.

Learning how to score was not a part of the intervention as such, although students had worked regularly with music scores throughout the year and were aware of many of the conventions of layout and how to represent their sounds using standard notation rules. The biggest issue for students in general was transcribing their complex rhythmic ideas. Syncopation in particular was difficult for students to score and they often required help to write these ideas accurately. Students were able to perform their piece accurately.

Of the eight pieces submitted at the end of the intervention, four of them met the criteria for excellence, two were graded at merit and two were graded at achieved. Of the 14 students in this class, seven received excellence grades for their contributions towards their group compositions, two students earned a merit grade, and five earned achieved grades. These were by far the most impressive results for a music composition achievement standard that had been achieved in the years that I had been in the school (previously the best year had seen six out of sixteen students complete two compositions for assessment, and only five of them met the achievement criteria) and therefore by this measure this was a very successful intervention.

5.3 Unanticipated findings of the intervention

In addition to the findings discussed above that related to the key research questions, there were a number of unanticipated but significant findings uncovered by the interventions. Some of these have been mentioned in this chapter already. However, their importance to the study and the frequency that they arose as a topic of influence throughout the intervention compels me to discuss them in their own right. These unanticipated findings included:

1. The creative tipping point;

2. The importance of a successful warm-up activity;
3. The speed of knowledge and skill acquisition at secondary level;
4. The balance between progress and challenge in maintaining engagement;
5. The Orff approach and its effect on secondary students' self-consciousness.

5.3.1 The creative tipping point

As the intervention progressed it became more and more apparent that students needed to gain a certain level of competence and confidence at any particular task before they could begin exploring it creatively. This idea was present from the first lesson where some students (mostly the drummers) were able to improvise rhythms easily whereas other students needed to be taught the skill and be given time to practise it before they were really able to begin creating freely and thoughtfully.

The introduction of compositional devices in Unit One was another example. By this stage most of the class were able to improvise freely, but incorporating specific devices into their improvisations took some practice before students were really able to use these ideas confidently. Most noticeably, however, this creative tipping point revealed itself when students were working on their assessment pieces. The following two comments from my reflective journal reveal that students with a high level of self-efficacy with regard to composing music were keen to take the creative risk of trying to communicate an idea in their music. In contrast, the students who had a lower level of self-efficacy were reluctant to take creative risks and adhered much closer to the tasks that had been covered in class and the assessment schedule.

> The more musically confident students – higher self-efficacy – are creating a much higher quality product, focussing on communicating the ideas that have inspired them, whereas the other two groups who are made up of generally less confident students are not particularly interested in creating a piece of art, rather they are concerned with completing the assessment. (Reflective journal)

> Interestingly, it is again the groups who are more confident in their musical abilities that are choosing to try and communicate an idea, while those who are not so confident are working with the basic materials. (Reflective journal)

5.3.2 The importance of a successful warm-up activity

The importance of a warm-up activity that both challenged students (so that they engaged with the material) and that promoted success (to raise students' success expectancies) revealed itself during the intervention. I found this particularly important for focusing students prior to student-led group activities where the teacher's role in the activity was minimal. Lesson Three Unit One was one of the most revealing examples of where an unsuccessful class warm-up led to unfocussed and unproductive groups. I attempted to focus two groups using different approaches (beginning the work for them/providing a successful warm-up activity) and found a high level of quality in the work from the group which had had a successful warm-up activity.

Also, findings from Lesson 11 Unit 1 suggested that while some students were able to settle and focus themselves – usually those who had a high self-efficacy and hope for success – those with low self-efficacy or fear of failure would benefit considerably from a successful warm-up activity.

5.3.3 The speed of knowledge and skill acquisition at secondary level

One idea that came up regularly was the speed at which the participants picked up new knowledge and skills. Even the less confident learners were showing signs, not only of a basic knowledge but a dynamic working knowledge of a new concept within the same lesson that it was introduced. As mentioned in the previous chapter, this meant that progress through the content was very quick, especially compared to the primary school content orientation that was the focus of the Orff levels courses. While this was advantageous in terms of covering the material and preparing students for an assessment, there were times when the challenge and therefore the engagement was lost: "finding the balance between giving students time to explore and ensuring that the task continues to be challenging enough to maintain engagement is often difficult..." (Reflective journal)

5.3.4 The balance between progress and task-challenge in maintaining intrinsic flow

As mentioned earlier in this chapter, engagement (specifically achieving intrinsic flow engagement) was often a balancing act in ensuring that students had enough

new material to challenge them (at their different levels) and ensuring that they had time to practise and explore the material so that they gained a comprehensive understanding of it. While behavioural and cognitive engagement often could be influenced by intrinsic interest (the use of popular songs, for example) or utility (drawing links to future benefits from the learning material), gaining and maintaining intrinsic flow seemed to be related to ensuring that students were both being sufficiently challenged, which I often achieved through practical, physical, co-ordination-based music activities, and ensuring that students were achieving some success in those activities, that is, they were not too difficult. I found that students could quite easily maintain this level of concentration for the whole lesson, as long as the balance of challenge and success was maintained.

5.3.5 Orff approach and its effect on secondary students' self-consciousness

One of the concerns that I had at the beginning of the intervention was whether the students would choose to engage in these practical, creatively based activities. My apprehension was based on a sense of their adolescent self-consciousness, and, as described in Lesson One Unit One, it did exist among students in this class. Fortunately, there were a sufficient number of self-confident students in this class who were happy to give the activities a go and this encouraged the more self-conscious students to join in too. Over the course of the intervention, however, the self-consciousness of students noticeably declined which, as mentioned earlier, had significant implications when students split into groups to develop their assessment pieces of music, as all students were actively participating and contributing ideas to the assignment. It also had implications for the instruction classes; as students became less self-conscious they were more willing to participate in activities, more willing to take risks in their exploration of ideas and learning.

5.4 Post intervention questionnaires and interviews themes

At the conclusion of the intervention I asked all of the participants to complete a post-intervention questionnaire (appendix 12), that reflected similar themes to the pre-intervention questionnaire, with the intention of mapping changes in students' perceptions of themselves. Additionally, I also asked six of the students to participate in a final group discussion that focussed on their experiences during the intervention.

The post-intervention questionnaire (appendix 12) revealed some considerable changes in participants' perceptions of themselves.

11 out of 14 participants thought that their ability to be creative had increased as a result of the intervention. 12 out of 14 considered themselves to be creative. The other two students indicated that it was hard work composing music, which is why they didn't think they were good at it. A link could be dawn here to an ego-centred view of learning where the student sees knowledge as fixed rather than malleable with effort, i.e. if you have to try too hard then you can't be good at it. All 14 indicated that they liked to make things up, seven linking the idea of making things up to improvisation. This evidence shows that the effect of the intervention on students' perceptions of their own creative ability was dramatic when compared with the base-line data questionnaire, where only four students thought of themselves as creative people.

The next question asked "Which activities stuck in you mind the most. Why do you think they were so memorable?" This question received a lot of different answers in terms of the activities that stuck in their minds. Interestingly, however, there were clear themes as to why they were so memorable. Often the challenge of the activity was mentioned, as was the hands-on practical nature of the activities with links drawn to learning "how to" do an activity or exploring through trying out ideas. Working in groups on assessments also featured in responses.

The questions regarding the key competencies remained unchanged. However there were notable differences in student responses. Scale 1 showed considerable movement towards wanting to be prepared for class. Whether this was related to music class or classes in general was not explored in either pre- or post-questionnaires. Also, the fact that students were more familiar and confident about filling in these types of questionnaires by the end of the intervention may also have influenced the results. Scale two showed the most movement, with all but one student responding that they liked to figure things out and learn, and nine students strongly agreeing. It is possible a shift occurred in some students towards

a more malleable view of intelligence i.e. they realised that they could learn new skills by applying themselves at least in this area of study.

As in the base-line questionnaire, most students indicated that they liked working in groups better than individually.

The final scale revealed some interesting movement. Three students in the base-line information indicated that they preferred other students to volunteer answers, showing a reluctance to participate. However, the post-intervention scale showed three responses as moving to the middle of the scale, indicating a shift to more willing participation.

	1 Strongly Agree	1.5	2	2.5	3	3.5	4	4.5	5 Strongly disagree
I like to be prepared for class and learning	1		4	4	3	2	2		
I like using my brain to figure things out and learn	9		2		2		1		
Working individually is better then working in groups					4		8		2
I like it when other people call out the answers to questions or volunteer to do activities					3				11

Table 73 Post-intervention Key Competency likert scales

The final four questions related to students' attitudes towards composing music. Students were asked to talk about what they thought was different about the intervention classes. There were three main themes that emerged. The first was that it was practical and, because of that, it was fun, and students felt that they worked harder in class and learnt more. Secondly, most of the time students were working together either as a whole class or in groups. Two students believed that this helped them to learn more, because they could see what others were doing and add their own ideas. "We were learning off each other because we were bouncing around ideas." (Kris) This connects with environmental factors playing a part in student engagement and learning. The third theme was that they felt more confident about composing music. Some students noted that in some classes they

felt "dumb" and didn't even want to try, but in these classes they liked participating because they could do the work. Links can be drawn to the equilibrium between hope for success vs. fear of failure, i.e. they believed they could so they gave it a go.

The next question sought information directly related to students' own perceived attitudes towards composition. Students reported improved confidence and some related this confidence to having created successful pieces of music; others related it to having learnt a framework and to draw on strategies when they get stuck. Five students stated that they had started creating music regularly in their own time. This improved attitude directly related to the key research focus of the influence of an Orff-based teaching pedagogy on student engagement, motivation and attitude toward music composition as a classroom activity and as an activity in itself.

The next question asked "Are you interested in learning more about how to compose music?" All of the students responded positively to learning more about composing music, and some had clear ideas about what they wanted to learn about, which showed evidence of students' critical thinking and reflection upon their own learning.

Finally, students were asked if they believed that they were good composers. This drew some interesting responses. Seven students said "Yes", but felt the need to justify this answer with statements such as "for my age" or "but I still need to know more...". The other students thought that they still needed to learn more about composing if they wanted to be good, but there were no negative responses, which supports the finding of improved attitude and confidence discussed earlier.

Chapter Six: Discussion

6.1 Introduction

Over the past twenty years or so music composition has become a significant part of the secondary school music curriculum in New Zealand, and in many countries around the world. Unfortunately, research into strategies for introducing music composition at secondary school level are scarce. In fact McPhail (2012) states that in New Zealand "the level of support in curriculum specification, resources and training has been almost non-existent." (p. 325).

In my search for a teaching strategy to help improve student achievement in music composition, I discovered Orff Schulwerk. However, a review of the literature reveals that studies of the potential of the Schulwerk for secondary school contexts is also close to non-existent. With this in mind, the purpose of this thesis was to explore the use of an Orff Schulwerk based process-centred pedagogy as a strategy toward teaching music composition to secondary school students.

In order to assess the success of this approach to teaching music composition, much of the focus of this study surrounded students' in-class engagement as well as changes in general attitude and motivation toward music composition. This study drew links to the three different streams of engagement: behavioural, cognitive and affective and at times attempted to draw links between them. While the main body of data for this study came from the researcher's reflective journal, in response to Yonezawa's (2009) call for a greater focus on student voice in the research process surrounding student engagement, student voice played an important role in reporting on all three engagement areas and in many ways influenced the direction of the content material and strategies incorporated in their delivery.

A key focus of this study was to instil creative strategies and the confidence to use them. Again, this is an area that has received limited research attention in terms of classroom applications, despite considerable discussion surrounding the topic in research domains and its inclusion in the NZC.

Finally, the initial motivation behind this research was a desire on my part to improve the results of students in my music classes with regard to music composition. In order to measure success in this area, it was necessary to ensure that the work that students handed in for assessment met the requirements of AS91092.

6.2 Findings

6.2.1 The suitability of the Orff approach to teaching music composition at secondary school

The findings from this study showed the intervention to be successful in all focus areas, which is an encouraging endorsement of the suitability of the Orff approach to teaching music composition at secondary school level. The study revealed that the process-centred focus of the Schulwerk is just as appropriate for secondary-school beginning composers as it is for primary-school beginning composers in offering a "how-to" framework to focus students as they develop and explore their understanding of how music works, how ideas are created, how they can be manipulated and how music is put together to create structured compositions.

Students regularly commented on the practical nature of the approach, noting how easy it was for them to understand the musical concepts when they are able to explore them through practical music-making activities. The inclusive nature of the Orff approach, where each student always has a contributing role at an appropriate level of challenge, was one of the key factors in being able to move students into a state of intrinsic flow and maintain it for extended periods of time. This is a phenomena that I had rarely seen in my classroom, and never during whole-class instruction. Yet, during the intervention, most lessons achieved this level of engagement for some period of time.

The inclusion of culturally based material (in this case popular culture/music) was successful in focussing students during more cognitively based activities. It drew on students' intrinsic interest in the songs to focus their attention, although often this was short-term engagement and needed to be combined with, or followed by, practical activities in order to maintain focus.

The pedagogical process of moving from imitation to exploration, improvisation to composition, was instrumental in helping students to understand the musical concepts and to gain a working knowledge of them before applying them to create their own pieces for assessment. It was through these mediums that learning was scaffolded in a ready-to-use, ready-to-make-music, practical way that these budding composers needed in order to begin creating music. Again, this proved as appropriate for secondary-school first-time composers as primary-school first-time composers, the key point of difference being the speed at which secondary students picked up that knowledge and were able to apply it independently.

The study found that students' confidence developed in response to two main factors, experiences of successful music-making and opportunities to explore and practise the skills and knowledge introduced during lessons. This confidence and increasing success-expectancy allowed students to feel more comfortable about risk-taking in their learning, and this led to a noticeable decline in students' self-consciousness during practical activities. The consequences of this saw students choosing to participate and contribute during group activities, which directly influenced achievement results in Achievement Standard 91092, where students are assessed individually on their personal contributions toward their group compositions.

The assessment work that resulted from this intervention saw all students achieve the standard, with half achieving an excellence grade. This was a huge improvement from previous years where typically only 10-20% of students even submitted two completed works. The intervention revealed evidence that students had assimilated much of the compositional theory covered over the two units. This was shown in the complexity of their assessment compositions and in students' increasing use of technical vocabulary in written form, verbally to the teacher and verbally amongst themselves, to communicate their ideas.

6.2.2 The development of creative confidence in students

Throughout the intervention participants were given opportunities to develop and exercise their reflective and critical thinking skills, which the NZC states are key components of creative thinking. Students regularly explored and experimented, planned, reflected, developed and refined their ideas, and frequently

communicated the fact that they enjoyed the cognitive challenges that developing a musical composition presented.

That being said, the challenge for some was greater than others. This led to a noticable difference between the groups' final assessment pieces with the more confident, musically able students presenting highly creative theme-based pieces, whereas the less confident groups were more concerned with meeting the requirements of the assessment tasks and went about putting together their pieces using a more mechanical, checklist approach. This suggests that those who are less confident musically have a need to focus fully on the basic skills of creating a piece of music. Conversely, those who are more musically capable do not need to focus on the basic skills. These come naturally, and they are therefore better able to focus on the creative process ensuring that their intended message is communicated effectively.

However, there was evidence to show that all students developed their creativity, including those less musically confident, especially during the teaching and learning sections utilising activities such as improvisation, where all students developed to the point where they could intentionally incorporate changes to various musical elements as well as use some compositional devises in their solos. This was supported by the post-intervention interviews that revealed that students' perceptions of their own creativity had significantly increased. Also noteworthy is that some of the less musically confident students believed that given more time to explore, experiment and practise, they too would be able to develop into capable composers in their own right, pointing toward a task-oriented view of learning with regard to music composition.

6.2.3 In-class engagement of students in the learning process

Student engagement was a key focus of this study in that it was used as a way of indicating the suitability of the teaching approach to students at this level of schooling. Engagement throughout the intervention was very high, due in no small part to the process-centred pedagogy of the Schulwerk as well as the delivery media of imitation to exploration, and improvisation to compositon.

Behaviourally, students responded well to being offered a range of difficulty levels, which meant that they could participate in the activity whatever their ability. The opportuity to participate led to students wanting to improve their skills – less able students wanting to keep up, high-level students wanting to stay ahead. This led to a higher level of focus intensity, especially in tasks that challenged students' co-ordination or rhythmic skills and were practical in nature. The challenge factor was key to maintaining engagement. If students were both sufficiently challenged but also experiencing success, they were keen to persist with the activity. As the intervention progressed students were able to assimilate strategies that enabled them to work and learn more efficiently.

The intervention revealed that by the end of Unit Two, most students had developed a task-based view of intelligence towards music composition. This was a significant change from previous years and it had a flow-on effect into other units of work, with students approaching the tasks set with a much more constructive attitude.

Students also showed evidence of utility-based thinking during more cognitively challenging activities. Intrinsic interest was also maintained by using popular pieces of music as models. However, it was difficult to maintain students' cognitive engagement for extended amounts of time. In order to maintain engagement, cognitive tasks were often combined or followed by practical tasks. Social and environmental elements also had a big effect on cognitive engagement; the time of day that the lesson took place, a disrupted start to a lesson, students being absent during group work, all impacted negatively on student engagement. Conversely, the positive attitude of four or five students in particular towards joining in (especially in the first series of lessons) played a big part in getting all students buying in to the practical activities. The most significant factor in influencing cognitive engagement, however, seemed to be success-expectancy. The more success students achieved, the more likely they were to take further risks with their learning which led to increased participation and contribution.

Affective engagement was regularly commented on throughout the intervention in terms of intrinsic flow theory. Such engagement was a direct result of the process-

oriented, practical and inclusive nature of the Schulwerk, that ensured all students could participate, understand, explore and succeed in the activities.

6.3 Caveats

This study is limited by its small scale, in that it was conducted with only one teacher and one small class of fourteen students whose unique personality traits and life experiences played a significant role in the impact of the intervention. It took place in a dynamic social environment, which is impossible to duplicate. Additionally, it was a largely qualitative piece of research and, as such, the researcher's unique world view, biases and motives must be acknowledged as an influencing factor on all aspects of the study. Consequently, the findings of this piece of research are not directly transferable to other situations.

However, I believe that some general, emerging themes can be applied to other classroom settings. This study revealed that the Orff approach can be used as a successful strategy to teach music composition to Year 11 NCEA music students. It revealed that, under certain circumstances, the Orff approach can effectively engage and motivate secondary school students to learn and successfully apply music composition concepts, participate and contribute significantly to group composition work, and develop and exercise their creative strategies. It also revealed that a practical process-centred approach to teaching can be successful in engaging students behaviourally, cognitively and affectively to varying degrees.

6.4 What's next?

This study touched on a number of poorly researched areas. Secondary-school-appropriate professional development, and resources and strategies for teaching music composition require further exploration and this was a key motivating factor for this study. Recently there has been some work in this area, especially in the application of computer-based composition (Bolden, 2009; Chen, 2012). However, this study shows that a process-centred, practical approach to learning "how to" compose can be highly effective, especially in promoting group-based compositions, where ideas are able to be bounced off other people, opening up new possibilities and adding an innovative dynamic to the creative processes and strategies of each student. Given the growing emphasis on encouraging creativity strategies this area deserves further research.

Notwithstanding the article by Power (2010), the exploration of Orff Schulwerk applications for secondary schools is largely non-existent. This study revealed that Orff pedagogies can be applied to secondary schools in the teaching and learning of music composition. However, this study is small and requires further exploration to support its findings. Further to this, I propose that an Orff approach to teaching and learning could be extended outside the area of music composition, to include areas such as a practical approach to teaching music theory in preparation for exams, music analysis and aural development. The pedagogical principles that drive the Schulwerk are able to be adapted to fit most areas of the music curriculum at senior high-school level, with the possible exception of performance-based assessment that requires students to demonstrate individual technical skills on their chosen instrument. With this in mind the Orff approach constitutes a highly useful strategy for music teachers to acquire and use in their classrooms every day.

Student in-class engagement is also a relatively new area of research and highly relevant to the practice of teaching. This study drew on all three streams of engagement to help inform its findings and placed considerable value on student voice to help understand how the students viewed and valued the activities, which also aided in the development of the program. While many teachers regularly ask for student feedback regarding the programs they offer, little of this data reaches the research domains.

The action research/teacher research design that framed this study was important in that it allowed me, the teacher, to experiment with a new teaching strategy in an authentic classroom situation in a real school with all of the social, environmental, institutional constraints that influence real teaching. In this way it was reflective of what Punch (2009) discusses as the day-to-day challenges that many teachers face. It allowed me the flexibility to respond to the students and adjust the teaching/learning program to better meet their needs. It helped develop understanding about myself and my students and use this understanding to effect positive change (Cain, 2008; Zeni, 2001), rather than try to bend the students to a strict investigative agenda that puts research goals ahead of the students' needs. It

allowed me the ability to teach, reflect, adjust, just like teachers do, just like I do, every day. This style of research allowed me to use both qualitative and quantitative data holistically to inform the developing program and insights into the findings. For these reasons I would encourage more teachers to explore and develop the possibilities that the teacher research paradigm presents.

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Appendix 1 – Achievement Standard 91092

Number AS91092 **Version** 2 **Page** 1 of 2

Achievement Standard

Subject Reference	Music 1.3				
Title	Compose two original pieces of music				
Level	1	**Credits**	6	**Assessment**	Internal
Subfield	Music				
Domain	Making Music				
Status	Registered	**Status date**	17 December 2010		
Planned review date	31 December 2016	**Date version published**	12 December 2013		

This achievement standard involves the individual and/or collaborative composition of two original pieces of music.

Achievement Criteria

Achievement	Achievement with Merit	Achievement with Excellence
• Compose two original pieces of music.	• Compose two effective original pieces of music.	• Compose two convincing original pieces of music.

Explanatory Notes

1 This achievement standard is derived from *The New Zealand Curriculum*, Learning Media, Ministry of Education, 2007; Level 6 strand, *Developing Ideas 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.

This standard is also derived from Te Marautanga o Aotearoa. For details of Te Marautanga o Aotearoa achievement objectives to which this standard relates, see the Papa Whakaako.

2 *Compose* involves the individual and/or collaborative generation, development, structuring, and representation of original musical ideas to create music. A student may compose either two compositions as an individual, or two compositions as a member of a group(s), or one of each.

Compose effective pieces of music means that the musical ideas are developed, structured and represented coherently, and the music demonstrates stylistic control.

Compose convincing pieces of music means that the musical ideas are developed, structured and represented skilfully, and the music is stylistically assured.

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3 *Generation* refers to the creation of musical ideas eg riffs, motifs, chords, ostinato, use of tonal centre(s).

Development refers to the way that musical ideas are manipulated using timbre, textures, and compositional devices eg repetition, sequence, layering, te mita o te reo Māori.

Structure refers to the ways in which musical ideas are organised eg verse/chorus, ABA, whakapapa (genealogical narrative).

4 Representation must convey compositional intent as appropriate to the style/genre. Representation must include both audio and visual representation.

Representation of a composition must comprise:
- an audio or audio visual file playable on a CD player or computer without specialised music software
- a visual representation that is appropriate to the style/genre and conveys compositional intent eg standard music notation, lyric and chord chart, lead sheet, tab, graphic notation, narrative description, or a combination of these.

5 Collaborative composition must involve 2–5 students, working in a group. Each student's creative contribution to the group composition must be individually assessed.

6 For improvisation sufficient detail must be supplied in the visual representation to give a clear indication of the composer's intentions.

7 The assessment criteria must be applied to provide an overall judgment based on the weight of evidence across both compositions.

8 Conditions of Assessment related to this achievement standard can be found at www.tki.org.nz/e/community/ncea/conditions-assessment.php.

Replacement Information
This achievement standard replaced unit standard 10654 and AS90014.

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 2 – Baseline (pre-intervention questions)

The following questions are to help me gather information about you and are related to creativity, composing music and learning. Your answers will only be read (or listen to) by Mr. Baker, but he will use the information to help him in his research project.

1. Composing music is a creative activity. Can you tell me a story (give an example) of a time when you were creative? (Think about school activities, other subjects, activities you do at home with your family or friends).
2. Do you think of yourself as a creative person? Do you like to make thinks up?
3. Think of an activity that a teacher has asked you to do that you really enjoyed doing - at this school or at a different school. What was the activity? Why do you think you liked it so much?

On the scale below rate how the statement best describes you. 1 (yes, that's me exactly) to 5 (no, that's not me at all.)

4. I really like to know what is going on so that I can make sure I am well prepared for class and well prepared to learn.

---

1 2 3 4 5

5. I really like using my brain to figuring things out and learn new ideas

---

1 2 3 4 5

6. Working by myself is much better than working in groups

---

1 2 3 4 5

7. I like it when other people call out the answers to questions or volunteer to do activities

---

1 2 3 4 5

8. Have you ever (tried to) created your own music before? If so where and why?
9. Next week we will start working on music composition. What words or ideas do you think we might talk about?
10. Are you interested in learning how to compose music? Why, why not?
11. Is composing music something you think you will be good at or not? Why?

Appendix 3 –Tick-box survey & end of week questionnaire

In the table below write the date and the name of the activities that you did today. Then indicate with a tick (and if some notes if necessary) what you thought about it. You can use the information to help you remember the activities for your journal entries.

Date	Activity	I don't like it	I liked it and I want to do it again	I learned something about composing music	It was a waste of my time

End of Week reflective journal

1. This week you have explored some ideas to do with composition. Talk about 2 or 3 ideas that have stuck in your mind from the lessons this week.
2. This week you have helped create music with the other students in the class. Talk about which activities you liked, which activities did you not like, and if possible explain why.
3. Which of the activities do you think helped you learn how to compose music? In what way did they help you learn?
4. Have the experiences of the past week changed your attitude in any way towards composing music? Please explain how?

Appendix 4 – Lesson 5 activity

In your groups, you are to create a short piece of music (just one section) sixteen bars long. You can choose to use rhythmic building blocks or just make it up. In your piece of music you need to include:

1. A different timbre for each member of your group
2. A layered ostinato (at least two parts)
3. An improvised solo over the ostinato parts (either 1 person or a 'call and response' with two people)
4. A dynamic change
5. A textural change

	Beat 1	Beat 2	Beat 3	Beat 4
Instrument 1				
Instrument 2				
Instrument 3				
Instrument 4				

	Beat 1	Beat 2	Beat 3	Beat 4
Instrument 1				
Instrument 2				
Instrument 3				
Instrument 4				

Appendix 5 – Composition Plan

1. What is your chosen environment for this composition?
2. What timbres are available to use in this environment?
3. Brainstorm some words or phrases that you could use to create ostinato or rhythmic phrases.
4. What basic structure do you intend to use for this composition? What is the significance (if any) of your decision?
5. How will you incorporate textural changes into this structure? What is the significance (if any) of your decision?
6. What dynamic changes do you want to include? What is the significance (if any) of your decision?
7. Which compositional techniques do you want to experiment with?
8. How will you score this piece of music?

Group Specific Questions

9. Who is in your group?
10. How will you ensure that your group manages their time well?
11. If there is disagreement what strategies will you use to come to a decision?
12. How will you ensure that everyone has the opportunity to contribute to the creative process?
13. What is your strategy for if someone in your group is away – 1st in the creation and also in the performance?
14. What will you do if you start to run out of time?

In this compositions I/we have discussed, experimented with and incorporated:	**Check**
Rhythm - Ostinati patterns - Rhythmic phrases	☐ ☐
Timbre - Chosen timbre that reflect your chosen environment / topic - Written suitable parts for the instrument (so that they work together) - Included suitable dynamic markings for each part	☐ ☐ ☐
Structure - Clearly recognisable structure - Development of repeat section - Textural changes within and between sections - Dynamic changes within and between sections	☐ ☐ ☐ ☐
Texture - An example of monophonic texture - An example of homophonic texture - An example of polyphonic texture	☐ ☐ ☐
Compositional techniques (at least 4) - Repetition - Adaption - Retrograde - Extension - Truncation - Augmentation - Diminution	☐ ☐ ☐ ☐ ☐ ☐ ☐
Dynamics - Chosen dynamic markings that enhance the piece	☐

Appendix 6 – The Cup Game

The Cup Game Rhythm:

Clap Clap

Tap, Tap, Tap

Clap, Grab, Move

(slight silent pause)

Clap, Grab, Hit, Hit, Switch, Slap, Down!

The first two claps you make with your hands, of course. Then you tap the bottom of the cup with your left hand, tap with your right hand, and tap again with your left. (If you prefer, you may also tap with your right hand first, then left, then right again.) Clap once with your hands again. Grab the cup overhand with your right hand (in this case, everyone playing must grab it with the same hand), lift it up and move it slightly to the right with a smack. Leave a slight, barely noticeable pause. Clap once again with your hands. Palm facing outward, use your right hand to grab the side of the cup that is facing you. Hit the open end of the cup against your left hand, then hit the bottom side of the cup against the table. Switch the cup, right side up, to your left hand. Crossing your arm in front of you, slap your right hand on the left side of your table "playing area." Finally, slap down the cup in your left hand (upside down again) on the other side of your right hand on the table.

Links to video examples

http://www.youtube.com/watch?v=adrITOXR1U4

http://www.youtube.com/watch?v=Grb1oa72kmk

Reference

http://voices.yahoo.com/article/209673/tap-yourself-into-cup-game-brief-history-the-293938.html

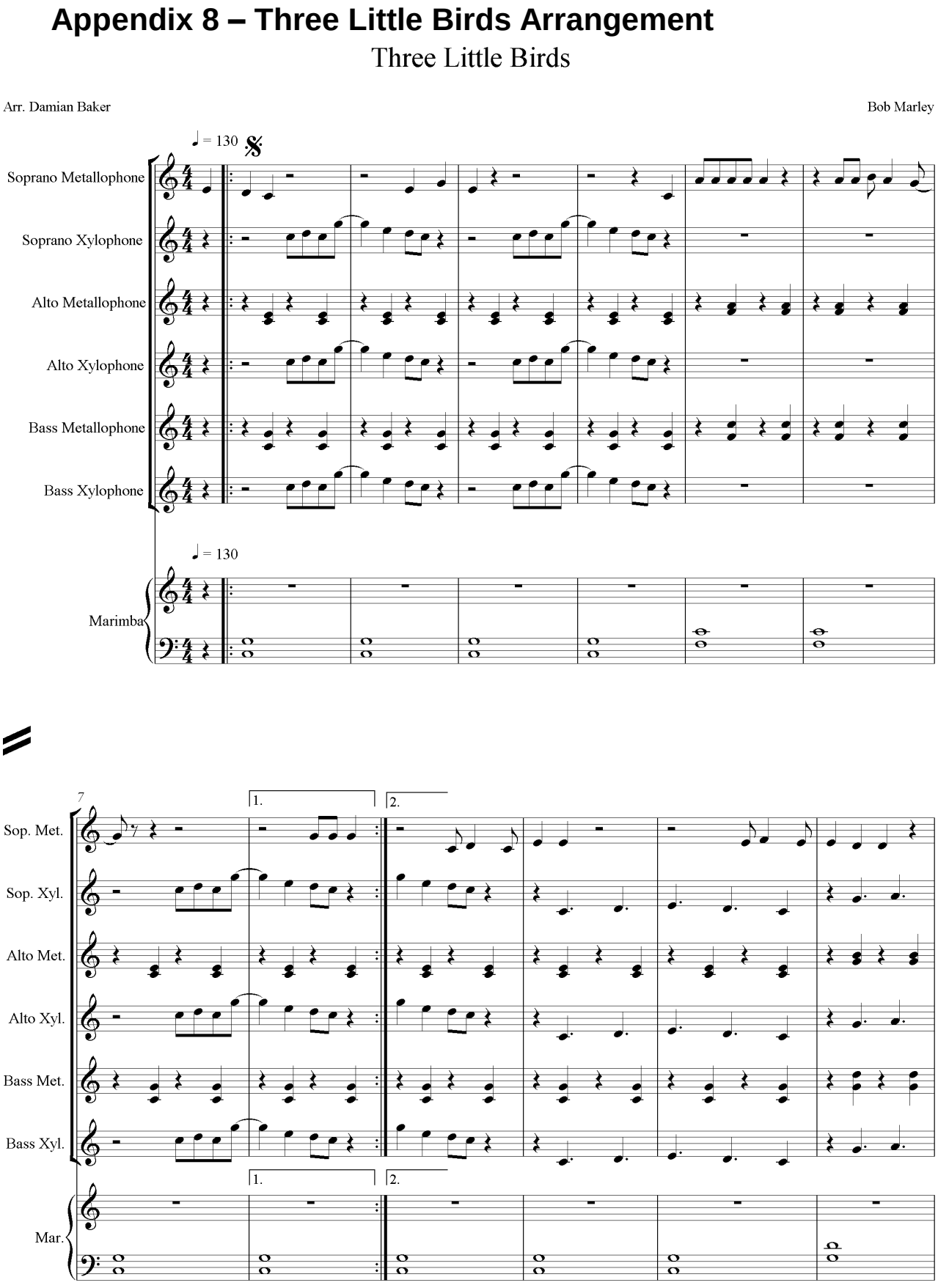
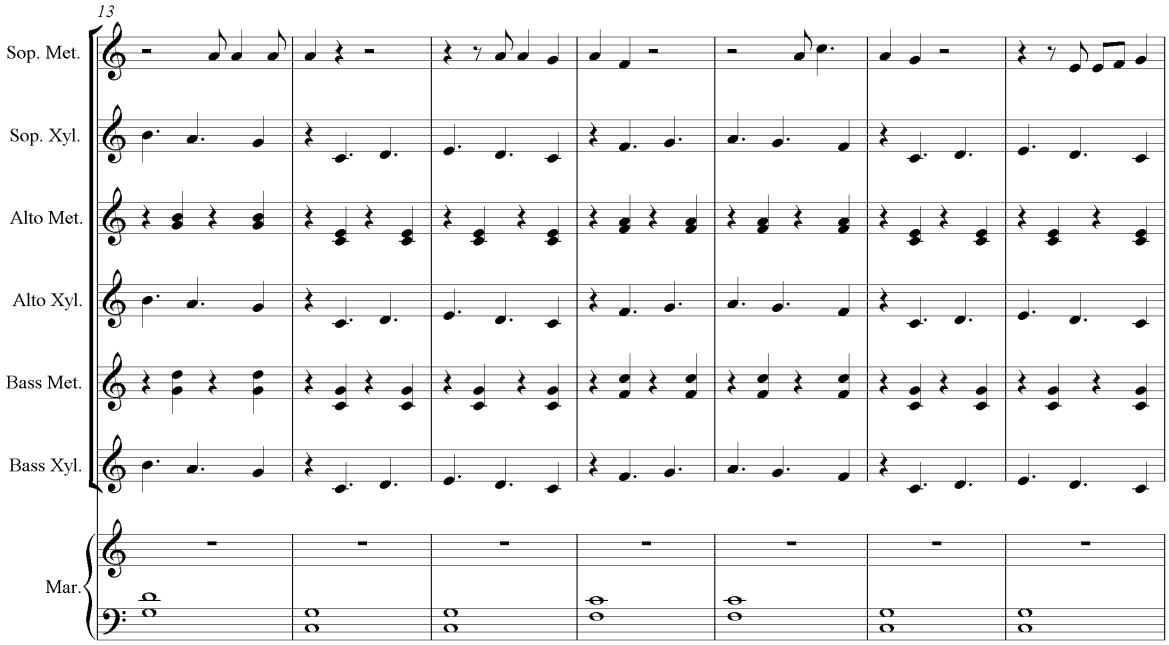
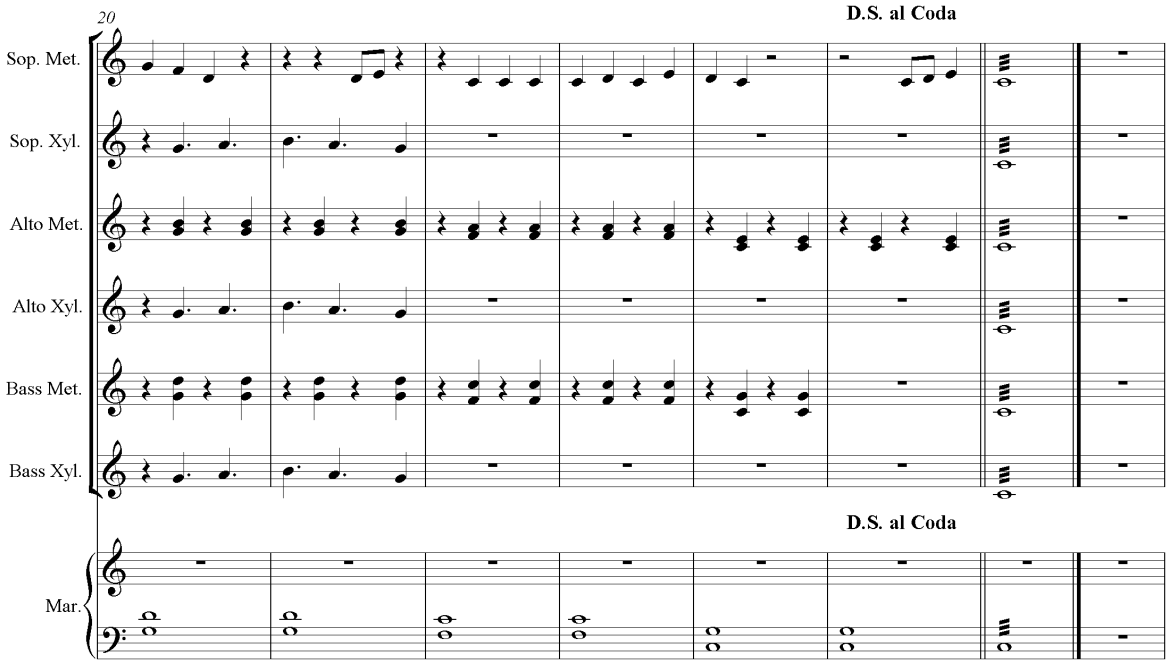
Appendix 7 – End of unit questionnaire

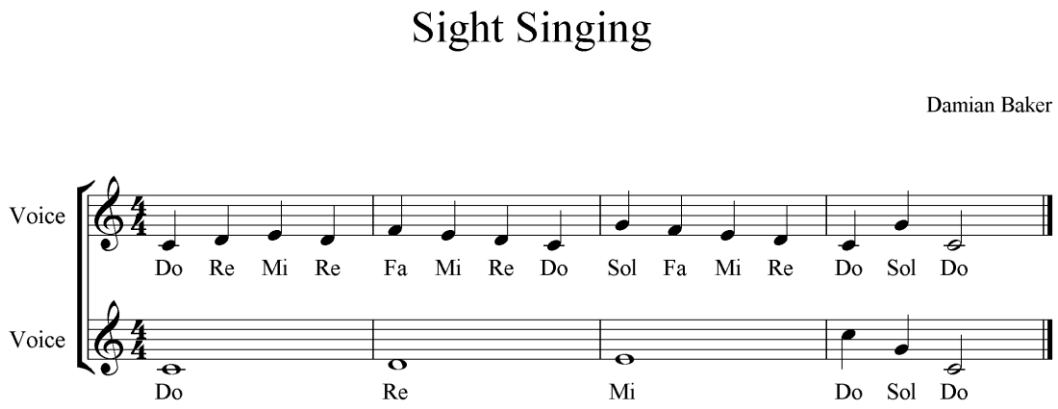
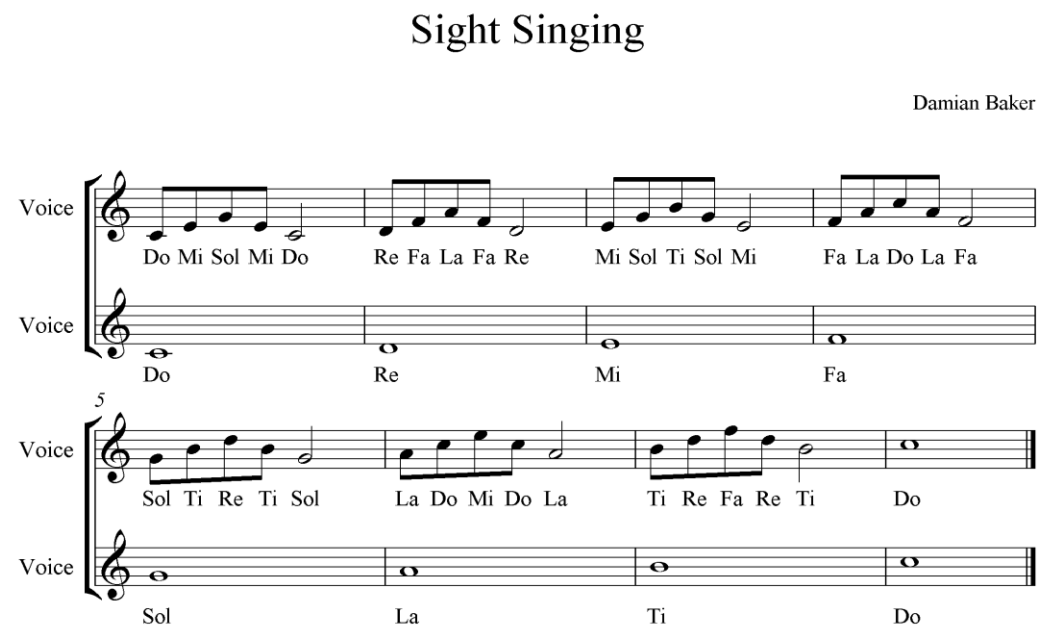
1. Overall, did you enjoy the composition work we did? If so, what is it that you enjoyed about it? If not, what is it that you did not enjoy about it?

2. Would you like to learn more about composing music? Why?

3. Were you happy with the way your composition turned out in the end or are there parts of it you would like to change? Why? What would you change?

4. Have your experiences of composing music over the past 5 weeks encouraged you to explore music composition in your own time?

Appendix 8 – Three Little Birds Arrangement

13
Sop. Met.
Sop. Xyl.
Alto Met.
Alto Xyl.
Bass Met.
Bass Xyl.
Mar.

20
D.S. al Coda
Sop. Met.
Sop. Xyl.
Alto Met.
Alto Xyl.
Bass Met.
Bass Xyl.
D.S. al Coda
Mar.

Appendix 9 – Solfa example

Appendix 10 Solfa example

Appendix 11 Achievement Standard AS91094

Number AS91094 **Version** 1

Achievement Standard

Subject Reference	Music 1.5				
Title	Demonstrate knowledge of conventions used in music scores				
Level	1	**Credits**	4	**Assessment**	External
Subfield	Music				
Domain	Music Studies				
Status	Registered	**Status date**	17 December 2010		
Planned review date	31 December 2014	**Date version published**	17 December 2010		

This achievement standard involves demonstrating knowledge of conventions used in music scores.

Achievement Criteria

Achievement	Achievement with Merit	Achievement with Excellence
• Demonstrate knowledge of conventions used in music scores.	• Demonstrate in-depth knowledge of conventions used in music scores.	• Demonstrate comprehensive knowledge of conventions used in music scores.

Explanatory Notes

1 This achievement standard is derived from *The New Zealand Curriculum,* Learning Media, Ministry of Education, 2007; Level 6 strand, *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 knowledge* refers to identifying and defining conventions used in music scores.

Demonstrate in-depth knowledge refers to describing and applying conventions used in music scores.

Demonstrate comprehensive knowledge refers to explaining and interpreting conventions used in music scores.

3 Students are expected to demonstrate understanding of conventions and engage in reading of scores in a range of music styles eg classical, pop/rock, jazz. Scores will contain independent instrumental/vocal parts up to an ensemble consisting of no more than 16 parts.

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4 Conventions will be selected from the following:
- key signatures up to three sharps and three flats, major and minor keys
- time signatures, limited to: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$
- notation of pitch and rhythm (eg rhythmic groupings; major, minor and perfect intervals)
- performance directions (eg articulation, tempo indications, dynamics)
- terms and signs
- use of treble, bass, alto, tenor, and percussion clefs
- instruments and score layout
- chords in root position: limited to I, IV, V, V7, VI using Roman numerals and jazz/rock terminology (eg A, D, E, E7, F♯m)
- texture: limited to monophony, homophony, polyphony, textural density
- chord progressions including cadences involving chords I, IV, V, V7, VI only
- compositional devices (eg motif, riff, imitation, sequence)
- modulation to closely related keys
- transposition
- transposing instruments (instruments that are notated at a different pitch from their sound): limited to – C instruments/voice (piccolo, double bass, bass guitar, guitar, tenor voice), B♭ instruments (clarinet and trumpet/cornet), E♭ instrument (alto saxophone), F instrument (horn)
- open to closed/closed to open score
- stylistic features (eg flattened notes in blues, hammer ons and pull offs in rock music, figured bass in Baroque music)
- form/structure: limited to – verse/chorus, Binary AB, Ternary ABA, 12 Bar Blues, intro, coda/outro, bridge.

5 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/.

Quality Assurance

1 Providers and Industry Training Organisations must be accredited by NZQA before they can register credits from assessment against achievement standards.

2 Accredited providers and Industry Training Organisations assessing against achievement standards must engage with the moderation system that applies to those achievement standards.

Accreditation and Moderation Action Plan (AMAP) reference 0233

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Appendix 12 Post Intervention questionnaire

Composing music is a creative activity. Do you think the work that you have done over the two composition units has helped you be more creative, less creative or much the same as before? Give some reasons why.

1. Do you think of yourself as a creative person?

2. Do you like to make things up?

3. Over the two composition units we have done lots of different activities. Which activities stuck in you mind the most. Why do you think they were so memorable?

On the scale below rate how the statement best describes you. 1 (yes, that's me exactly) to 5 (no, that's not me at all.)

4. I really like to know what is going on so that I can make sure I am well prepared for class and well prepared to learn.

_____

1 2 3 4 5

5. I really like using my brain to figuring things out and learn new ideas

_____

1 2 3 4 5

6. Working by myself is much better than working in groups

_____

1 2 3 4 5

7. I like it when other people call out the answers to questions or volunteer to do activities

_____

1 2 3 4 5

8. What has been different about the music composition class? What have you like? what did you not like?

9. You have just completed the second block of study about learning how to compose music. In what way (if any) have these lessons changed your attitude towards writing your own music?

10. Are you interested in learning more about how to compose music? Why, why not?

11. Is composing music something you think you are good at or not? Why?