Rock and Pop Classroom Integration

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SUMMARY

This study examined a pilot program that brought together two music learning approaches: Musical Futures and the 2018 Trinity College London Rock and Pop syllabus and resources. The aim was to investigate how teachers from a range of contexts could incorporate the Grades Initial to 3 Trinity syllabus and materials into their classroom music programs and assessment. Overall, the 23 teachers recruited responded very favourably to using these materials within their existing classroom programs.

Key Findings

- teachers were able to integrate the Trinity materials and resources into their established Musical Futures-based approach
- teachers who implemented the materials and assessment strategies noted positive outcomes for themselves and their students
- a range of small-group and large-group music making activities were implemented using the Trinity materials
- response to the Rock and Pop app were overwhelmingly positive.
- when able, teachers who made use of the notated material in the songbooks found it useful for a variety of reasons
- teachers found the Trinity Rock and Pop assessment criteria useful, making use of them in several ways including rubric construction, self- and peer-assessment and evidencing progress.
- the flexibility of the Musical Futures approaches combined with the Trinity materials and resources embodies many aspects of the Victorian Quality Music Education Framework.

Success factors

- access to the high-quality online materials and print songbooks available free to participants
- the collegial community created via social media and face-to-face workshops
- ongoing connection and interaction within the online community
- additional resources created by the participants and shared freely

Challenges

- The short timeframe of the project made it challenging for the teachers to comment on progress and progression. There are existing examples of best practice in both short-term and long-term progression.
- The different instruments have different repertoire and this presented challenges in a classroom context. Students often work in small groups of mixed instruments. Teachers had to supplement the materials if they wished to create a whole class ensemble to accommodate this.
BACKGROUND

Previous research

Previous research examining Musical Futures showed that the program had a significant impact on both student outcomes and teacher practice. These studies showed teachers to be more confident about facilitating student learning in a range of musical genres, teaching instrumental skills and teaching music in general. Teacher perceptions of the student outcomes were overwhelmingly positive. They felt there was a positive impact on students’ attitudes towards music, self-esteem in relation to music, love of music, group work, on-task behaviour, and general behaviour in class.

Many of the schools involved in the 2010 pilot became Musical Futures Champion schools, some of whom were involved in subsequent research into the professional learning model in 2014. The results showed that the professional learning through its embodied approach in the two-day immersion in music making reinvigorated and reacquainted teachers with an inner music life that balances participation and performance. This reinvigoration led to positive engagement and extension of students. The online and social media presence was a critical link in supporting teachers and maintaining ongoing engagement. Likewise, the wide range of quality teaching materials available for free download and regular sharing of teaching ideas and experiences within the community were significant. Some of the teachers from the two previous research projects were involved in the current Musical Futures Australia (MFA)/Trinity pilot and thus have a long association with, and deep understanding of, Musical Futures approaches.

Musical Futures

The Musical Futures classroom approach is based on informal learning and non-formal teaching principles (Table 1).

<table>
<thead>
<tr>
<th>Informal Learning</th>
<th>Non-formal Teaching</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Independent learners (use)</strong></td>
<td><strong>Just Play</strong></td>
</tr>
<tr>
<td>Learners choose the music to play and set the direction of learning</td>
<td>Building musical skills (tools)</td>
</tr>
<tr>
<td>Emphasis on aural learning</td>
<td>whole class, large group music making</td>
</tr>
<tr>
<td>Undertaken in friendship groups</td>
<td>performing as a whole class band with opportunity for improvising</td>
</tr>
<tr>
<td>Performing, composing and listening are integrated</td>
<td>Aural and visual learning</td>
</tr>
<tr>
<td>Holistic learning: approaching whole pieces of music, learners finding their own way through rather than using music that has been simplified and structured progressively</td>
<td>Sound before symbol: experience followed by unpacking</td>
</tr>
<tr>
<td></td>
<td>Building instrumental, musical and ensemble skills on a variety of instruments</td>
</tr>
<tr>
<td>Teacher stands back, empathises with learner-set goals, acts as a musical model and resource</td>
<td>Teacher as musical leader supported by resources</td>
</tr>
</tbody>
</table>

Table 1. The teacher role and pedagogical principles in the Musical Futures approach

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1 Hallam et al (2010); Jeanneret (2010); Jeanneret et al (2011)  
2 Jeanneret et al (2014); Jeanneret & Wilson (2016a)  
3 Green (2008)  
4 D’Amore (2008)
Trinity syllabus and materials

The Trinity Rock and Pop graded-exams aim to incorporate real-world skills required by professional musicians. Session Skills consist of improvisation or playback (I-play-you-play or echo). Students perform three songs, one of which may be the students own composition and another is focused on technical aspects. Thus, up to 50% of the graded-exam may comprise creative activities of improvisation and composition (Table 2).

Table 2. Trinity Rock and Pop exam structure, resources and assessment [Initial - 8]

<table>
<thead>
<tr>
<th>Trinity Rock and Pop exam structure</th>
<th>Maximum marks</th>
<th>Supporting resources</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Song 1</strong></td>
<td>25</td>
<td>• Rock and pop app: audio with adjustable tempo and instrumentation</td>
<td>Developmental summative assessment with four learning outcomes (LOs) and one to two assessment criteria per LO for each grade (Initial to Grade 8)</td>
</tr>
<tr>
<td>chosen from the current graded Trinity songbook, played with a backing track</td>
<td></td>
<td>• Songbooks: notation and chord symbols</td>
<td></td>
</tr>
<tr>
<td><em>Song 2</em></td>
<td>25</td>
<td>• Downloads from App: backing and demo tracks</td>
<td></td>
</tr>
<tr>
<td>Either a different song chosen from</td>
<td></td>
<td>• Session skills books</td>
<td></td>
</tr>
<tr>
<td>the current songbook</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Or a song from the additional Trinity arrangements</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Or an own choice song or one composed by the candidate</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Session skills</strong></td>
<td>25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Either playback or improvising</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Song 3</strong></td>
<td>25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A technical song chosen from</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>the current graded songbook,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>containing specific technical</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>elements, played to a backing track</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Victorian Quality Music Education Framework

The Quality Music Education Framework was released by the Victorian Department of Education and Training at the beginning of 2018 and it provides a strong research basis for evaluation⁵. The framework identifies six indicators (engagement, excellence, creative and active, student-centred, progression, authenticity) with six supporting factors (environment and resources, curriculum and pathways, pedagogy, co-curricular provision, leadership and management, community links) as a foundation for best practice in music education. All the six characteristics and indicators have relevance for this study.

(See Appendix for further information.)

⁵ DET (2018); Jeanneret & Wilson (2016b)
RESEARCH APPROACH

Delivery

The model of delivery for the pilot consisted of teachers participating in an online and a face-to-face professional learning session and being given access to the Trinity Rock and Pop materials. They were asked to trial the materials over six months in their classrooms in whatever way they chose, and be prepared to report the outcomes at the Big Gig Teachers' Conference.

Data collection and tools

- **Observation** of a one-day workshop led by Anna Gower (Trinity College London/Musical Futures International),
- **Tracking** the participants’ activity through online engagement with: the introductory webinar, social media via a closed Facebook group, and a Google Drive to share resources created to support the pilot,
- **Focus groups and interviews** (12 teachers) conducted in July 2018 at The Big Gig Teachers Conference.

The data collection consisted of an observation of the workshop on March 16 2018 at Footscray West PS, an analysis of the online social media community, and interview and focus groups with 12 teacher participants.

The interviews and focus group questions related to the following areas:
- background information about the teachers and school music program;
- how the Trinity materials and assessment have been implemented;
- the impact on teaching;
- the impact on students;
- difficulties and constraints relating to the use of the Trinity materials and assessment;
- the impact on progress and progression; and
- the impact on co-curricular instrumental and vocal activities.

Participants

Overall, 23 teachers from 20 schools were involved in the pilot with many of the them participating in more than one session. The teachers were from a mix of government and independent schools, from metropolitan and regional areas and represented primary and secondary schooling. There was a mix of novice and experienced teachers, some of whom have been Musical Futures Champion teachers for many years.

- 18 teachers participated in the introductory webinar session in December 2017.
- 23 teachers from 20 schools attended the workshop at Footscray West PS on March 16, 2018.
- 10 teachers participated in the focus groups conducted at the Big Gig teacher conference on June 29, 2018.
- Two teachers took part in one-to-one interviews.
- Two teachers located interstate participated in the introductory webinar in December 2017, one of whom attended the March workshop.
Table 3. Breakdown of participants by school and research participation

<table>
<thead>
<tr>
<th>Teacher School</th>
<th>Grades</th>
<th>Gov/ Non Govt</th>
<th>Metro Regional</th>
<th>Facebook Group</th>
<th>March Workshop</th>
<th>Focus group/ interview</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Altona Meadows PS</td>
<td>F-6</td>
<td>G</td>
<td>M</td>
<td>No</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>2. Clyde PS</td>
<td>F-6</td>
<td>G</td>
<td>M</td>
<td>Yes</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>3. Footscray West PS</td>
<td>F-6</td>
<td>G</td>
<td>M</td>
<td>No</td>
<td>Yes</td>
<td>Presentation at Big Gig</td>
</tr>
<tr>
<td>4. Heathmont East PS</td>
<td>F-6</td>
<td>G</td>
<td>M</td>
<td>Yes</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>5. Mooroolbark East PS</td>
<td>F-6</td>
<td>G</td>
<td>M</td>
<td>Yes</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>6. Mt Evelyn PS</td>
<td>F-6</td>
<td>G</td>
<td>M</td>
<td>Yes</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>7. Waringa Park School</td>
<td>F-6</td>
<td>G</td>
<td>M</td>
<td>No</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>8. Hamlyn Heights PS</td>
<td>F-6</td>
<td>G</td>
<td>R</td>
<td>Yes</td>
<td>Yes</td>
<td>Focus group 1</td>
</tr>
<tr>
<td>9. Warnambool East PS</td>
<td>F-6</td>
<td>G</td>
<td>R</td>
<td>Yes</td>
<td>Yes</td>
<td>Interview</td>
</tr>
<tr>
<td>10. Brookside College</td>
<td>F-9</td>
<td>G</td>
<td>M</td>
<td>Yes</td>
<td>Yes</td>
<td>Focus group 1</td>
</tr>
<tr>
<td>11. Brookside College</td>
<td>F-9</td>
<td>G</td>
<td>M</td>
<td>No</td>
<td>No</td>
<td>Focus group 2</td>
</tr>
<tr>
<td>12. Point Cook College</td>
<td>F-9</td>
<td>G</td>
<td>M</td>
<td>No</td>
<td>Yes</td>
<td>Focus group 1</td>
</tr>
<tr>
<td>13. Timbarra College</td>
<td>F-9</td>
<td>G</td>
<td>M</td>
<td>Yes</td>
<td>Yes</td>
<td>Focus group 1</td>
</tr>
<tr>
<td>14. Timbarra College</td>
<td>F-9</td>
<td>G</td>
<td>M</td>
<td>No</td>
<td>Yes</td>
<td>Focus group 1</td>
</tr>
<tr>
<td>15. Lalor Nth SC</td>
<td>7-12</td>
<td>G</td>
<td>M</td>
<td>No</td>
<td>Yes</td>
<td>Focus group 1</td>
</tr>
<tr>
<td>16. Bayswater SC</td>
<td>7-12</td>
<td>G</td>
<td>M</td>
<td>Yes</td>
<td>Yes</td>
<td>Focus group 1</td>
</tr>
<tr>
<td>17. Mt Clear P-9 College</td>
<td>7-12</td>
<td>G</td>
<td>R</td>
<td>Yes</td>
<td>Yes</td>
<td>Interview</td>
</tr>
<tr>
<td>18. Chaffey College</td>
<td>7-12</td>
<td>G</td>
<td>R</td>
<td>No</td>
<td>Yes</td>
<td>Focus group 1</td>
</tr>
<tr>
<td>19. Chaffey College</td>
<td>7-12</td>
<td>G</td>
<td>R</td>
<td>Yes</td>
<td>Yes</td>
<td>Focus group 1</td>
</tr>
<tr>
<td>20. Crusoe College</td>
<td>7-10</td>
<td>G</td>
<td>R</td>
<td>Yes</td>
<td>Yes</td>
<td>Focus group 1</td>
</tr>
<tr>
<td>21. Box Hill Senior SC</td>
<td>10-12</td>
<td>G</td>
<td>M</td>
<td>No</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>22. St Paul’s School</td>
<td>P-12 Brisbane</td>
<td>NG</td>
<td>M</td>
<td>Yes</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>23. St Peters’ Woodlands College</td>
<td>P-12 Adelaide</td>
<td>NG</td>
<td>M</td>
<td>Yes</td>
<td>Yes</td>
<td>Focus group 1</td>
</tr>
</tbody>
</table>

**Process**

An introductory webinar was held on December 17, 2017 led by Anna Gower and Ian Harvey to introduce the project and provide an overview of the Trinity materials and assessment. This provided an opportunity for teachers to share their initial ideas of how they might use the materials with their students. Teachers were able to access the Trinity materials following the webinar. The Rock and Pop app is free to download and MFA covered the cost of any songs the teachers wanted to download for the pilot. Teachers were able to order songbooks with full notation, songs are for a specific instrument and grade. A closed Facebook group was established for the project in December 2017. This was used extensively throughout the project to share ideas, resources, and ask for ideas when challenges arose. Through the Facebook group, teachers were invited to share their progress so far at the March workshop. A full-day workshop was held on March 16 at Footscray West PS led by Anna Gower. The workshop provided opportunities for teachers to experience and share resources and ideas derived from the Trinity Rock and Pop materials and assessment approach. The workshop focused on active music making using whole-class Musical Futures approaches and contributions from teachers invited via the Facebook group consisted of:
• Chaffey College leading a whole-class workshop of Billie Jean with Year 10 from the Bass Grade 1 using the Rock and Pop app as a backing track with the songbook projected on a smartboard. The focus was on involving all students in music making as quickly as possible.

• Warnambool East PS leading a chair drumming play-along created using the Rock and Pop app as a backing track. This activity was implemented with Year 3/4 students. Students began with the same instrument and same song and were transitioning into musical activities with greater levels of student choice. Students had filmed themselves on iPads and uploaded what they could do to Seesaw as evidence of progress. The group then participated in a whole-class playalong using Get Lucky.

• Footscray West PS leading a whole-group video play-along of riff-based resources based on songs from Trinity Rock and Pop Initial grade for bass, guitar and keyboards. The focus was on developmental skill-building on the guitar. For example, beginning with a riff over three frets, adding one more fret, then moving to a new string.

• St Peter’s Woodlands College presenting the rubric created using the Trinity assessment criteria and a video of Year 6/7 students. This rubric was used for self- and peer-assessment, the results of which the students fed back to the teacher. This is an example of student-led assessment practices that gives some ownership to the students supported by the Trinity materials.

The teachers at this workshop were given access to the Rock and Pop app. Musical Futures supported the purchase of any songs the teachers wanted to use with their students, and teachers were able to purchase the songbooks if they wished. Teachers were asked to take the materials and assessment approach and use them in whatever way suited them and their students. They were encouraged to share ideas and videos via the Facebook group and Google Drive.

**FINDINGS**

**The App**

The Rock and Pop app was very popular. The ability for the instruments to be faded was very useful both for the classroom and for students to practise at home. Teachers frequently used the app along with the notation from the Songbook as a lead sheet. The participants found the Rock and Pop App overwhelmingly beneficial, especially the capacity to integrate with existing technology. Being able to transpose the songs, change the tempo, loop sections, fade different instruments in and out were all useful features to scaffold learning. These features were used both in large and small groups but were felt to be particularly helpful to support small group rehearsals.

*The app is the thing that we absolutely love. The kids have struggled with the songs because they are older songs and they are used to doing the songs that they like right now. When we’ve done stuff that isn’t Trinity, they’ve gone, well where’s the app? Is this song on the app? But that’s definitely the winning resource.* (St Peter’s Woodlands College)

*The ability to lower volume of individual tracks works well with existing technology e.g. HS5*
Inclusion and differentiation

The potential of the Trinity Rock and Pop syllabus and resources to support differentiation was noted by several teachers. For some students who might be considered disengaged, the app has supported participation in music lessons. Students had a range of musical experiences. In combination with student-negotiated song choice and the teachers creating additional simplified resources, at Timbarra College all students were able to involved in a class performance of Hello.

I’ve got a group who we call diversity, low attenders, disengaged kids. With those guys, I’ve had a few who haven’t wanted to take part in a group session. I take them over into the other room and they’ve chosen a few songs that they’ve liked. The app is awesome. Then on their own, they’ve taught themselves and I’ve given them a bit of assistance and they’ve just played along with the app. Some of those kids have stayed in there and not wanted to come out. (Chaffey College)

supports inclusion for disaffected learners

songs on the Rock and Pop app were engaging for learners

using Trinity materials to support assessment, student choice and inclusion

I set up a CAT, a Common Assessment Task with a rubric. It was student choice and vertical streaming with Year 8, 9 and 10 because we are a small college and very mixed abilities. They selected the instrument and song. I had people who had never played keyboard before playing Blue Monday, it was a really good experience for them. We used the app and the sheet music. I like to bring a bit of music literacy in. I’ve used it also with my Year 7s in ensemble playing. What they like and what I like is how flexible the app is, it’s a perfect tool for differentiation. (Bayswater SC)

Progression, assessment and graded exams

Trinity College graded-exams are built on a model of progress that sees students playing more difficult pieces as they advance through the grades. Performances are assessed against criteria of fluency, technical control, and communication and style. For example, the scope and sequence for the Own Song option sees required duration increase through the grades and rhythmic values become more complex. Dynamic range increases from mp, mf, f at Initial to pp-ff at Grade 3. Similarly, the tempo range increases and time signatures become more complex from simple duple and triple at Initial through to compound duple and quadruple at Grade 3.

I put the Trinity criteria into a rubric and gave it to the kids and asked them where do you think you fit? And so they had to talk in the language of the rubric and so they did all that themselves. It was good to have that to throw into a rubric without having to think about it. They made bands to do the songs. We used that rubric too, it’s fantastic. And that self-assessment was really powerful too. (St Peter’s Woodlands College)

Progression (short term)

Several teachers had used the Trinity Rock and Pop syllabus to refine and extend their usual assessment practices, thus evidencing progress. There were two examples of best practice presented at the Workshop. A teacher from St Peter’s Woodlands

A Common Assessment Task is a form of summative assessment that all students submit
College created a rubric using the criteria from the Initial grade exam. This was then used as a basis for self- and peer-assessment.

At Warnambool East PS, Grade 3/4 students video themselves using iPads at intervals across a lesson to evidence progress. The students then uploaded this to Seesaw, a sharing app that their parents can also access. The portfolio of videos supported teacher judgements in summative assessments and reporting later in the semester.

Other teachers reported using the Scope and Sequence implicit within the Trinity Grades as a basis for writing developmental rubrics.

For one teacher the Trinity Rock and Pop syllabus and materials supported progress for both students who required extension and those who had missing group members.

Challenges

Currently, a challenge for teachers using the Trinity exams as a model for progression is the songs and arrangements for each grade being different for each instrument. Classroom music teachers usually teach multiple instruments in small or large groups. Thus, the arrangements would need to be for all rock and pop instruments to support progression using the criteria in the Trinity Rock and Pop graded exams.

Longer-term progression and pathways

When this pilot was conceptualized, one of the envisaged outcomes was whether and to what extent the Trinity Rock and Pop syllabus and materials supported both short-term and long-term progression or pathways for multiple outcomes. Whilst the timeframe of the pilot was too short to ascertain any change in longer-term progression, an existing example of large numbers of students choosing post-compulsory music emerged in the interviews. Mt Clear College is currently delivering both VCE and VET music and they have five classes of Year 9 music. This represents extraordinary retention from eight classes of Year 8 music, of 62%.
Graded exams

Given the short six-month timeframe of the pilot, teachers were not able to trial the implementation of graded exams. Using their experiences in the pilot, they speculated on whether graded exams in classroom music might be possible. The general consensus was that it was possible to acquire the knowledge and skills for graded exams in classroom music given a longer time frame. However, the current structure of the Trinity Rock and Pop graded exams for individual instruments were a barrier. The teachers generally taught classroom music in small and/or large groups of different instruments. The logistics of organising and rehearsing for an individual exam on a single instrument with different songs for different instruments precluded graded exams as a viable option.

For some teachers, the benefit of the Trinity Rock and Pop exams for their instrumental music programs were clear.

Teachers had a range of perspectives about whether exams were possible. The views range from providing an opportunity for extension, it being possible for the more experienced high school students, to the range of experiences in the classroom being a barrier.

Implementation, preparation and developing additional resources

The timing of the project was significant. The webinar at the end of the school year and having time over the January school holidays to explore and plan to incorporate the Trinity syllabus and materials was helpful.

Many of the teachers developed additional resources to support the aural app and the single instrument notation in the songbooks. Charts or lead sheets modelled on the Little Kids Rock format (www.littlekidsrock.org) were mentioned several times.
Repertoire

For some teachers and students having a selection of songs to choose from was different to how they were used to working following the principle of student-chosen songs. The students at Chaffey College discovered that after listening to the songs that they were familiar even if the song titles were not.

Classroom and cocurricular

Even with the short timeframe of the pilot there were positive indications for some participants that the Trinity syllabus and materials were helpful for building connections between classroom (curricular) and instrumental (co-curricular) music, one of the supporting factors of the Quality Music Education Framework.

Mt Clear College preferred the instrumental teachers to use Trinity Rock and Pop exams rather than AMEB for those students who chose to take graded-exams. This was more closely aligned with the Musical Futures’ inspired classroom music program. Similarly, Bayswater SC had introduced the Trinity Rock and Pop syllabus into instrumental music.

I've also introduced the Trinity Rock and Pop app into our instrumental program so it's a sequential program and Victorian Curriculum. It's been good to build rapport with the one instrumental teacher I have. Sometimes we are on totally different pages and I've been going, Trinity here's my answer. (Bayswater SC)

Scope for creativity and composing

The teachers focused on small and large group performances of songs from the app and songbooks. The Trinity syllabus allows for up to 50% of graded-exams to comprise composition and improvisation (Table 1). The teachers did not explore these options in the pilot, although they may have given a longer period of time.

Music literacy

For some teachers, the Songbooks provided a way into notation in a Musical Futures context.

I think what's fantastic about having the sheet music is we've all come from an approach that puts sound before symbol, if you're preparing students for Year 11 and 12, students need to be able to read music. I like the marriage of the two approaches to learning and teaching. (Bayswater SC)

It sets up a pathway for those aspiring students. (Chaffey College)

Combination relates to the concept sound before symbol

Easily enables a pathway to traditional notation

Time saving device for teachers preparing charts

As a teacher in a primary school where the kids probably aren't going to be reading the notes, the notation is helpful for us to make the cheat sheets. (St Peter's Woodlands College)

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7 Green (2008)
The online community

The online community (a closed Facebook group) and the online resource sharing via Google Drive were significant to the success of the pilot. These were used extensively, particularly at the beginning of the project. Teachers posted, liked posts and commented. Teacher online interactions also included: sharing videos of their students making music, rubrics, asking questions in response to difficulties. Key to the success of the online community was the active facilitation of Anna Gower. Regular events such as the introductory webinar (December), and face-to-face workshop (March) saw an increase in interactions. The decrease of interactions over time was impacted by the school year. Feedback from teachers was that they were very busy towards the end of Term 2 with report writing.

Challenges

The challenge with implementing the Trinity Rock and Pop materials in a classroom music context stemmed from the graded-exam structure with **different songs for different instruments**. The teachers created additional resources for other contemporary instruments so they could teach using their preferred approach of large and small contemporary ensembles, which was time consuming.

The app was a useful resource for supporting all instruments but if students were not able to learn by listening and copying, the teacher then had to prepare **supporting resources** and this was time consuming. Related to this was songs that had been arranged to align with the parameters for the grade and had the key changed. This was a challenge for students who wanted to play along at home on YouTube or access chord charts online.

**Cost to students** was one barrier to using the app in class. Whilst the app is free the songs needed to be purchased. If students were using their own devices this was problematic. Some of the participants had school iPads with school iTunes accounts and were able to purchase songs.

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8 Jeanneret et al (2014)
The Quality Music Education Framework

Developed with MGSE academics, the Quality Music Education Framework was released at the beginning of 2018 and provides a strong research basis for evaluation\(^9\). The framework identifies six characteristics (engagement, excellence, creative and active, student-centred, progression, authenticity) along with six supporting factors (environment and resources, curriculum and pathways, pedagogy, co-curricular provision, leadership and management, community links). Whilst all six characteristics are of relevance to this study, examining progression in this context was a primary aim.

Progress and progression

Progress and progression have been conceptualised in different ways. Sometimes the terms are used interchangeably or one is used to define the other. Hallam et al\(^{10}\) contend musical progression might include short term goals such as working towards meeting a short term learning goal or improving a range of musical skills. Progression in the longer term might involve taking an examination or pursuing a specific career path. For the purposes of this report progress is understood as visible improvements over time (shorter term) and progression is concerned with pathways (longer term)\(^{11}\). Informal learning in music has sometimes been criticised for a lack of evidence of progress (improvements in performing, composing and listening) and questions over progression (pathways). This is thought to occur because teachers design curriculum to in response to the

\(^{9}\) DET (2018); Jeanneret & Wilson (2016)
\(^{10}\) Hallam et al (2017)
\(^{11}\) Fautley (2010)
needs of their students, subsequently there is large variability between schools\textsuperscript{12}. In addition, some teaching may be “short-term, unplanned and populist with many one-off activities which contribute to a lack of continuity”\textsuperscript{13}. One of the aims of the pilot project was to ascertain if the sequential and developmental curriculum of graded music exams such as the Trinity Rock and Pop syllabus may assist teachers to support progress and progression.

**Pathways**

The Quality Music Education Framework calls for a model of progression that sees multiple pathways (Figure 2) open to students that are both participatory and presentational\textsuperscript{14} in nature\textsuperscript{15}. Multiple pathways support lifelong learning in participatory music making on the one hand and in contrast, opportunities for musical excellence and further study at senior secondary and tertiary level (presentational music making). Trinity exams are well positioned to provide pathways for musical excellence and to post-secondary formal music education. In contrast, Musical Futures has been associated with participatory music making with a focus on encouraging lifelong engagement as music producers (as opposed to consumers)\textsuperscript{16}.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{pathways_in_music_education.png}
\caption{Model of progression that supports multiple pathways}
\end{figure}

\textsuperscript{12} Georgii-Hemming & Westvall (2010)
\textsuperscript{13} Hallam et al (2017, p. 133)
\textsuperscript{14} Turino’s (2008) model of participatory and presentational music making is helpful when thinking about progression and pathways. He argues that the ultimate goal of participatory music making is on involvement and holding learners’ interest rather than musical excellence. The quality of the sound is important to the extent that it encourages participation. Furthermore, it is necessary to have an expanding ceiling of opportunities because learners tend to return to musical activities that they find enjoyable and as they do so their skill increases.
\textsuperscript{15} Jeanneret and Wilson (2016)
\textsuperscript{16} Jeanneret et al (2014)