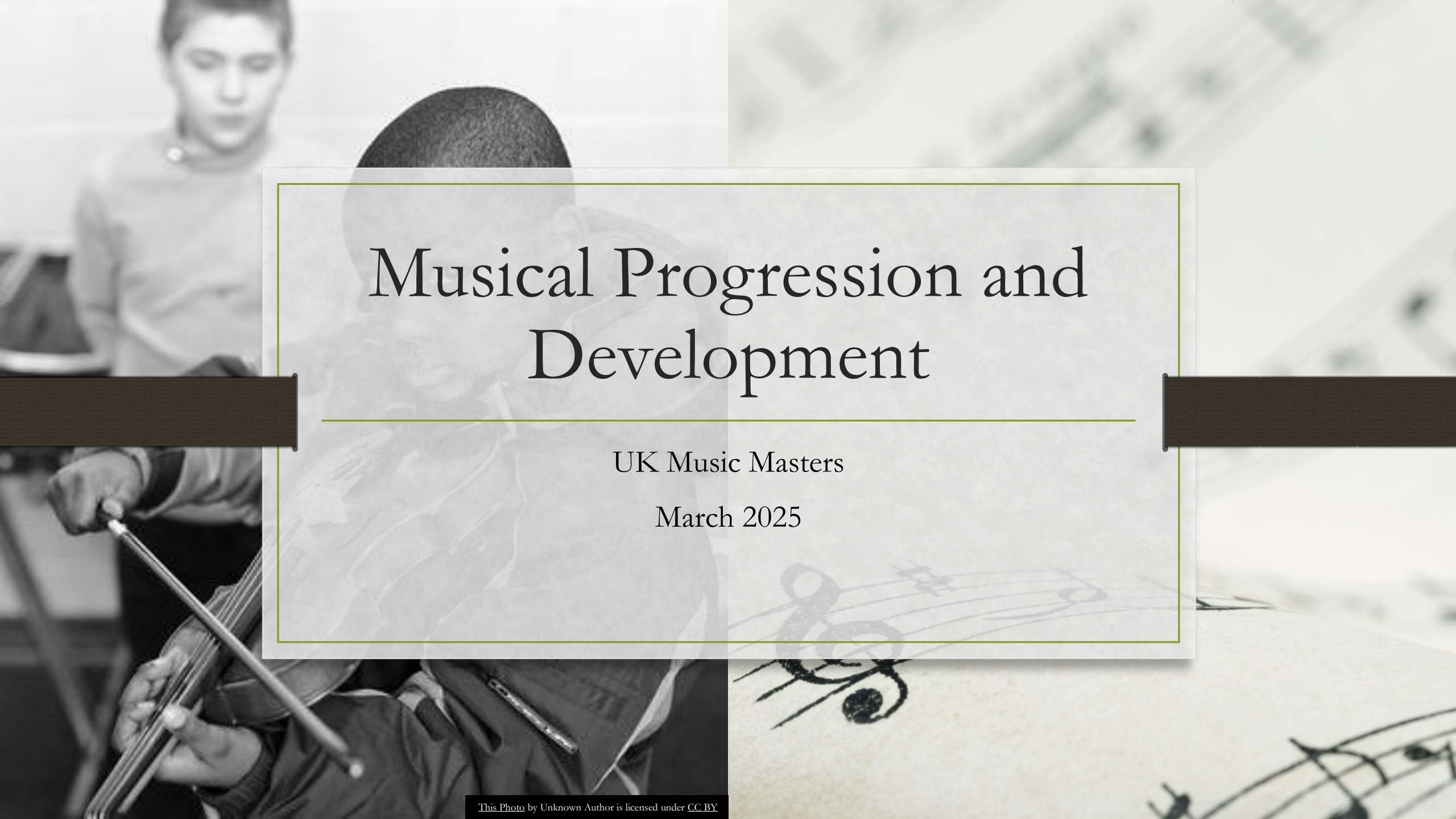




Musical Progression and Development

UK Music Masters

March 2025

SESSION AIMS

- To consider what we mean by **musical development and musical progression** and the relationship between them.
- To consider how an understanding of **musical development and progression** can inform our work as music teachers
- To review some key ideas from previous sessions and how they relate to **musical development and progression**
- To discuss and examine the requirements of the next assignment: EDU7403

EDU7403 LEARNING IN CONTEXT

Learning Outcomes

1. Evaluate the extent to which the context has influenced the learning of your learners(s)
1. **Critically analyse evidence of learning (development) and progression**
1. Critically analyse the impact of your teaching on outcomes for your learner(s)
1. Adapt, or suggest adaptations, for your professional practice, justifying these with references to wider reading and research.

You will need to demonstrate your understanding of:

- Musical progression and musical development.
- Where and how musical progression and musical development take place.
- How musical progression and development are demonstrated by children and young people.
- The role and impact of the context of f your teaching
- Which teaching approaches best support musical development and progression for the children you teach.
- Your ability to select an appropriate case study that demonstrates your understanding of musical progression and development and good music teaching

WHAT YOU HAVE TO DO.

Group select a single group of learners as a case study which based on your teaching, shows evidence of learner development or progression over a limited period of teaching. The case study might be that for a single learner, a whole class or small group of learners, over a period of consecutive lessons (minimum 4) Or as appropriate to your teaching context .

Write a 3000 word essay which draws on your wider reading and research to analyse and evaluate the impact of your teaching within your case study and explore the context within which that teaching takes place on the progress made by the learners. You have the option to submit lesson plans, audio or video to evidence the outcomes of your learners and the impact of your teaching on these

MUSICAL PROGRESSION AND MUSICAL DEVELOPMENT

Why it is important to have an understanding of musical development and progression

It will help you SUPPORT children's musical development and progression through:

- ▶ Making appropriate decisions about teaching approaches/resources/repertoires
- ▶ Help you to develop short/medium/long term plans
- ▶ Assess appropriately (formatively and summatively) and use such assessments to evaluate your teaching.

Music Teachers do a lot of this instinctively and what they do is 'belief' and 'value' driven.

THEORY-BELIEFS-PRACTICE (TEACHING)

THEORY AND PRACTICE

...because the decisions that teachers make are determined by the underlying thoughts, beliefs and attitudes. Therefore, what teachers consider musical development to be underpins what and how they plan, teach and evaluate what their pupils do. Theory underpins practice- consciously or not- but this is a two way process since practical experience helps develop personal experiences (McCullough, 2011. 22)

This is an important point and characteristic of Master's Level Work.

Musical Development has tended to be side-lined in recent policy discourses and debates.

Revisiting Key ideas and Concepts.

Key to understanding musical development and progression is to have an understanding of:

- Music(al) 'knowledge' : its different forms and the various ways in which children demonstrate musical knowledge
- **Where** children and young people learn music(ally).
- **How** children and young people learn musically.

Musical 'Knowledge'

Without knowing what there is to learn in music, how can we know whether musical development and progression have taken place?

Types of Musical Knowledge (Philpott, 2017)

Knowledge
about
Music

Knowledge
'how' in
music

Knowledge
'of' music

Characteristics of Each Knowledge Type:

Knowledge Type	Features
Knowledge 'about' Music	The facts about music e.g. the latest hit by Adele; the instruments in a string quartet; the names of different kinds of African drums; the blues chord sequence. Notation abstracted from the making of music.
Knowledge 'how' in music	The practical skills of music. e.g. how to: play to a chromatic scale; tune a guitar; improvise around a blues chord sequence. How to harmonise a Bach chorale.
Knowledge 'of' music	Knowledge that comes from deep and direct acquaintance with music as a performer, listener or composer/improviser (or all three)

Practical Working Out of Knowledge Types in *Freres Jacques* (from Philpott, 2016).

Knowledge 'about'	Knowledge 'of'	Knowledge 'how'
What a round is... What 4 time is.. Knowing the history and meaning of the words... Knowing what note it starts on...	The expressive character of the piece (in the same way a place or person has a character)... The shape or journey of the music as it reaches out and then comes home... The expressive potential of the music. What would happen if we sang is 'spiky' or 'like a lament'...Creative engagement with music.	How to sing and recognise a 'round'... How to breath in the right places... How to sing in an ensemble... How to conduct in 4 time

'Knowledge of' music is

- ▶ Felt and demonstrated bodily and through making music,
- ▶ Can't always be described or named.



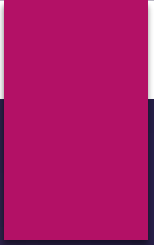
The Ofsted View...

In their recent research review, Ofsted (2021) suggest three forms of knowledge:

Tacit: refers to the knowledge gained through experience that is often difficult to put into words. *An awareness that the opening of Schubert's 'Erlkönig' is tense and dramatic, even without understanding the text or knowing about minor keys and triplet rhythms.*

Procedural – Procedural knowledge is the knowledge exercised in performance: *Well-developed competence in creating drum grooves.*

Declarative – Declarative knowledge refers to facts or information stored in the memory. *Factual knowledge about eras, styles, composers or performers....*



What is musical progression
and what is musical
development?

IS THERE A DIFFERENCE?

Activity 1

Development and Progression are often used interchangeably. However, it is important to distinguish between the two.

Question :

What is the difference between:

- Musical Development, and....
- Musical Progression

Write a one or two sentence definition for each.

Activity 2

Consider one young person or small group of pupils that you have taught over the last year. If asked, how might you describe the musical progression/development they have made to parents or the head teacher?

Think about how you define musical progress and development.

A top-down view of various musical instruments arranged on a light-colored wooden surface. In the upper left, a portion of a white electronic keyboard is visible, showing black and white keys and control buttons like 'VOLUME', 'OCTAVE', 'PLAY', 'PAUSE', 'STOP', 'TEMPO', 'ASSIGN', and 'DEPTH'. To the right of the keyboard are two wooden maracas with black bands. In the bottom right corner, the body and soundhole of an acoustic guitar are visible. In the bottom left corner, a portion of a tambourine is seen. Two wooden drumsticks lie horizontally in the lower center of the frame. The text 'THE CONTEXTS OF MUSICAL PROGRESSION AND DEVELOPMENT.' is overlaid in white, sans-serif capital letters across the middle of the image.

THE CONTEXTS OF MUSICAL PROGRESSION AND DEVELOPMENT.

A blurred background image of a musical score. It features a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notes are mostly D and C, with some rests and a double bar line. The text is overlaid on this background.

MUSICAL ENCULTURATION AND MUSICAL SOCIALISATION

Defining Enculturation and Socialisation

Socialisation: Intentional instruction/education that typically takes place in formal educational contexts.

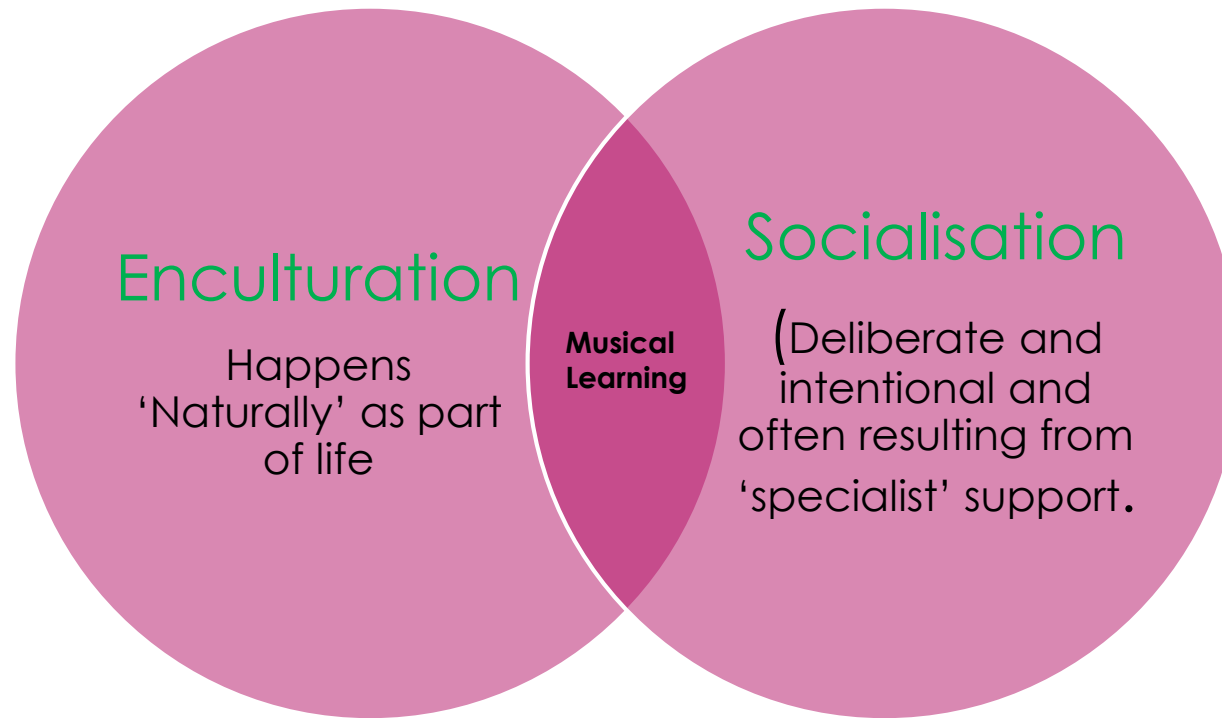
Enculturation: learning that takes place naturally through everyday experiences.

Musical Socialisation

- ▶ Is planned and intentional.
- ▶ Typically takes place in formal contexts such as schools or colleges
- ▶ Promotes what society values and considers to be important (this is always contested)
- ▶ Subject to formal assessments and evaluations.
- ▶ Can promote certain musical values and practices over others (but this is not inevitable).

As teachers, you are primarily involved in musical socialisation.

The relationship between enculturation and socialisation.



The 'where' of musical learning.

Contexts of Musical Learning

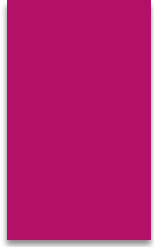
Formal	Learning takes place in formal education settings such as schools and colleges. SOCIALISATION
Non-formal	Learning takes place outside formal education provisions but typically supervised/by an adult: local authority ensembles and choirs; Theatre schools; brass bands. MAINLY SOCIALISATION,
Informal	Learning is self-directed by the young people themselves. ENCULTURATION.

Activity 3: Contexts of musical learning.

Drawing
on these
three
contexts
of
musical
learning:

How do you account for children's informal (enculturated) learning in your own teaching?

An example? How has this contributed to their progression and development?

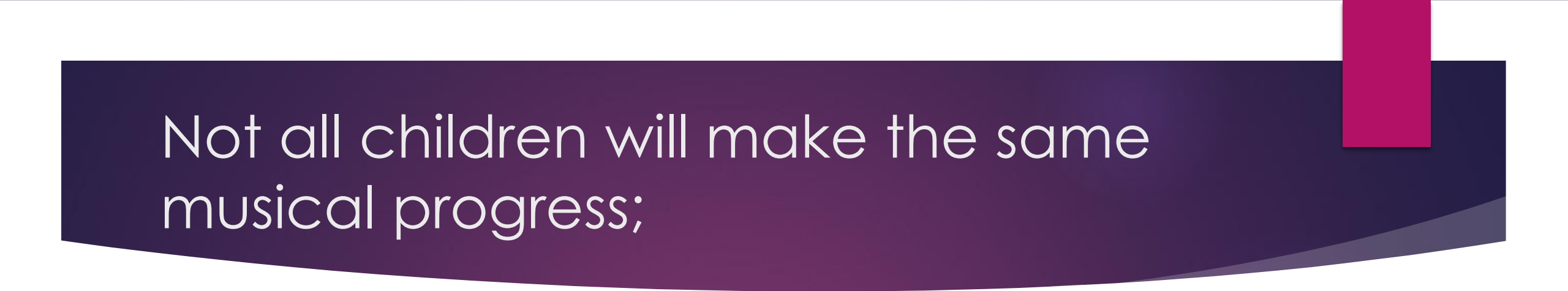


DEFINING MUSICAL PROGRESSION AND MUSICAL DEVELOPMENT.

Musical Progression

Musical Progression can broadly have two meanings:

1. Getting better at something e.g. an aspect of playing and instrument; an understanding of a particular musical style.
2. Progression as a journey through the structures of music education e.g. Grade Exams; Junior-Intermediate-Senior orchestra.



Not all children will make the same musical progress;

Musical Progression 1:

Disposition; Opportunities; 'Talent'; TEACHING!

Musical Progression 2:

Availability of progression routes and access to them.

Activity 4

IN GROUPS

Progression 'getting better' (Type 1 Progression)

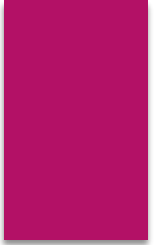
- ▶ Make a list of the things that you would want pupils to 'get better at' in your music lessons in order to demonstrate they are making musical progress.
- ▶ Think of examples from your own teaching. Which individual or group do you feel has made most progress and why?
- ▶ What evidence might you draw on to show this progress?

Progression Routes. (Type 2 Progression)

What are the progression barriers experienced by the children you teach? How do you overcome these?



Considering Musical Development.



MUSICAL DEVELOPMENT

Musical Development: is related to cognitive development and enculturation and is seen in almost all children. It is about HOW children relate and respond to music at given stages of their development. (Similarities with social and language development)



Focusing on Musical Development And Enculturation

Development through Enculturation

- ▶ We have a genetic disposition from the last months of pregnancy to attend to sound and to different patterns in the sounds that we hear
- ▶ This predisposition is shaped by cultural experiences (how music is organised within the culture).
- ▶ We attend to basic musical shapes and outlines...before being able to appreciate music as an abstract
- ▶ We develop and appreciation of what counts as music in our home culture by experiences, both formal and informal
- ▶ Similarly specific musical skills can be learnt both informally and formally, but some advanced instrumental behaviours often require support from a skilled teacher or expert peer. (Adapted from Welch and Adams 2003)

Key messages

- ▶ Children are inherently musical
- ▶ Different types of musical behaviour and engagement are characteristic of phases of development through childhood into adolescence
- ▶ Experiences at home, in school and in the wider community can nurture or hinder more advanced musical development.

(Welch and Adams, 2003)

Musical Development

Important points about musical development

- Is broadly age-related and can take place without formal musical education
- How children engage with music and the aspects of music they find most engaging vary from age to age.
- As children develop musically, they develop an increasing awareness of musical styles and traditions, which leads to...
- The development of an increasingly personal relationship with music (music can become an important aspect of identity as young people enter their teens and sometimes earlier.)

An Example: Musical Development from Ages 0-7

The Stages of Music Development
from birth to 7 years old

Activity5

Thinking about musical development.

For each of the ages 4yrs, 8yrs, 11yrs and 16yrs. What do your experience and intuition tell you about the kinds of musical knowledge, learning and engagement that they will demonstrate and what musically is important to them? e.g.

- The kinds of music CYP listen to.
- How they might talk about/describe music.
- Their performances/singing.
- Their compositions and improvisations

Work in groups and use the form to record your responses.

Keep these responses to hand as we work through the rest of the session.



What Develops in Musical Development.

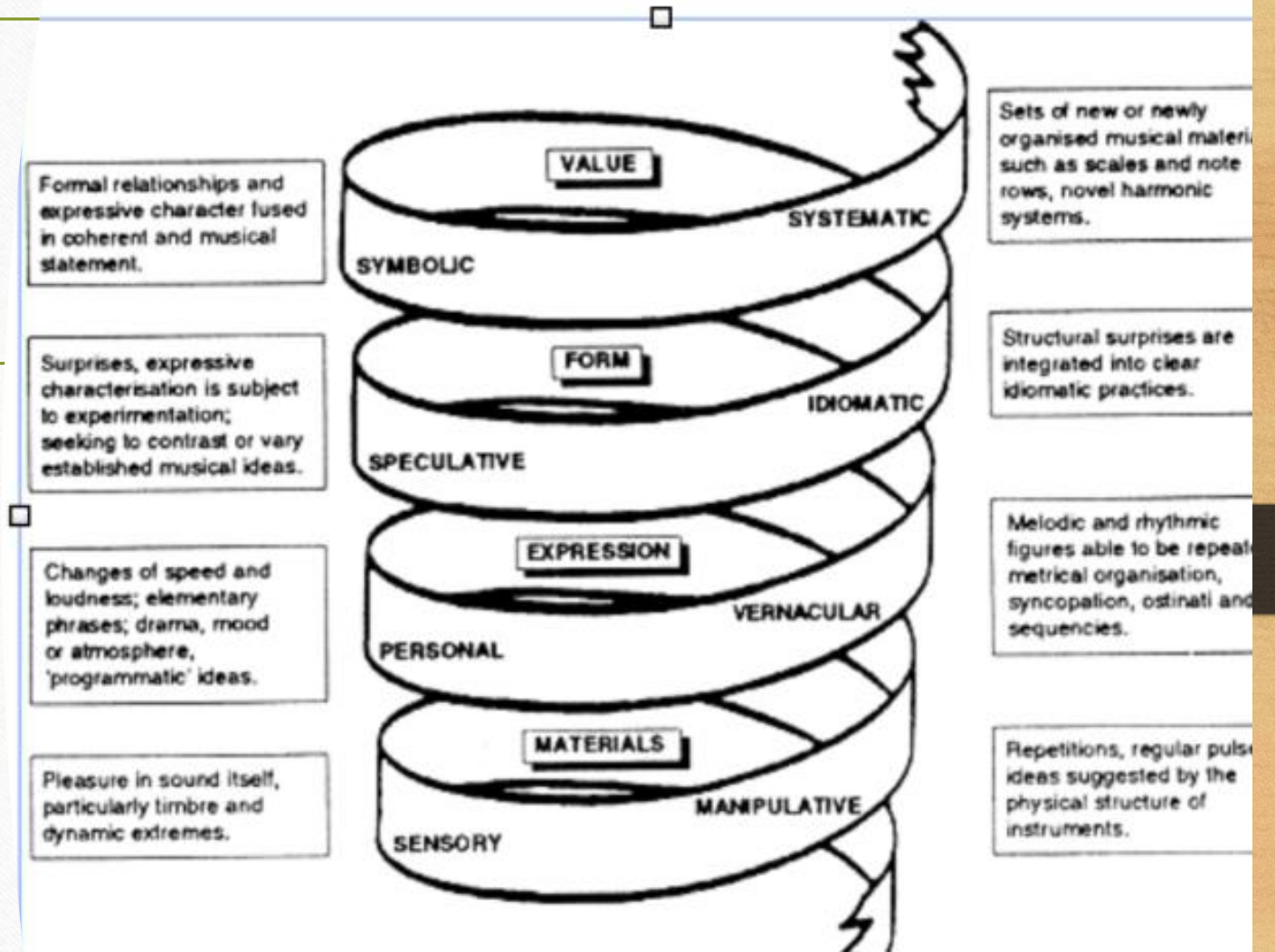
What develops in musical development?

Development in ...

- Ways of musical 'knowing' – the three knowledge types
- Ways of engaging with music - through listening, composing, performing.
- Understanding of music concepts: pitch; rhythm; harmony; timbre
- Awareness of musical styles, traditions and cultures and the values and practices associated with them
- Music as a form of self and collective identity.

Models of Musical Development

MOST CITED IS THAT BY SWANWICK AND TILLMAN (1988):



Early development as an instrumentalist



Activity 6

Models of Musical Development

The Handout table outlines 5 different models of musical development from:

- Swanwick and Tillman
- Welch/Moog
- Shuter-Dyson and Gabriel
- Sloboda
- Ross

Examine these and think about the following:

- Using these models, develop a sentence or two that describes young people's musical development from birth to 18.
- Which most closely aligns with your experience of how children develop musically?
- What do they imply for the role of the teacher at each key stage and particularly key stage key stages 2 and 3?
- Given that these are standard for all children (which they are not!) what differences might you expect to observe in children's musical engagement at 5/8/11?

A close-up, black and white photograph of piano keys, showing the white and black keys in a diagonal pattern. The lighting creates strong highlights and shadows, emphasizing the texture and shape of the keys.

How is musical
development and
progression identified and
demonstrated?

Musical Development and Progression Takes Place in Many Ways

- ▶ Development in the different kinds of musical knowledge: 'how' 'about' 'of'
- ▶ Ways of engaging with music- through listening, composing, performing.
- ▶ Understanding of music concepts: pitch; rhythm; harmony; timbre. (How might understanding be demonstrated?).
- ▶ Stylistic and cultural awareness
- ▶ Music as a form of self and collective identity.

Important to
things to
remember
when
identifying
musical
development
and
progression.

A pupil who cannot explain something verbally doesn't necessarily NOT understand it musically

Being able to define musical terminology does not demonstrate the ability to use the concept musically

Attitudes and physical skills are an important aspect in what pupils can or can't do

There may/will be variations within individuals e.g. good performers are not necessarily well developed composers.

Children may regress in unfamiliar contexts e.g. the exam room!

What occurs when musical development and progression have taken place?

Some change takes place in the learner:

But don't, dear children, be alarmed;

Augustus Gloop will not be harmed,

Although, of course, we must admit

He will be altered quite a bit.

Swanwick from Roald Dahl (2008)



Four main
areas for
development
and
progression in
music
education,

Generative: original ideas. For example composing and improvising

Performance: skills for playing instruments or singing

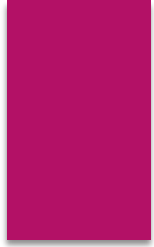
Perceptual: listening, appreciating, appraising

Representation: symbolic representation of music in (e.g) notation. (Fautley in Savage, 2013. p 75)

Six ways in which they can develop:

- ▶ Increasing depth
- ▶ Increasing breadth
- ▶ Enhancing skills (practical and cognitive)
- ▶ Allowing for personal engagement.
- ▶ Formulation and articulation of value judgements
- ▶ Developing understanding.

Managing these all at the same time is another plate-spinning act for the music teacher to undertake. Realistically, however, developmental proceeds slowly and so varying attention between these areas is the most likely way for teachers to deal with this. Indeed so intertwined are they that atomistic separation sometimes becomes difficult. (Fautley in Savage, 2013, 76)



RETURNING TO THE ASSIGNMENT

EDU7403 LEARNING IN CONTEXT

Learning Outcomes

1. Evaluate the extent to which the context has influenced the learning of your learners(s)
1. **Critically analyse evidence of learning (development) and progression**
1. Critically analyse the impact of your teaching on outcomes for your learner(s)
1. Adapt, or suggest adaptations, for your professional practice, justifying these with references to wider reading and research.

Activity 7

Thinking about musical progression and development in relation to the assignment.

- ▶ Make an initial choice about the case study for your assignment?
- ▶ What impact does the context have on children's musical learning? How does it facilitate and/or present barriers to children's musical progression and development?
- ▶ Consider the musical progress they have made over the time you have taught them?
- ▶ How are your teaching decisions influenced by their stage of musical development?

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You will need to demonstrate your understanding of:

- musical progression and how this relates to musical. Development.
- Where and how musical progression and musical development take place.
- How musical progression and development are demonstrated by the learners
- The role of the teaching context in musical progression and development and how this informs decisions about how and what is taught.
- Which teaching approaches best support musical development and progression
- Your ability to select an appropriate case study that demonstrates your understanding of musical progression and development and good music teaching