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*Musical Progression in the English Primary School: what is it, what does it look like  
and how do teachers realise it?*

*Jane Sarah Todd*

**Abstract**

In 'Making More of Music' (2009a) Ofsted reported that primary music curriculum delivery was inconsistent and too much provision was inadequate. They specifically commented on teachers' lack of understanding of 'making musical progress'. However, pre-study empirical research found that teachers were uncertain as to what Ofsted meant by this. A literature review also confirmed a lack of consensus in this area. Therefore, for teachers to ensure children are 'making musical progress' this required further exploration. In the main empirical study, seven music specialists were interviewed in order to ascertain their perceptions of what musical progression is, 'what making musical progress looks like' (*ibid.*) and how teachers could nurture progression in order to support primary teachers improve their curriculum delivery.

The data was analysed following the process of template analysis (King, 2004) and relational models were produced to illustrate the findings, including a practitioner definition of musical progression. This research suggests that the teacher's journey is as individual as the child's and therefore there is not only one way to teach that will ensure progression. What appeared to be important was that practitioners had a clearly thought-out approach to progression which influenced and underpinned their teaching and consequently ensured children's progressive musical learning. The importance of the teacher's own musicality and musical understanding in their comprehension of musical progression and their practice was highlighted. Another emergent finding was the necessity of responsive teaching and the need to interrelate all aspects of what it is to be musical in order to lead to a more holistic progression in pupils. Improving teacher knowledge and understanding of holistic progression would help teachers to understand what they were aiming for and consequently improve their curriculum delivery.

The main aim of the research was to gain insight and understanding to assist primary teachers to improve their practice and address Ofsted's concerns. It also makes suggestions for music ITE provision, CPD and Ofsted. Further research would explore in more detail the content of teacher guidance material that could be used on a national scale to raise teacher knowledge and understanding of progression.

**Musical Progression  
in the English Primary School:  
what is it, what does it look like  
and how do teachers realise it?**

**JANE SARAH TODD**

*A thesis submitted in partial fulfilment for the degree of*

Doctor of Education

School of Education  
Durham University

2012

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*Jane Sarah Todd*

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## List of Abbreviations

AfL	Assessment for Learning
CPD	Continuing Professional Development
DCSF	Department for Children, Schools and Families
DfE	Department for Education
DfEE	Department for Education and Employment
DfES	Department for Education and Skills
ERA	The Education Reform Act
EYFS	Early Years Foundation Stage
HoMS	Head of Music Service
ITT/ITE	Initial Teacher Training / Initial Teacher Education
KS1	Key Stage 1
KS2	Key Stage 2
KS3	Key Stage 3
LEA	Local Education Authority
MP	Musical Progression
NACCCE	National Advisory Committee on Creative and Cultural Education
NAME	National Association of Music Educators
NCC	National Curriculum Council
NC	National Curriculum
NPME	National Plan for Music Education (DfE and DCMS, 2011)
NQT	Newly Qualified Teacher
Ofsted	Office for Standards in Education
TA	Teacher A (Pre-study)
TB	Teacher B (Pre-study)
TC	Teacher C (Pre-study)
TD	Teacher D (Pre-study)
T1	Teacher 1 (Main study interviewee)
T2	Teacher 2 (Main study interviewee)
T3	Teacher 3 (Main study interviewee)
T4	Teacher 4 (Main study interviewee)
T5	Teacher 5 (Main study interviewee)
T6	Teacher 6 (Main study interviewee)
T7	Teacher 7 (Main study interviewee)
TDA	Training and Development Agency
TTA	Teacher Training Agency
QCA	Qualification and Curriculum Authority
QCDA	Qualifications and Curriculum Development Agency
QTS	Qualified Teacher Status
WOpps	Wider Opportunities KS2 Class Instrumental Programme

## **Introduction**

The delivery of music education in the primary school has received increased attention in recent years. The Government has invested money in initiatives such as ‘Sing Up’ to encourage schools to sing on a regular basis and ‘Wider Opportunities’ (hereafter WOpps) to give as many pupils as possible the opportunity to learn an instrument through whole class tuition. However, in ‘Making More of Music’, Ofsted report that; ‘Although provision for music was good or outstanding in around half the schools visited, the quality and range of provision were inconsistent and too much of the provision was inadequate’ (2009a: 5). This raised the question, ‘what issues are affecting teachers’ delivery of the music curriculum?’. An empirical pre-study (Appendix A) explored this and one issue identified was teachers’ limited understanding of what Ofsted meant by ‘making musical progress’.

## **Research Overview**

Teachers’ understanding appeared to be limited to music ‘getting harder’ and children being able to ‘do more’. Teachers were not aware of the Ofsted report and were unsure as to how it would help them to improve their practice and achieve what Ofsted required. The concern was whether teachers had sufficient knowledge and understanding of progression to act on Ofsted’s suggestions. How can teachers ensure children are ‘making musical progress’ if they are unsure what is meant by this phrase?

A literature review of published material relating to musical progression indicated a lack of consensus in this area. In view of this lack of clarity, this research aimed to identify a definition of progression that practitioners understand and can work with. To achieve this, the researcher explored teachers’ conceptions of musical progression in order to contribute towards a greater understanding of why children do not always make the musical progress they are capable of, as highlighted in the Ofsted report (*ibid.*). The main research question was ‘what is meant by musical progression in the primary school?’, with sub-questions focusing on how progression is demonstrated and how teachers can encourage it.

The research employed a qualitative case study approach and semi-structured interviews took place with seven music specialists in order to explore these questions with the ultimate aim of using the teacher conceptions to help define what musical progression in

the primary school is, in practitioner language. To enable professional application, the interviewees' conceptions would add to discussion of how progression is manifested in the primary school and, consequently, what teachers could then do to optimise progression. If practitioners are clearer as to what musical progression is and how it can be achieved based on peer conceptions, this should encourage practitioners to reflect on the issue of musical progression and their own practice in order to increase musical learning and ensure progression in schools.

This thesis commenced at a time of educational uncertainty with regards to the primary music curriculum. The aim is that the emergent trends inform the teaching profession, local music services and music ITE providers. The study is justified by presenting the wider context and the rationale behind the study. Key policy documents and music research have been taken into account and discussed and the study is firmly located within the relevant body of knowledge.

### **Overview of subsequent Chapters**

Chapter 1 forms the literature review, where the wider context is set in part 1 focusing on the National Curriculum for Music. A discussion of curriculum delivery by specialists and non-specialists follows before a consultation of recent curriculum review documents. In part 2, the need for the research is identified from the Ofsted Report 2009 and supported through pre-study research. The pre-study findings are discussed in relation to the relevant body of literature. Professional practitioner documents are consulted, such as the National Curriculum for Music and QCA exemplification documents. A body of academic publications are then reviewed to explore the nature of musical progression.

Chapter 2 explains the research methodology employed to explore practitioners' perceptions of musical progression; the research paradigm, the research questions, the research methods and the data collection tools (semi-structured interviews and a focus group). It discusses the use of template analysis as a way of thematically analysing data. Validity and reliability, and ethical issues are also considered.

In Chapter 3 the data findings relating to the nature of musical progression are presented, with supporting interviewee quotes, following the structure of the template produced as a result of the analysis. Findings are also represented visually in relational

models in order to answer the research questions. In Chapter 4 the data findings relating to professional application are presented in a similar way as Chapter 3.

Chapter 5 presents the overall relational model of research findings and draws the discussion together, focusing specifically on the teachers' role in nurturing progression, the issue of teacher knowledge and understanding, and the emergent theme of interrelation.

Chapter 6 forms the conclusion to the thesis where the original contribution of the work is summarised, along with the implications the research has for professional practice and academic research.

# **Chapter 1 Literature Review**

## **1.1 Introduction**

The National Curriculum for music (1992) established music as a statutory entitlement for all primary school children that could be taught by all primary school teachers. Twenty years on, there are discrepancies in the quality and effectiveness of its delivery (Ofsted, 2009a). This led the author to query the factors that are affecting the delivery of the primary music curriculum resulting in the concerns Ofsted have raised. Therefore this research focuses on a current issue arising from the interpretation, application and delivery of the National Curriculum for music at primary school level, revealed through pre-study research: teachers' lack of understanding of musical progression.

The literature review is structured in two parts. Firstly, the background context to the study is set through a brief description of the importance of music in the primary curriculum, the formation of the National Curriculum for music and the effects this has had on curriculum delivery, including the specialist versus generalist debate. A consultation of recent curriculum review documents is then explored in order to set the context of data collection. In the second part, the need for the research as identified from the Ofsted Report 2009 and supported through pre-study research is explored in more depth. Professional practitioner documents are then consulted, such as the National Curriculum for music and QCA exemplification documents before a consultation with a body of academic publications to explore the nature of musical progression.

## **Part 1: The National Curriculum for music: the research context**

### **1.2 The importance of music in the primary curriculum**

Ellison and Creech write that 'the evidence in favour of prioritising high-quality music curriculum is compelling' (2010: 212). Leonhard and House (1972) argue for a holistic curriculum, perceiving music's role as fundamental to the development of the whole child. In contrast, if the elitist view is taken, that music is a specialism only accessible to those born with a specific musical talent, its inclusion in the school curriculum may be questioned. However, musical ability is not limited to a few people with specific



qualities; every child possesses the capacity to make music (Pound and Harrison, 2003), the potential to develop musical skills (Hallam and Creech, 2010), the capability of engaging purposefully in musical activity, and of musical development (Welch and Ockelford, 2010). Therefore, all children should have the opportunity to have their inherent musicality nurtured and developed by music educators. As Welch and Ockelford write, ‘to be human is to be musical, and to be offered the opportunities for musical engagement is every child’s right’ (*ibid.*: 44).

According to Hoskyns (1996), dry academic exercises concerning the transfer of factual information, and activities which avoid genuine involvement with music should not be labelled music education. Mills (2009) agrees with this view, arguing that drawing a flute or reading about the life of Mozart is not music. This is further supported by Paynter; ‘*music is not information to be assimilated, rather a very important quality to be exercised and developed*’ (2002: 223). It is therefore vital that all primary schools teach music. This is expressed by Best:

*“Music in schools is incredibly important. It enhances intelligence and many pupils respond positively and creatively to music at times when they’re not responding positively to anything else... There is so much potential for music in schools, it is one of the only areas of the curriculum with the ability to bring a school together and help to give it an identity.” (Best, 2001: 49)*

For music to be a valuable curriculum subject, classroom experiences must reach out to every pupil (Paynter, 2002). As some view music as an extra-curricular pastime rather than a crucial element within the curriculum, educators have a responsibility to ensure that the music curriculum is delivered effectively to dispel this myth and justify the place music rightly has in the curriculum. Writing prior to the implementation of the National Curriculum, Carlton (1987: 46) expressed; ‘Music in primary school is important. It is vital and it has a unique contribution to make to the development of *all* pupils. It is still a Cinderella – it ought to be a giant’.

### **1.3 A National Curriculum for music**

Before the introduction of the National Curriculum, there was no legal requirement to include music in the school curriculum, over which Headteachers had autonomy. In 1976, a centrally determined core curriculum was proposed by James Callaghan, Labour Prime Minister, who highlighted the ‘...strong case for the so-called ‘core curriculum’ of basic knowledge...’ (in Barber, 1996: 34) with ‘universal standards’ (Adams et al.,

2010: 23). In 1979, HMI expressed concern with curriculum balance, lack of coherence and the need to view and plan the curriculum as a whole (Kelly, 2004). They reported that 70% of primary schools had a music specialist (Lawson et al., 1994) and music had progressed from a passive subject to an active one based on Swanwick's promotion of listening, composing and performing activities (1979).

In the Education Reform Act, 1988, the statutory National Curriculum for England and Wales was implemented as a nationwide, compulsory curriculum for state schools. Music entered the National Curriculum in 1992, after a complex consultation process. The Working Party for Music was formed in 1991. They drafted the initial documents (DES, 1991) and argued that music should be regulated as a subject in the school curriculum, supported by a rationale in-line with the principles of aesthetic education (Finney, 2002). Aesthetic education refers to the more qualitative aspects of music, valuing understanding, experience and feeling over knowledge acquisition (Plummeridge, 1999). The group took into account the widely held view that a music curriculum should be practical, based on the interrelated activities of listening, composing and performing, as proposed by Swanwick (1979). However, most of their recommendations did not make it through the re-draftings to the final version (Gammon, 1999). The Working Group's advice was fed back to the National Curriculum Council (NCC) whose views on the recommendations were divided and the practical dimension was lessened (Gammon, 1999). Some of the Working Group's philosophical and pedagogical aspirations were realised, but it was a compromise.

In contradiction to the Working Group, the NCC placed value on knowledge about music: history, western composers and music theory. However, for Reid (1986: 14), 'all propositional knowledge of music is empty if not based on direct, intuitive, first hand cognitive experience'. Paynter (2000) believes we should consider the type of knowledge appropriate to the subject, and as already discussed, it is questionable whether learning about a composer is music. In the final document produced by the Working Party (DES, 1992), the attainments proposed took the form of measurable, quantitative statements (Finney, 2002) reflecting the NCC's view of knowledge:

*"The working party found itself needing to accommodate an unrelenting demand for a particular kind of knowledge and understanding... In making a National Curriculum, there was a key reform at work insisting that knowledge be independent of the knower. Education was about equipping children with*

*knowledge and there was to be one size of knowledge fits all.” (Finney 2002: 129)*

Discussion of the nature of musical knowledge and understanding will be revisited in the next section.

#### **1.4 The Effects for Music Education**

The introduction of the statutory National Curriculum meant teachers were accountable for ensuring all children aged 5 to 14 were receiving regular music teaching (Knapp, 2000). In Mills’ words, ‘[music] could no longer be dismissed as a frippery, a subject only for children thought by someone to be particularly ‘musical’ (whatever was meant by this!)’ (2005: 3). It was the intention of the National Curriculum to bring music into the classroom for *every* child. However, a curriculum document can only go so far. How individual schools interpret this and organise the delivery of the curriculum in practice, the teaching methods and pedagogy, is vital to ensure children receive the above ideal. However, this proved problematic:

*“In the early stages of implementation, it became clear that many schools had difficulties in delivering the National Curriculum effectively. In particular, teachers found the curriculum too prescriptive and too full – they argued that it stifled their ability to teach creatively and give sufficient attention to children’s learning difficulties.” (DCSF, 2009: 28)*

In specific relation to music, Finney writes:

*“Many teachers were disorientated and frequently somnambulant in respect to the kind of curriculum development being imposed upon them... Most were unwilling or unable to colour the curriculum with insight or interpret it with generosity.” (Finney, 2002: 131)*

Prescribed requirements can be severely limiting in terms of what they enable practitioners to do in education. Teachers should be able to respond to the needs of their children to make the music curriculum relevant and positive for them, taking into account their experiences, social issues, and cultural capital. Burnard and Spruce (2008: 219) re-iterate the importance of:

*“a holistic approach to music education which focuses on the richness of musical experience... this has become increasingly challenging in the context of a standards-driven agenda which enforces an atomistic approach to music teaching and learning and its assessment.”*

The Government's idea of knowledge and understanding can be perceived as one-dimensional; focusing only on knowledge acquisition, rather than a more holistic view. Paynter states that this is likely to diminish the possibility of music achieving its potential. Teachers can lose sight of the importance of a holistic approach instead focusing on an 'atomistic' one. By teaching to a list of requirements, the spark and flexibility that is needed for music lessons to be life-influencing can be lost. Some question how much consideration the National Curriculum gives to the autonomous, professional judgement of the teacher:

*“Education is an interactive process, and the quality of that interaction must always depend on the professional capability of the individual teacher. It cannot be brought about by remote control, even when that control has the backing of the law of the land.” (Kelly, 2004: 209)*

A curriculum should allow teachers to use their professional judgement to adapt the content to the specific needs of their children and deliver it in the most relevant way for them. Boyce-Tillman believes that although the Programmes of Study provide structure and set out required coverage at each stage, there is scope for teacher-interpretation, allowing teachers to play to their strengths. Music teaching across schools need not be the robotic following of prescribed orders, she writes; 'the joy of the three Attainment Targets is that they establish music as an essentially practical subject in which everyone is capable of practical participation' (Boyce-Tillman, 1992: 121). Unfortunately, the way some schools interpret the National Curriculum does not allow for this. Not all teachers take advantage of the scope to bring their own creativity to the subject and can use the Attainment Targets as the structure for teaching rather than just the supporting framework. Non-specialists who lack confidence in their subject knowledge can prefer a more 'technical-informed' curriculum where the structure and support are provided for them in a 'teacher-proof curriculum document' (Grundy, 1987: 31). The QCA schemes of work for music are an example of such a document and enable teaching through defined objectives, lesson content and activities. However, if teachers do not inject their own creativity into their delivery and application of these documents, the result can be uninspiring for pupils.

The National Curriculum also brought changes to the inspection system. In 1992 Ofsted took over school inspections from HMI, and the inspection process, in

conjunction with league tables, changed the culture of education to focus on 'measuring' the success of a school rather than innovation. It is within this culture that music teachers have to work and deliver the curriculum (Adams et al., 2010). Therefore it is no surprise that in an environment with competing time pressures, and a focus on the nationally assessed core subjects, that music teachers can find their subject compromised. NACCCE support this finding, 'the cumulative impact of successive changes in structure, organisation and assessment since [the National Curriculum's] introduction have eroded provision for the arts' (1999: 5). This was also recognised in the Cambridge Review; 'Many organisations expressed deep concern about the plight of the arts in the present primary national curriculum, and called for music and drama to be rescued before they disappeared altogether' (Alexander and Flutter, 2009: 17), and 'the constant, yet again, is the distortion of the child's entitlement to breadth and balance by a powerful combination of high stakes testing, national strategies and selective inspection' (*ibid.*).

So, as discussed, the effects for music education are varied. This thesis asserts that music is a powerful tool that can transform people and society and as a 'living subject' cannot be reduced to a list of 'aims and objectives'. Teachers need to comprehend that the National Curriculum is a framework that should be combined with a personal delivery to engage children with the power of music that the National Curriculum acknowledges, taking into account current research findings to inform their teaching practice. But, are all teachers able to do this?

### **1.5 Delivery of the National Curriculum for music**

The Plowden Report (CACE, 1967) challenged the historic role of the music educator and transformed it to a 'pupil facilitator' who stimulates, questions, advises and helps, rather than just showing or telling (Swanwick, 1988: 13). The shift was to children experiencing and participating, actively engaging in music rather than having knowledge imparted to them passively or singing around the piano. Music lessons encouraged the use of composition, pupil expression through practical music-making and pupil-led learning.

This influential report also placed great value on pupils being taught all subjects by their class teacher, although it acknowledged that generalists would need to receive appropriate musical training to do this. Swanwick reinforces this, 'it is to the musical

education of the teacher that attention must first be given' (1988: 252). However, the report also indicates that teaching of upper primary pupils would be enriched by specialist teaching. If music's place in the curriculum is important, as discussed earlier, it must be delivered well to have maximum effect. Griffiths and Alexander write of the importance of teacher skill and understanding to do this:

*"Music is a specific phenomenon – a simultaneously complex, ephemeral and abstract world of sounds... Its teaching requires highly skilled and committed practitioners in whose care our children's music making can flourish; and who themselves should also expect to continue learning". (Griffiths, 2010: x)*

And:

*"If it is the case, as it is, that many teachers succeed in making individual subjects lively and challenging without capitulating to mere transmission, then at stake is not just what is prescribed but also teacher's understanding of the subjects in question and the scope of their pedagogic repertoire." (Alexander, 2009: 24).*

If teacher understanding of the subject is important, *who* is best equipped to deliver the music curriculum? The generalist class teacher is expected to successfully deliver the attainment targets set out in the curriculum. Is this realistic and feasible? Do they have the understanding? Is it really happening in practice? Are children experiencing the best music teaching possible?

Pre-National Curriculum, a common view was that music was 'the province of specialist, not generalist teachers' (Mills, 1989: 125). Although hard to define, for the purpose of this research, 'specialist' music teachers are those that have music qualifications (from examination boards or a music degree) *combined with* pedagogical training for curriculum music delivery. 'Non-specialists' are primary school teachers that do not have a specialism in music teaching, although their experience of music may vary greatly. Nevertheless, since 1992, *all* primary school teachers are required to teach music to a specified standard for which they are publicly accountable. At the time, this requirement put huge pressure on generalist teachers who had not necessarily received any more training in order to deliver the curriculum.

The view that teachers needed to be practising musicians to teach music left many generalist teachers feeling inadequate. However, Mills (1991) argued that if music was now for all children, then it had to be for all teachers. She reports no evidence of a link

between ‘specialist’ teaching and the quality with which class music is taught at primary level. Anderson and Lawrence (2001) support Mills’ view and believe that every classroom teacher can accumulate knowledge and develop skills that will enable them to lead a child in a meaningful musical experience. Pugh (1998) deems that the class teacher is able to make the relevant connections between various aspects of the experience presented to the children due to teaching the class the other subjects as well. This approach also supports the underpinning philosophy of the National Curriculum that the holistic development of the children is reinforced by the class teacher system where the teacher has knowledge of the whole child and can balance their strengths and weaknesses in different developmental areas. If the class teacher hands music over to a specialist, they miss out on this element of the child’s development.

The concern with the class teacher approach is whether generalist teachers have the necessary subject knowledge, musical understanding and confidence to deliver high quality music education (Swanwick, 1992). In 2004, government minister David Miliband recognised that ‘there is currently insufficient depth within the teaching profession to guarantee all young children a high-quality and well balanced music education’ (in Button and Potter, 2006: 1). The National Curriculum was designed to be taught by generalists, but teachers still need the knowledge and understanding to do so. Recently, Ofsted found that: ‘teaching and learning were better in the primary schools that deployed a specialist teacher’ (2009a: 21).

Evidence suggests (Hennessey, 2000; Holden and Button, 2006) that many primary school teachers lack confidence in teaching music. Yet, Beauchamp (2010) points out the National Curriculum for music has been in place for nearly twenty years, and those now training to be teachers should be the product of having received National Curriculum music teaching to the age of 14. He states:

*“It is not being argued here that this ‘knowledge’ is enough in itself for student teachers to teach music successfully, but it is contended that such knowledge is one of the vital foundations on which confidence and successful pedagogy can be built.” (2010: 306)*

Beauchamp’s point is that people should, through their own education, have this knowledge and skills and then ITE should focus on how to teach this, rather than trying to teach trainee teachers the content of the whole National Curriculum for music in two

or three days. However, as music is only compulsory to age 14, and there is no guarantee that all prospective primary teachers reached a National Curriculum level 4/5 at that point, Beauchamp's concern is that they can begin teaching with a musical education only three years in advance of what they are expected to teach. When teaching children who may already be level 5 standard and need extending, such children could have a better understanding than the teacher. Beauchamp's longitudinal study into student teacher subject knowledge found that Mills' hope that 'trainees would require only refreshment, and not development, of their musical knowledge' (1996: 126) was not the case.

Since 1992, ITE has been overseen by government agencies that manage the provision of training, provide funding and stipulate the curriculum of teacher education (Durrant and Laurence, 2010). PGCE courses (in reality, nine months), 'are limited in offering robust opportunities to develop a primary music specialism for all student-teachers, and even those who have chosen to take music as an option on their course of study have limited time to pursue this' (*ibid.*: 181). NQTs therefore often take up their first post having had little training in how to teach music (Adams et al., 2010). Yet these teachers are required to teach to levels which demand high-order skills, irrespective of their training or experience (Holden and Button, 2006). No wonder non-specialists often feel under-prepared, in subject knowledge and subject delivery.

Consequently, there is a need for subject-knowledge booster courses for those who lack confidence in their own knowledge, and NQTs should be mentored in delivering music during their first year of teaching. An interesting finding from Hallam et al. (2009) when researching KS1 teachers was that teachers with prior musical experience lacked knowledge relating to application of their musical skills. Therefore, CPD for how to deliver existing musical knowledge effectively and appropriate pedagogy is necessary. Hallam's work shows that it cannot be assumed that just non-specialists need support in delivering the primary music curriculum. However, as discussed, the reality is that ITE provision is not sufficient to fulfil this, and money is not being spent on CPD, mainly as other curriculum areas take priority. This issue needs addressing if non-specialists are to confidently and successfully deliver the music curriculum. This need is recognised in the National Plan for Music Education (NPME, DfE/DCMS, 2011).



Due to the issue of teacher confidence, some schools have a visiting specialist teacher to teach the music. However, Hennessy (1998) argues that this does not address the issue and that the quality and status of music cannot be improved when a visiting specialist works in isolation. Instead, to benefit the children and address the issue of teacher confidence, a collaborative approach with the specialist working alongside the class teacher, supporting them in delivering the curriculum may be more effective. This is supported by Mills (1991: 8): ‘there is nothing second-best about a properly organised and supported system of generalist music teaching’. This was proposed when the National Curriculum was implemented. The Gulbenkian Report (Robinson, 1989) recommended that the arts should be integrated in school on a daily basis, hence suited to delivery by the class teacher. It acknowledged that lack of confidence amongst teachers was the most common obstacle to effective teaching and therefore proposed that headteachers encouraged staff with specialist skills to act as staff consultants and support colleagues.

Many schools are now exploring a collaborative approach through WOpps, combining the visiting musician’s expert subject knowledge with the class teacher’s expert knowledge of pedagogy, delivery and knowledge of the individual children. This approach should be mutually beneficial for the musician and the class teacher, providing them with an opportunity to build on their own musical knowledge and understanding. However, this approach has only been made possible by government funding and would not be feasible in every year group throughout every school.

Although the Ofsted Report (2009a) found that teaching and learning were better in primary schools that used a specialist music teacher, they also state that leadership of the subject was far more important than whether classes were taught by music specialists or class teachers:

*“Where general classroom teachers were found to deliver outstanding music lessons, strong subject leadership was always in evidence. Indeed, variability in the quality and extent of subject leadership was found to be more salient in contributing to teaching and learning outcomes than whether or not music was the responsibility of specialist teachers.” (Ellison and Creech, 2010: 216)*

This view has not changed from 1991 when HMI found that quality music-making was better developed where there was a teacher with sufficient expertise to give curriculum leadership.

Button and Potter (2006) investigated this idea in their research. They explored whether music subject leaders felt they had the sufficient skills, time and senior support necessary to support other staff in the school in teaching and delivering the music curriculum. Button and Potter concluded that ‘there is an urgent need for more highly trained and better qualified music specialists acting in an advisory capacity to mediate the National Curriculum for Music through the class teacher system’ (2006: 12). The Ofsted guidance for music inspectors (2010) states that for outstanding leadership, subject leaders need to have a high level of musical expertise coupled with an understanding of key issues in music education, which seems to suggest that whether class lessons are delivered by a specialist or not, the overall subject leader needs to be a music specialist. The music curriculum can be successfully delivered via the class teacher system, and in days where many schools are pursuing a creative curriculum, the class teachers are in a stronger position to make links between subjects and plan cross-curricular activities. However, for this to work successfully, the necessary support and training must be available, preferably from a music specialist subject leader who will actively train and support their colleagues to deliver the music curriculum, particularly NQTs. This view is supported by Ellison and Creech who write:

*“It is clear that strong subject leadership is central to raising standards of primary music provision. In fact, the evidence cited... suggests that the ‘subject specialist versus classroom teacher’ debate could become nearly redundant, were schools to nurture strong leadership in music, supported with adequate resources.” (2010: 224)*

Music is an integral part of the curriculum and it could be argued that even though a music specialist might be the best person to ensure the greatest musical learning, isolating music as a specialist subject makes it stand apart from the other subjects. This also perpetuates the notion of music as an elitist subject, seeing it as ‘special’ and therefore non-specialists would continue to feel inadequate in delivering the curriculum. However, current educational philosophy supports a holistic class teacher approach to delivery of the whole curriculum. Therefore, the focus needs to be on how best to equip these teachers to ensure they can teach music effectively, whilst recognising the importance of specialist support for this, be that in a collaborative role in the classroom or available within the school when necessary.

However, although some of the effects the National Curriculum has had on curriculum delivery in the primary school have been discussed, curriculum does not stay static. It needs to be reviewed regularly to ensure that it is responding to the needs of the children. The next section considers some of the recent proposed changes.

## **1.6 Curriculum Review**

There have been several recent publications that are important to consider when reflecting on the delivery of the National Curriculum for music. These are considered particularly in regard to the nature of the study, and reference to progression. The Ofsted Report (2009a) is considered later on in relation to the pre-study and research focus.

### **1.6.1 Rose Review**

Rose's review of the current primary curriculum (DCSF, 2009) indicated universal support for the National Curriculum, but a desire to reduce prescription and curriculum overload by reducing non-essential content. Rose believes a love of learning is the touchstone of an excellent curriculum rather than knowledge acquisition. He proposed simplifying the curriculum structure to six 'Areas of Learning' which would focus on the essential knowledge, understanding and skills that children need in order to make progress and achieve. Within programmes of learning, the curriculum would broaden and deepen as children's capabilities grow. Music would come under 'Understanding the Arts' along with art and design, dance and drama. Direct high-quality subject teaching was advocated, complemented by applying and using this content through cross-curricular studies. The curriculum design would be underpinned by culturally derived aims and values to develop the 'whole child' (*ibid.*: 30).

Interpretation and delivery would be left to the individual school who would take into account their children, situation and local area to determine the most relevant way to apply the curriculum. The curriculum would encourage both children and teachers to think creatively, allowing for exploration of more creative delivery styles:

*“There should be considerable scope for imaginative approaches to curriculum design at a local level and opportunity for disciplined curriculum innovation.” (ibid.: 46)*

Increased flexibility would enable schools to reflect on how music was being delivered and the proposed new delivery style would provide scope to improve the quality of music provision and for teachers to focus on the suggestions made by Ofsted (2009a), to improve their music delivery.

However, the report emphasises that ‘high-quality teaching’ is crucial to children’s success (2009a: 9). Therefore, what support would generalist class teachers need to deliver the new music curriculum to this standard? For schools without a music specialist who found delivering the current National Curriculum challenging, the new model could lead to less music in schools (Hallam and Rogers, 2010). This is supported by Ellison and Creech (2010) who feel that music could disappear from primary classrooms if teachers have more confidence, expertise or resources in alternative art forms. So the specialist versus non-specialist issue may also raise its head again for primary schools, with some teachers feeling that they cannot offer high-quality teaching in music. This idea continues in the Cambridge Review, also published in 2009.

### **1.6.2 Cambridge Review**

The University of Cambridge commenced a review of the primary curriculum (Alexander and Flutter, 2009) in 2006 as part of a three year enquiry into primary education. Although their report was published after the interim Rose Review, it was not a reaction to it; rather it was published early to contribute to debate about the Rose Report. The publication of the Cambridge review was viewed by some as more contentious as it did believe that a ‘one-size-fits-all’ national curriculum is appropriate for the differing circumstances of each primary school or the diversity of British Culture. It suggests that the current curriculum is limited, focusing excessively on literacy and numeracy, and puts forward a proposal for reform, based on a truly broad and balanced curriculum. In the Review, Alexander suggests:

*“The initial promise... of entitlement to a broad, balanced and rich curriculum has been sacrificed in pursuit of a narrowly-conceived ‘standards’ agenda. The most conspicuous casualties have been the*

*arts... The case for art, music, drama, history and geography needs to be vigorously re-asserted; so too does the case for that reflective and interactive pedagogy on which the advancement of children's understanding in large part depends..." (ibid.: 3).*

A strong argument is put across to reinstate the arts and humanities in primary schools and Alexander proposes eight *equal* domains of knowledge, skill, disposition and enquiry of which 'arts and creativity' is one. Every subject should have equal recognition and be taught to the highest possible standard; 'a curriculum is only as good as those who teach it' (*ibid.*: 10), requiring a reflective and interactive delivery style. This view is very positive for music as if given an equal status to other subjects, current areas of weakness (as highlighted by the Ofsted report) would have to be addressed in order to result in the high-quality teaching the Cambridge review advocates.

In the Review (2009: 10), Alexander also writes of 'the two curriculums', his view being that instead of a whole curriculum, we currently have 'Curriculum 1' which covers the basics (English and maths) and 'Curriculum 2', which covers the rest, including music. He writes that:

*"...in many primary schools the essential criteria of breadth and balance have not been met, except by the narrowest definition of breadth and balance (that is, including a named subject in the paper curriculum regardless of its quality at 'delivery')." (2009: 9)*

For curriculum 2, low priority is compounded by lack of time, resources and expertise which results in 'activities which are trivial, poorly conceived and lacking in cognitive or imaginative challenge' (*ibid.*). This recognises the inconsistency in provision that Ofsted also found.

*"At school level, the persistence of the 'two curricula' problem suggests that the marginalisation relates also to teacher expertise and the neglect of the non-core subjects in ITT and CPD. Those primary schools which do not allow vulnerable subjects to be marginalised are those which are confident and knowledgeable about their value and which have the expertise to teach them well." (Alexander, 2009: 22)*

In a 1978 HMI survey, the subjects in 'curriculum 2' were heavily criticised for superficial teaching lacking structure and progression, and for inadequate professional training and understanding. 32 years later, the pre-study and

Alexander's research, have found that for music, a 'curriculum 2' subject, the aforementioned problems are still rife.

### **1.6.3 National Curriculum 2010**

In 2010, the Labour Government announced a new National Curriculum, based on the programmes of learning set out by Rose, would be implemented in September 2011 (DCSF, 2010). Reducing prescription and curriculum overload would allow space for schools to have greater flexibility to meet pupils' individual needs. Enabling teachers to act as autonomous professionals who have the children's best interests at heart was exciting and would allow schools to employ and explore different delivery styles.

However, in May 2010, a General Election resulted in a change of Government; a coalition of the Conservative Party and the Liberal Democrats. On 7<sup>th</sup> June 2010, a statement was issued stating that the new Rose curriculum would not be implemented. Schools were told to follow the current National Curriculum (1999) until the end of the academic year 2011/2012.

### **1.6.4 The Schools White Paper 2010**

The new Government set out their aims for education in the Schools White Paper (DfE, 2010). This included review and reform of the current statutory National Curriculum which they found too prescriptive, the need for Ofsted to re-focus on the quality of teaching and learning, and the need to reduce bureaucracy for teachers. The document affirmed the importance of the role of the teacher, stating 'no education system can be better than the quality of its teachers' (2010: 3) and that:

*"...at the heart of our plan is a vision of the teacher as our society's most valuable asset. We know that nothing matters more in improving education than giving every child access to the best possible teaching."*  
(2010: 7)

Linking to earlier discussion, how do we ensure every child gets access to the best possible music teaching? Could this statement challenge the class teacher model, or is there an inherent promise to enable and equip all teachers to deliver the curriculum, including music, to the highest possible standard?

The report indicates raising the quality of new teachers and the amount of time spent in the classroom as part of ITT. They acknowledge that existing teachers need opportunities to deepen their subject knowledge, that they learn best from other professionals, and the importance of an ‘open classroom culture’ for observations, planning, preparing, reflecting and teaching with other teachers (2010: 19). This could help improve the standard of primary school music, along with the confidence of those delivering it.

Much is made of a ‘broad academic core’, ‘a rounded education’ and ‘recognising schools who succeed in achieving real breadth’ (2010: 44), yet the heavily-promoted English Baccalaureate (five GCSE’s at Grades A\* to C in English, maths, a science, a humanity and a foreign language) does not recognise achievement in music, or the other arts. However, the Government go on to say ‘children should expect to be given a rich menu of cultural experiences’ (2010: 46), and commissioned a review to ‘explore how we can improve music education and have more children learning to play an instrument’ (*ibid.*). It is to this which we turn next.

### **1.6.5 The Henley Review**

In September 2010, Darren Henley commenced this independent review of music education to explore how funding could be most effectively used to secure the best music education for all children. One of the assumptions that Henley was asked to take account of was ‘*there should be a clearly defined journey of progression*’ (DfE, 2010: 2). Henley called for evidence from all deliverers of music education.

After receiving hundreds of responses, Henley’s review, and the Government’s response to it, were published in February 2011. Henley refers to the benefit of *excellent* music teaching for children and the positive effect that music as an academic subject can have (2011a: 4). This is interesting in terms of what constitutes excellent music teaching. The Government is promoting a knowledge-based cultural education combined with learning to play a musical instrument, with no mention of creativity or nurturing musical understanding. It is in contradiction to Paynter’s view (2002) that music is a quality to be

developed, rather than information to be gained. However, Henley's first recommendation states that 'schools should provide children with a broad Music Education, which includes performing, composing, listening, reviewing and evaluating' (2011a: 11). This is in-line with the current National Curriculum and Swanwick's view of musical learning discussed earlier. Savage (2011) also believes these factors, when integrated, underpin a holistic and integrated model of music education.

Henley found that although there was much to celebrate, provision varied greatly and there was a need for greater consistency, in-line with Ofsted's findings (2009a). He proposed a National Plan for Music to address this inconsistency and to set out national expectations for the providers of music education. In recommendation 9, Henley supports the inclusion of Music as a National Curriculum subject; 'Without the obligation for music lessons to be a part of the school curriculum, there is a very real concern that the subject might well wither away in many schools – and in the worst case scenario, could all but disappear in others' (2011a: 15).

In the main, the Government response to Henley's review was positive and supportive of an improved music education, committing £82.5m for 2011-2012. However, regarding Henley's recommendation to keep music as a National Curriculum subject, the Government says evidence would have to be collected by the national curriculum review consultation; 'We will not... pre-empt the outcome of that review' (2011b: 6). This appears to dismiss Henley's evidence that 'there was an overwhelming view... that music's place as a National Curriculum subject was of paramount importance' (2011a: 15).

Specific to the primary phase, Henley recommends all primary schools having access to a specialist teacher, and for an increase in the number of hours spent learning about music within ITE to create a more confident workforce. The Government's response does acknowledge that the latter needs to be tackled, yet stated that although the former is desirable, 'it would not be a pragmatic recommendation' (2011b: 25).

#### **1.6.6 Curriculum Review 2011**



In January 2011, Education Secretary Gove announced a review of the National Curriculum. The Government stated that the 'important' subjects should be compulsory, taking up 50% of curriculum time, with schools choosing how they allocate the remainder of the time to the 'extra' subjects. Music does not appear in the compulsory 50%. This proposal would empower teachers to take more control over what they teach for the remaining 50%. However, with current varying provision when entitlement is statutory, music could be even more vulnerable.

The first phase of the review considered the essential knowledge, facts, concepts, principles and fundamental operations to be included in programmes of study for the core subjects. The second phase would produce draft programmes of study for all other subjects which the Government decided should be part of the new National Curriculum. Non-statutory programmes of study for the remaining subjects would also be produced.

However, the Government proposed that in time all existing schools would become Academies or Free Schools, operating outside of Local Authority control, and therefore not have to implement the National Curriculum. These individual schools would decide whether to teach music as part of their curriculum. Therefore, one may question the time, effort and money that is being spent on introducing a new National Curriculum if the ultimate aim is that all schools will change to Academy or Free school status and determine their own curriculum. This is where the status of music as a curriculum subject becomes vulnerable, particularly when it is already excluded as a recognised subject from the English Baccalaureate.

More specifically, what could this mean for music in the primary school? If the Secretary of state's view of music education takes a traditional, knowledge based view accompanied by learning to play an instrument, this could easily be a backwards step, particularly if music is no longer a statutory subject. Hallam (2011: 3) believes Gove's views are based on his own school experiences and therefore for primary music may see a return to singing-based musical activity, with an academic approach to reading notation and learning about classical

composers at secondary level. This is a far cry from the living subject of music discussed earlier with far-reaching positive benefits for all children.

These developments in curriculum and policy set the context that data collection took place in. The rationale and specific focus for research will be discussed next.

## **Part 2: The issue of musical progression**

### **1.7 Introduction**

2009 was a key time to reflect on the primary music curriculum with the Rose and Cambridge reviews acknowledging the importance of music in the curriculum, the Labour government investing in initiatives such as ‘Sing Up’ and ‘WOpPs’ and the National Music Participation Director (Richard Hallam) declaring 2010 ‘A Year of Music’. According to Hallam and the ‘Music Manifesto’, music education in the United Kingdom was the best in the world (NAME, 2009). However, Ofsted report:

*“...The recognition of need is well founded, but the survey showed that increased activity was not necessarily leading to improved provision. Too much was being developed in isolation and initiatives were not always reaching the schools and teachers that needed them most.” (2009a: 6)*

At 1.3, the rationale for a statutory national curriculum for music to provide a common entitlement for all pupils was discussed. Yet, in practice, Ofsted report that this is not being realised and provision can be inadequate. Stakelum (2008: 91) writes, ‘whilst a rationale for the content and organisation of knowledge in a standardised curriculum may be clearly articulated at official policy level, factors may come to bear on a teacher operating at a local level which may work against the successful implementation of the curriculum on the ground’. This statement is fundamental to the author’s research philosophy: what are the factors that are ‘coming to bear on a teacher operating at local level’ that are affecting the successful delivery of the primary music curriculum? McKinsey observes that ‘the quality of an education system cannot exceed the quality of its teachers’ (cited in DCSF, 2009: 9). However, if teachers themselves have limited musical understanding and experience, how will this affect their curriculum delivery? The author’s concerns were supported by Ofsted’s findings:

*“The extremes in the quality of provision and teachers’ lack of understanding about what ‘making musical progress’ looks like were frequently the result of the isolation that many music teachers and subject leaders were experiencing. Helpful continuing professional development and challenge were rare. Developments in music education had gone unnoticed or been disregarded and, in the primary schools visited, the subject leaders were frequently not given enough time to monitor and support the work of their colleagues.” (2009a: 5)*

The reference to teachers’ lack of understanding of ‘what making musical progress looks like’ is particularly pertinent. Do teachers actually understand what is meant by this phrase? Does their lack of understanding of this affect the quality of provision? Therefore, through this research the author intends to explore teachers’ understanding of the term ‘musical progression’ and, if there is a lack of understanding, whether this is a factor that ‘works against the successful implementation of the curriculum on the ground’ (Stakelum, 2008). Firstly, the Ofsted Report will be considered in more detail, followed by the author’s empirical pre-study, before consulting the relevant literature in relation to the nature of musical progression.

## **1.8 Ofsted Report 2009**

In ‘Making more of music’, the findings from music inspections in 84 English primary schools and 95 secondary schools are reported. Ofsted (2009a: 5) highlight three main weaknesses of school music: a lack of emphasis on increasing the quality and depth of pupils’ musical responses, inconsistency of musical experiences within and across Key Stages, and ineffective assessment. Their overall conclusion was that improvements in music provision had been insufficient over the last three years. They reported that:

*“not all schools understood the difference between progress in separate components of music and musical progress when all aspects came together. Consequently, pupils did not always make as much musical progress as they might have done, especially during Years 5 and 6” (2009a: 5).*

However, they do not provide examples to illustrate what this means. If pupil progress is being hindered by teacher’s lack of understanding of musical progression then surely teachers need clarification of what they are trying to do and guidance to ensure maximum progression is being achieved?

Ofsted believe that the ineffective assessment they witnessed was due to teachers’ lack of understanding of musical progression, which was the consequence of professional isolation. If teachers are unsure what musical progression is, then no wonder they are

not able to assess it effectively. This will be returned to later. This also shows that support needs to be available to avoid professional isolation.

In the report (*ibid.*: 7), Ofsted recommended that DCSF should develop a music strategy for primary subject leaders in order to increase teachers' understanding of musical progression. This would be of great benefit to music subject leaders. However, with the change of Government, this did not come to fruition and was not referred to in the NPME (DfE/DCMS, 2011).

## **1.9 Pre-study research**

Interview dates were secured with four primary schools; two with music specialists as subject leaders and two with non-specialists. The author had originally intended to explore through empirical research the effects the new Rose curriculum could have had for the delivery of the music curriculum and whether such changes would improve the 'implementation of the curriculum on the ground' (Stakelum, 2008) and therefore raise the quality of curriculum delivery and satisfy Ofsted. However, prior to data collection the new curriculum was withdrawn. As contact with schools had been established and interviews arranged, the interviews still went ahead (along with informal document analysis and lesson observations) but with a brief of identifying the factors that 'come to bear on a teacher operating at a local level which may work against the successful implementation of the curriculum on the ground' (Stakelum, 2008). In other words, the current issues affecting curriculum delivery that could result in inconsistent provision.

Through interview, teachers' perceptions of the current curriculum, the withdrawn curriculum and the Ofsted Report findings were explored. This formed the pre-study research, leading to the identification of emergent themes that could be addressed through the main phase of data collection. For full details of the pre-study methodology, see Appendix A.

### **1.9.1 Data interpretation**

The data from the four interviews in the pre-study were analysed using the principles of thematic analysis, specifically template analysis (Crabtree and Miller, 1999; King, 2004), which provides a framework to capture the richness of the data whilst organising the data collected into a structure (see Chapter 2). After analysing the data using a template analysis approach, two themes stood

out predominantly for further exploration; musical progression and whole class instrumental lessons. These emergent themes were confirmed by another researcher who checked the coding and final template (Appendix B2).

Through reflection on the pre-study findings and a literature review of the themes raised, musical progression was identified as the focus for the main phase of data collection. A decision was taken that as WOpps is currently being explored and monitored on a national scale it would only be studied further in this research in relation to musical progression.

### **1.9.2 Pre-study data findings**

The four interviewees were read the Ofsted quotes about not all schools understanding the difference between progress in separate components of music and musical progress when all aspects came together, and the need to improve the quality and depth of pupil responses in order to improve progression. The teachers were then asked to explain what Ofsted meant by this and to define the musical progression referred to.

Teacher A (TA) thought musical progression referred to musical concepts getting progressively harder and more complex as children go up the school, resulting in progression in the child's skill level:

*“...for me, music progression would be as a child matures and becomes older and moves up through the school, that they would progress from very simple musical skills... and so that would be progression, musical progression, that the complexity of the musical ability would improve. I don't know.” TA*

However, 'I don't know' implies uncertainty. There is no reference to qualitative progression in her answer. TC was also unsure of what Ofsted meant, but from her experience she perceived it in terms of complexity of the instrument learned; progression from one instrument to another, starting on ocarina, moving to recorder then clarinet. TB, after initially finding it too difficult to answer, thought it was a combination of musical understanding, musical skill and the confidence that arises from developing understanding and skill. Even TB, whose answer was nearest to what is assumed that Ofsted meant, was hesitant to give a definition and was not confident that her response was right.

The difference between ‘progress in separate components of music’ and ‘musical progression’ could not easily be seen, ‘I don’t really know, no. I just erm... I’m thrown by the progress in music versus musical progression thing’ (TC). TD believed progression would occur at different rates in the four areas of learning, seeing progression in performing, composing, listening and appraising as separate entities rather than interrelated.

The Ofsted report comments on subject leaders not being given enough time to monitor and support the work of their colleagues. This was certainly true for schools A and C, which had non-specialists co-ordinating the subject. School B had always made it a priority to find the time to support colleagues and the teacher in School D taught all the music and therefore did not spend time supporting colleagues.

Prior to the change of Government, and in response to the 2009 report, Ofsted published ‘Making more of music: improving the quality of music teaching in primary schools’ (2009b). None of the teachers in the pre-study had read it, and only one knew it existed. The booklet summarises the report findings, illustrates the essentials of good and outstanding music teaching, and includes charts to help teachers assess their current teaching and how they can improve it. Four questions are proposed that schools should consider to improve provision: the most important outcomes they want to achieve in relation to musical progress, whether the subject leader is given enough time, whether instrumental programmes been fully explored to improve provision for pupils and increase teachers’ understanding of how to teach music, and how they will know when they have been successful for all pupils. In terms of this research, these questions give support to the identification of the emergent themes from the pre-study research. Both the themes of musical progression and instrumental programmes feature in the questions, as well as that of assessment which also arose in the pre-study. This verifies the identification of the emergent themes and the need for further research in these areas from an external source.

However, for schools to be able to answer Ofsted’s first question and subsequently improve delivery, they first need to have an understanding of what

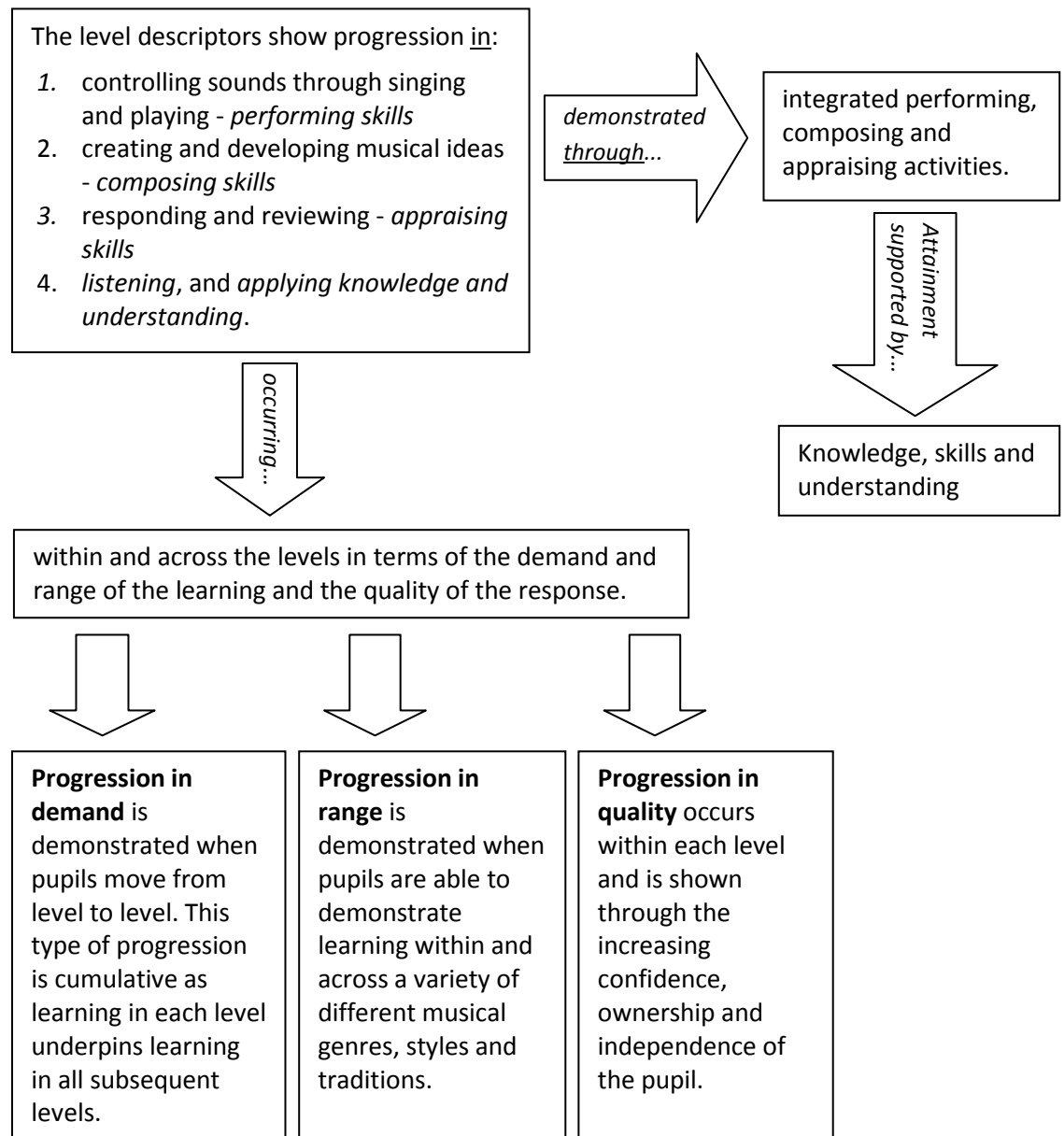
is meant by ‘musical progress’. How will they know when they have been successful for all pupils if they do not understand how they are measuring success? When this was put to the teachers in the pre-study, for TB the measure of success was the number of pupils playing instruments after taking part in WOpps. Is the inference from Ofsted that ‘successful’ means that children have progressed in their musical learning as far as they can? If this is the case, again, schools need to know how to best achieve this, and how to measure it.

To summarise, none of the participants, specialist or non-specialist, had read the Ofsted report ‘Making More of Music’ (2009a). When told that Ofsted found pupils did not always make as much musical progress as they could due to teachers’ lack of understanding in this area, none of the teachers had a clear understanding of what was meant by musical progression or how it was to be achieved. This was why this theme was identified as key for further research; if the four subject leaders in this study did not have an understanding of musical progression, is this a general trend amongst primary school teachers? If teachers had a better understanding of progression would this improve their curriculum delivery and go some way to address Ofsted’s concerns? It is to the current professional guidance to which attention now turns.

### **1.10 Musical Progression in the National Curriculum**

Ofsted inspect schools against the current statutory requirements, so one needs to consider how the National Curriculum expects musical progression to be achieved. On the old National Curriculum website (accessed in 2010), QCA set out how the level descriptors show progression in performing, composing, appraising and listening (see Appendix C). They refer to three types of progression; that of demand, range and quality, that occur within and across the levels. The idea is that through integrated performing, composing and appraising activities an overall musical progression should be demonstrated. However, a lot of information is given, and is not instantly accessible to the reader. Therefore, the author has represented this information as a diagram to try and make it more accessible:

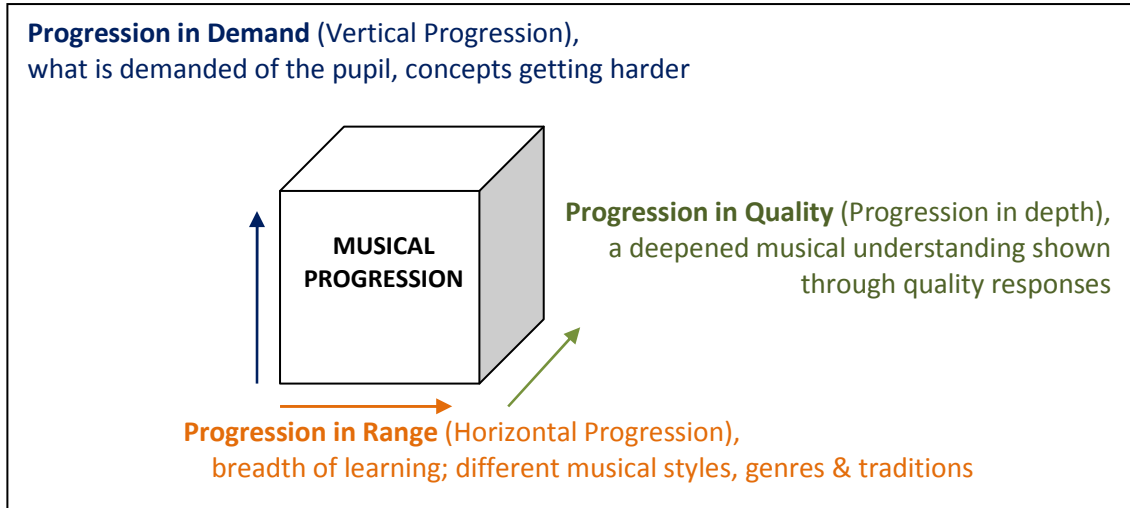
Fig. 1 Model to show progression in music at KS1 and KS2, as set out by QCA (Todd, 2012: 31)



Put more simply, it could be interpreted that progression in demand refers to cumulative progression where more is demanded of the pupil (almost a type of ‘vertical’ progression). Progression in range could be seen as ‘horizontal progression’, at the same level but adding breadth. Progression in quality (the type of progression Ofsted appear to focus on in their report) refers to the quality of the pupils’ musical responses, which is far harder to quantify (one may see it as ‘adding depth’). This can be represented visually as:



Fig. 2 Representation of the QCA strands of progression (Todd, 2012: 31)



The illustration also shows that these aspects of musical progression should be interlinked to ensure a true and balanced musical progression. However, without understanding the importance of interrelating, it is possible to isolate aspects, or focus more on one aspect. Teachers could focus on progression in demand, but if concepts get progressively harder without being supported by a range of study styles or the nurture of the qualitative responses, overall musical progression would be limited and not as envisaged by the National Curriculum. Therefore, planning for tasks or concepts that get increasingly harder is not enough. This could be considered a one-dimensional, quantitative view of progression. This is represented, for example, when schools say; ‘In reception they will learn simple songs and by Year 6 they can sing in parts’ (TA). The QCA definition would suggest that this needs to be balanced with a breadth of study (the range) and with depth (developing quality and a deepened musical understanding), not just giving children isolated skills. QCA go on to illustrate musical progression by stating:

*“Progression is most likely to occur where pupils are encouraged to consolidate and extend their learning and increase the quality of their response rather than constantly attempt new things. For example, by singing a familiar song again with emphasis on how well it is performed together rather than learning another new song. The need for range makes it important for teachers to make a selection, as it will be impossible for pupils to make sufficient progress across too wide a range of musical styles.”* (Appendix C).

Progression in demand may occur at different rates in each area of learning, relating to a progression of skill, yet ‘progression in quality’ would seem to suggest a musical understanding across the board rather than isolated to individual areas of learning.

Yet it appears that teachers do not understand what is required for a complete musical progression (demonstrated in both the Ofsted report and the pre-study). Prior to data collection to explore teacher perceptions further, it is important to first consider music education researchers’ perspectives and interpretations of musical progression.

### **1.11 Musical Learning**

Defining musical progression is a challenge researchers have been working on for many years and is an area with considerable conflicts of opinion (Meyer and Lamont, 2009: 46). In this section the terms ‘musical progression’ and ‘musical development’ are used interchangeably, although some researchers refer to ‘development’ when pertaining to psychological development (the development of cognitive, emotional, intellectual and social capabilities) and ‘progression’ when pertaining to advances in learning (acquiring new or modifying existing knowledge, behaviour or skills), as proposed by Fautley (2009).

Before considering how to ‘progress’, one must first consider what we are progressing in. Reid (1986) wrote that when considering musical learning there are three different knowledge types; ‘about’, ‘how’ and ‘of’. Knowledge ‘about’ music refers to propositional or factual knowledge: knowledge of conventions, processes and devices. Knowing ‘how to’ relates to practical experience and the development of skills, and knowledge ‘of’ music refers to the relationship with music and engagement with its expressive character. This could be considered as musical understanding. Swanwick (1979) sees knowledge ‘of’ music as the central form of musical knowledge, supported and informed by the contextual learning of knowledge ‘about’ and knowing ‘how to’. Stafford (2009) also believes knowledge ‘of’ music needs to be central to teaching and learning to ensure musical progression, as this is the reason children engage with and develop a love for music. Therefore, this relationship needs to be developed through immersion in a rich musical experience based on the interrelated core musical activities of creating (composing and improvising), recreating (performing) and appraising music. Glover (2008) suggests this is where the deepest musical learning occurs. This is why the National Curriculum promotes the integration of the four areas of learning and why

Ofsted infers that schools should be looking for overall progress when these aspects come together.

The National Curriculum levels (1999) also describe three broad areas of knowledge: firstly, knowing about conventions, processes and devices (Reid's knowledge 'about'), secondly, requiring pupils to explore these practically as well as identify them (Reid's 'how to' knowledge), and finally, expecting pupils to recognise the impact of time, place and culture; a reference to contextualised learning. One may question whether this really captures the essence of Reid's 'knowledge of music', which suggests a qualitative, deeper musical understanding, and which Swanwick, Stafford and Glover believe to be paramount in musical learning.

### **1.12 What is musical progression?**

So how does 'progression' occur in musical learning? Prior to the 2009 Ofsted report, NAME elected the theme for their 2009 Conference and accompanying book as 'Sound Progress: Exploring musical development'. In this, Lamont and Coll (2009) identify that knowledge of musical development underpins all aspects of teaching, but is a complex area still under debate with no overarching consensus amongst researchers on precisely what musical development is. Their publication set out to explore some of the many different meanings and implications, and was contributed to by writers from different areas and with different experiences. This lack of consensus again adds support to the need for this research and a primary practitioner's definition of musical progression/development. Lamont and Coll (2009: 1) write: '...it became rapidly apparent that while musical development is a tricky and contested term, it is a fundamentally important concept for anyone interested in music education'. Two aspects stand out here, the first being 'tricky and contested term', if it is so hard to define what is meant by musical progression, it is important to illustrate to schools what is meant by this. Is there any way to narrow down these contested terms so that primary school teachers know what they are trying to achieve through their music teaching? The second aspect is 'fundamentally important concept'; if this is so, it is essential that people know what they are trying to achieve and how.

Rogers (2009: 8) considers the answer to 'what *is* musical progress?' depends on 'what you mean by musical progress'. His view is that after 100 years of musical conservatoires, music examination boards, music education programmes and 20 years

of a National Curriculum, we should have a common understanding of what musical progress refers to, yet we do not. Rogers believes exploration of musical progress may lead to two different answers. Firstly, whether we mean progress in quality or quantity of musical learning; secondly, what we mean by breadth of musical learning. These interpretations of progression can be linked to the National Curriculum guidance; range (breadth), demand (quantity) and quality. The real issue appears to be what is meant by these terms in practice, and how they combine to ensure an overall musical progression.

Stafford and Glover believe musical development is dependent on teaching and learning. Witchell also takes this view:

*“...the learning process is as complicated as the brain, but it’s also as simple. We hear, think, respond and absorb. We come to terms with the music and we begin to understand ourselves and our world. To do that is to say that we are musically developed, and it is the task of music education to make it happen.”*  
(2009: 7)

Matthews (2010) believes the aim of the teacher should be to develop true musical understanding. However, Rogers believes most teachers focus on quantity when planning for musical progress, ‘in other words, adding more parts equates to increasing difficulty and complexity, and therefore progress’ (2009: 8), for example as a child develops they compose increasingly complex music in a wider range of styles (Philpott 2009), suggesting progression in demand and range. This perspective was certainly supported by the findings from the pre-study, ‘musical progression... that the complexity of the musical ability would improve’ (TA), ‘I see progression as moving from one instrument to another’ (TC). This perspective could be due to assessment criteria often focusing on an ‘adding more’ approach (Rogers, 2009). However, Lamont and Coll reflect that in contemporary views on music education, a simple, linear understanding of musical development as progression towards higher levels (progression in demand) has little support. The pre-study showed this to be the understanding of the two non-specialists. Whether this is a widely-held practitioner misconception will be explored in the study. Alongside a quantitative approach which recognises increasing technical difficulty, are teachers aware of the qualitative aspect as well?

The concept of ‘quality’ when referring to progression is much more elusive, which is probably why schools struggle to define qualitative progression. But is it less tangible?

The idea of musical quality on its own may be easier to grasp. To varying degrees, teachers can probably recognise examples of quality when they see or hear a child's performance or response. Rogers refers to this as 'the heart of music making', the sense of quality in a composition, the phrasing when performing a piece, a performer connecting with the audience. It could be said that this musical quality equals musicality. Therefore if this can be recognised, teachers should be able identify the progression within it. Meyer believes this quality is manifested in pupils' responses to music, 'for example they may make connections that are quite unexpected after they have listened to a piece of music' (2009: 47), and sees this as a demonstrable sign of development. Fautley (2009: 86) also views the demonstration of musicality and musical understanding as evidence of development, 'in many forms of musical endeavour the evidence is likely to be just that, namely musical. Musical understanding is demonstrated when pupils respond in a musical fashion'. It can be seen why teachers, even if able to recognise examples of musical quality, may find it hard to understand Meyer and Fautley's quotes, or how to put them into practice. It is for this reason that these quotes were used at interview to explore practitioners' understanding of them.

### **1.12.1 Nurturing musical understanding**

So how do teachers nurture this elusive, qualitative aspect of music progressively? And what prevents our curriculum delivery from ensuring musical understanding and qualitative progression? In agreement with Meyer, Ofsted feel it is through pupils' musical responses that progression is highlighted. Yet, one of Ofsted's main criticisms was:

*"...teachers tended to consider only increasing the difficulty of the task rather than helping pupils to improve the quality of their response. While quality was occasionally developed, it occurred implicitly and thus the musicality of the response was rarely seen as the main goal."*  
(2009a: 47)

So teachers need to improve the quality of pupils' responses. Swanwick (1997) reminds us that all teaching, not just music, involves responding appropriately to what students do and say. Writing twelve years prior to the Ofsted Report, he commented that, when responding to a pupil, the first question to oneself should be 'to what extent is this evidence of musical understanding?' and secondly, 'how might I best respond?' (1997: 209). Yet twelve years on, teachers were still unsure how best to go about this. In the pre-study, when TC, a non-

specialist was observed teaching music, links between concepts and ideas were missed. The lesson was ‘good’ in the eyes of the researcher and covered many different musical ideas. There was a balance of practical music-making, teacher/pupil interaction and pupil participation. There was also evidence of quantitative musical progression. For a non-specialist, who had been teaching for only three years she displayed confidence in delivering music and musical concepts. However, when children asked questions, or answers were given by the children, the teacher’s responses indicated a limited understanding of progression in quality; opportunities to make links between tasks and to improve the quality of pupil responses were missed. Ofsted had also witnessed teachers giving insufficient emphasis to increasing the depth of pupils’ musical responses:

*“Teachers rarely helped pupils to enhance their understanding of the nature of music and apply this in all their music making. Understanding the nature of music underpins the National Curriculum levels, but teachers in the survey often missed this... there was insufficient exploration of music as a living personal, social and cultural experience. Instead, lessons seen focused on the nuts and bolts, such as which musical devices had been used but without exploring why. Formulaic rather than musical responses were the result.” (2009a: 47).*

Teachers may focus on these ‘nuts and bolts’, as they find it harder to capture ‘exploration of music as a living experience’, if it is not their own experience or understanding. Mellor (2009) believes this ‘nuts and bolts’ approach is a legacy of a music curriculum that purely focused on progression in demand, and left teachers confused, disempowered and disengaged. Non-specialists with limited music training through their ITE were left with the dichotomy between delivering lessons that focus on the formal language and concepts of music and giving pupils an enjoyable, hands-on musical experience. Mellor (2009: 17) believes that generalist teachers should not be pressured to ‘force inappropriate musical technical vocabulary in the name of demonstrating musical progression, then engagement in music listening can be open, curious and alive for both teachers and pupils’, that these teachers should ‘retain a feel for the intuitive power of music as a temporal art form’.

It may seem surprising that a barrier to the latter and children’s musical development has ironically been a measure that was introduced to help the non-

specialist successfully deliver the music curriculum; published schemes that follow a ‘units approach’, (as started by QCA). The danger of the ‘units approach’ is that it can result in compartmentalised learning. Children can spend a half-term ‘exploring duration’ or ‘exploring pitch’ through unrelated activities that do not necessarily make links with other aspects of musical learning. Where concepts are taught in isolation this seems to contradict Swanwick’s view (1999) of the importance of contextual learning supporting knowledge ‘of’ music. Units being delivered in a compartmentalised and detached way appear to nurture knowledge ‘about’ and knowledge ‘how’ at the expense of ‘knowledge of’. TD, a music specialist, was not a supporter of the QCA documents:

*“what we do in school is more back to the National Curriculum as opposed to using QCA because QCA is [rubbish]. So if you go back and consider just like the main strands of teaching music so you’ve got listening, appraising, composing and performing and I try and run that solidly through the school and put all of our units around those and get the balance between them...” TD*

TD has identified that QCA could be delivered in a fragmented way and has recognised the importance of integrating listening, appraising, composing and performing rather than separating them. The phrase ‘run that solidly through the school’ also suggests that a progressive rather than ad-hoc approach is followed. However, as a ‘units’ approach can be a common situation for primary school music, this highlights the need for support and education for teachers to understand and encourage qualitative knowledge ‘of’ music. TD also believes there is some misunderstanding amongst teachers, for music and other subjects, that QCA schemes of work *are* the National Curriculum and that the QCA units (or at least their units, topics and objectives) have to be followed. There are also schools that opt for QCA, or schemes based on QCA, to deliver primary music as all the ‘thinking’ has been done, and the teachers can just adapt and/or follow.

### **1.13 Achieving a progressive music curriculum**

Cutler, a supporter of the DaCapo approach (a programme drawing on the methods of Kodály and Dalcroze Eurhythmics), considers that presently there is a lack of strategy in taking children through the music curriculum in the way that is expected in other

subjects. She advocates re-evaluating the music that is taught in order to improve progression:

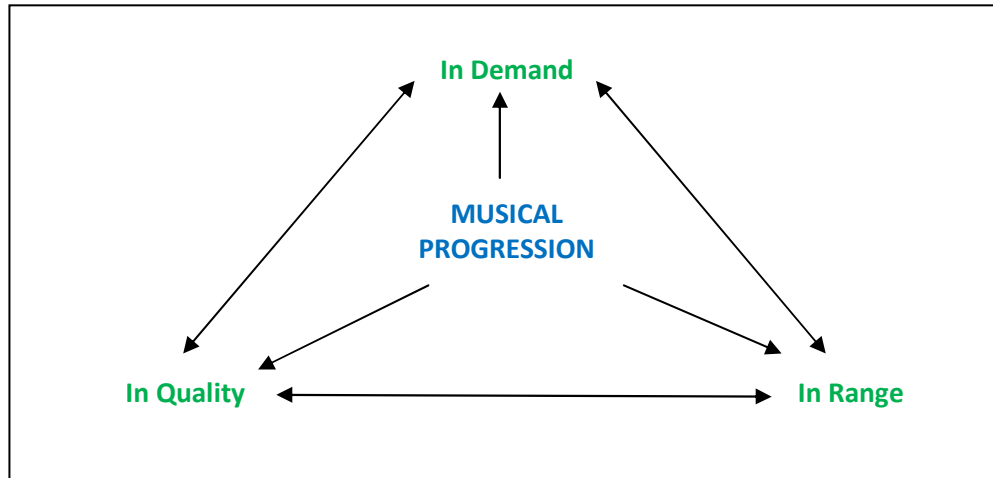
*“if we started at nursery level and worked progressively and methodically, children could reach secondary school as able in music as they may be in literacy, numeracy or science” (2009: 53).*

Her view is that the current lack of strong foundation in EYFS means that it is those who pay for private music education who will succeed. To address this she believes all music classes should be carefully structured with a sense of progression driving the planning, ‘like building a wall with Roman tiles, it is very hard to see it grow but gradually the layers build and the child’s simple activity of singing and keeping a steady pulse turns into the ability to be an informed ensemble member’ (*ibid.*: 55).

Rogers’ believes that schools not currently achieving a progressive music curriculum are focusing too heavily on knowledge ‘about’ music, which he believes is just a ‘means to a higher end: the development of pupils’ capacity to make progress in their understanding and use of musical quality’ (2009: 9). All children should be able to progress musically in their curriculum music lesson, even those who already have a high skill level due to individual instrumental tuition. However, if we take Rogers point, that these skills are only a means to a higher end, then teachers need to recognise that practical skills and knowledge about music are a tool in order to lead to progress in understanding and musicality. There is scope for every child to develop their musical understanding, even those who have high technical skills. Roger’s statement works on the notion of ‘joined-up thinking’, that practical music-making, at whatever level, from a hit of the drum to a Grade 4 violinist, is only the starting point. It is for the teachers to take this ‘progression in demand’ and build on it at each and every stage to develop qualitative progression, supported by a range of genres and styles to develop musical knowledge. If these other aspects of progression are not acknowledged, those children receiving private music lessons may never progress in class music. This joined-up thinking is illustrated in the following diagram.



Fig. 3 Musical Progression as 'joined-up thinking'



So, in essence, the essential aspects of learning are three-fold, technical ability and competence of skills (demand), knowledge of genres, styles and traditions (range) combined with and underpinned by musical understanding (quality or musicality).

Mellor believes a progressive music curriculum can be achieved through focusing on musical listening:

*“Listening, in its broader sense, is more of a way of being with ourselves and with our pupils. It is here in the quality of these encounters that music can move on, and that the quality and the depth of pupils’ responses can show musical progression. If, as music educators, we can keep open and curious, listening with interest and creative indifference, then we stand to develop a more dialogic pedagogy which is less concerned about ‘nutting’ and ‘bolting’ musical development into a grand schema of musical progression.” (2009: 17)*

She is of the view that musical listening is at the heart of musical development and therefore a vital force through which to achieve progression and regain quality and depth of understanding in music. Mellor also suggests that practitioners should be open and reflective. If, during dialogic pedagogy, it is established that children are not engaging or building a relationship with music, it is essential that new teaching strategies are found and planning altered accordingly. Evans, whilst reflecting on how musical progression can be improved in EYFS writes:

*“over time I have built up a knowledge of how the music of very young children develops: a knowledge that continues to grow and the journey for which is at the heart of my practice. All the time I learn about how what I do and how I react has the power to extend (or not!)” (2009: 24)*

Dialogic pedagogy, responsive teaching and assessment for learning (AfL) enable teachers to increase the quality and depth of pupil responses. These could all be considered aspects of formative assessment. Papageorgi and Hallam write: ‘much music tuition has at its heart formative assessment’ and so teachers should spend:

*“the majority of their time highlighting how performance or composition can be improved through commenting, instructing, asking questions and making gestures. These strategies assist the teacher in identifying the student’s level of understanding while also shaping learning behaviour” (Kennell, 2002 in Papageorgi and Hallam, 2010: 142).*

If teachers are aware of the importance of responsive teaching, Evans advises rather than having set lesson plans with listed objectives, to have a ‘toolkit of musical PLODs’ (possible lines of development) instead, so that teachers can move to the appropriate next step in a lesson, guided and informed by what the children are doing and by what the teacher has observed or heard. She writes:

*“Some relate to supporting children to organise their music-making together, some are concerned with the development of musical ideas and some are the musical ‘glue’ which bring together different children’s disparate ideas or create a structure in which musical or non-musical ideas can be explored and shared.” (Evans, 2009: 24)*

This acknowledges different approaches to the teacher role in relation to progression. Although this refers to the teacher as ‘the musical glue’, this expression could be seen as another phrase for the ‘joined-up thinking’ discussed earlier, the notion of bringing all ideas, concepts and skills together to form a musical understanding. Meyer (2009: 44) appears to share this understanding of musical progression as she would associate the following words with musical development: ‘confidence, co-ordination, recognising, analysing, reporting, creating, development of a sense of rhythm, a sense of pitch, general skills in listening, performing and composing, and coming to see the connections between all of these’. These connections, musical glue, or joined-up musical thinking; can a definition be written that encapsulates this idea?

The Ofsted Report (2009a) emphasised the importance of musical quality and the need for it to be at the heart of planned learning, yet reported that the daily reality for pupils was 'quantity' over 'quality'. This leads us back to the same questions again: if this is what Ofsted require, and it is not reality, do teachers know what they are trying to achieve? Is their view of progression the same as Ofsted's? Can we narrow down a working definition of progression for practitioners? According to Rogers (2009: 10), 'it can be frustratingly difficult to pin down exactly what we mean by musical quality'. But how does that help teachers plan for nurturing this musical quality, and encouraging it in children's responses? Practitioner's perceptions of this will be explored through empirical study and to see how these relate to research perspectives.

Lamont and Coll believe that one of the challenges to a precise definition is the ambiguity of an end point and 'lack of clarity in expected outcomes' (2009: 1). However, Fautley disagrees with this and believes it is the distance travelled that is crucial, rather than the point of arrival, 'it is surely better to help the pupils to travel rather than try to measure how far they haven't gone' (2009: 87). Therefore, it is the teacher's job to facilitate pupils on their musical journey of musical understanding; to enable them to travel, to act as a signpost en-route, and to encourage pupils to travel the furthest distance they can, whilst reflecting on the paths and turns of their journey.

The fundamental aim of music at KS3 is developing pupils' musical understanding. In the Secondary National Strategy KS3 music programme, this is described as, 'the outcome of combining two areas of learning: knowing about musical conventions, processes and devices; and exploring a range of diverse musical styles, genres and traditions through practical music making' (DfES, 2006: 4). So musical understanding (the aspect of musical quality) is the main focus and intention of learning, through which theory and skills (demand and range) are explored. This links to the idea of joined-up thinking again, and the relationship between the three aspects.

The secondary strategy materials also describe six stages of progression of understanding (2006: 15) and describe what these statements might look like in the classroom and planning. It is important to note that there is no similar document or guidance in place for KS1 and KS2, which the KS3 strategy is building upon. If musical understanding can be 'defined', set out in progressive stages, planned for and assessed at KS3, is there any reason that this cannot be the case at primary level? There

are different factors to take into account, namely the individual way the music curriculum is planned for and delivered. As seen from the pre-study, this can take a variety of different forms at primary level such as: taught by specialists or non-specialists, in discrete music lessons or embedded in topic work, following a set scheme, participation in WOpps, and allocated a varying proportion of curriculum time.

### **1.13.1 Wider Opportunities and musical progression**

Many English schools are participating in WOpps (including the four schools in the pre-study) to deliver part of their music curriculum. But how is musical progression developed through WOpps, a programme which focuses on learning to play an instrument?

Griffiths believes the integrated nature of WOpps is key where ‘technical and musical skills are nurtured within the context of developing all aspects of what it is to be musical’ (2011: x). This means that:

*“children learn instruments in whole classes in order to make music together, not just as performers, but as composers, improvisers and critical listeners, and are supported in their musical learning by class and instrumental teachers working together” (Beach et al., 2010: 1).*

Stafford (2009) adds that for initiatives to achieve their aim of fostering musical development then it is vital to have clarity over the precise musical goals. Witchell reports that a Government Minister expressed concern that only one note had been learned after a term’s work in WOpps. Witchell believes she missed the point and was measuring progression quantitatively (only one note had been learned) rather than qualitatively:

*“In this lesson the children could have been playing their one note with a real sense of expression; keeping in time with good tone, ensemble and dynamic contrasts, and listening and responding to others. Together with an inventive accompaniment from the teacher the result may well have been musical. The children’s understanding of the structure, involvement in the performance and care of the music could have demonstrated that they had indeed made good progress.” (2009: 4)*

Focusing too specifically on the technical aspects of playing an instrument and reading notation can be very unmusical. Woodford (in Lamont and Coll, 2009: 3) acknowledges the importance of musical skill development in becoming a

performing musician, but downplays this in favour of an emphasis on musical understanding. Instrumental mastery is only a small component of the National Curriculum which is why the aim of WOpps is not just to focus on this but rather to integrate it within a more musical approach to teaching and learning ‘in order to fulfil the requirements of the National Curriculum and ensure children’s progression through the levels of attainment’ (Stafford, 2009: 26).

Another point is that ‘more’ or ‘longer’ does not necessarily equal ‘better’ and therefore indicate musical progress (Rogers, 2009: 8). Ofsted advise that for a good WOpps lesson, learning objectives need to be ‘clear and simple and focus on the musical skills, knowledge, and understanding to be learnt by pupils rather than the activity to be completed’ (Ofsted, 2009a: 75). Stafford proposes that WOpps is most effective as a one year project in which all musical activities (composing, performing, listening and appraising) are integrated within each lesson, resulting in ‘progressive and sustained musical learning’ (2009: 27) with children progressing logically to a greater holistic understanding of music (knowledge ‘of’ music). Stafford writes that to do this, planning for WOpps must be differentiated musically to maximise opportunities to develop knowledge ‘of’ music, and if delivered musically focusing on knowledge ‘of’ music, then there is potential for children to display aspects of Swanwick/Tillman’s fourth level of musical engagement (see Fig. 5).

In 2011, 72% of primary schools participated in WOpps (Hallam, 2010), with local authorities suggesting a rise to 86% in 2012, meaning that over 2 million children will have had the opportunity to learn a musical instrument. Hallam’s concern is varying quality of provision and calls for programmes to be sufficiently challenging with high expectations (2010: 1). He reports high numbers of pupils wishing to continue learning instruments, suggesting that most WOpps programmes are sufficiently engaging and of appropriate quality and duration. Hallam writes ‘appropriate progression routes are not always available’ and ‘LEAs are not always differentiating programmes to meet the needs of all children’ (2010: 3).

Stafford believes WOpps provides a unique opportunity to ‘encourage and accelerate children’s musical development above and beyond what has

historically been achieved at primary level' (2009: 27). However, she considers the presence of a 'music specialist' delivering a carefully planned programme with pace, flair and enthusiasm imperative for this. Whether this acceleration in development is due to WOpps, the music specialist's knowledge, the carefully planned programme, the delivery style or a combination of all of these factors is of interest.

### **1.13.2 Assessment and musical progression**

Achieving a progressive music curriculum can also be affected by assessment. How does one assess progression? The current official model of musical progression available in England is the National Curriculum level descriptors. Finney (2002) believes there are serious inadequacies with this assessment framework and that trying to assess children's musical progress and pigeon-hole them at progress levels specified by the National Curriculum poses difficulties. 'Music is more rewarding when it is not formally assessed' (Finney, 2002: 122). However, Papageorgi and Hallam (2010) support summative assessment to verify attainment in order to access further educational opportunities, although they acknowledge the problems in assessing musical improvisation, composition and performance.

Assessing pupil progress against National Curriculum level descriptors at the end of Key Stages is a controversial area. For each progressive level the initial sentence focuses on musical understanding followed by details of how this can be achieved through technical aspects of musical learning: performing, composing and appraising activities. However, this first sentence can often be ignored or misunderstood by schools, and they can tend to focus on the rest of the statement, seeing it as a tick-list for what children should 'do'. Yet these are not the key markers of musical development that the levels are trying to promote (Rogers, 2009). Teachers therefore need to re-focus on the first sentence as it is very easy for teachers to get side-tracked by what children are 'doing', rather than what children are learning through the doing. Yet, as Swanwick (1997: 207) remarks, 'learning is the residue of experience. It is what remains with us when an activity is over, the skills and understanding we take away', and this results in musical understanding; 'the actual *quality* of what is learned' (*ibid.*: 208). For each QCA level the first sentence refers to the 'learning' whilst the

rest of the statement refers to the ‘doing’ to achieve the learning. However, these statements are still viewed by many as ambiguous and unhelpful.

*Fig. 4 Level Descriptors for Music (DfEE, 1999)*

Level	First Sentence
1	Pupils recognise and explore how sounds can be made and changed.
2	Pupils recognise and explore how sounds can be organised
3	Pupils recognise and explore the ways sounds can be combined and used expressively.
4	Pupils identify and explore the relationship between sounds and how music reflects different intentions.
5	Pupils identify and explore musical devices and how music reflects time and place.
6	Pupils identify and explore the different processes and contexts of selected musical genres and styles.
7	Pupils discriminate and explore musical conventions in, and influences on, selected genres, styles and traditions.
8	Pupils discriminate and exploit the characteristics and expressive potential of selected musical resources, genres, styles and traditions.

It is important to remember that these descriptors were written as summative statements of achievement to be used for holistic assessment purposes at the end of Key Stages, ‘as destination points, not as signposts for travel en route’ (Fautley, 2009: 83). However, the level descriptors are often misused for assessing isolated tasks against, ‘The National Curriculum levels are an inappropriate tool for a day-to-day discourse for music education; they were never envisaged as such and yet underpin much of what counts as assessment in schools’ (Philpott, 2009: 69).

Rose is of the view that in their current state the level descriptors are not satisfactory. This is inferred when he writes:

*“The existing National Curriculum level descriptors have been reviewed to make sure that they are in step with the progress expected of primary children of all abilities” (DCSF, 2009: 17).*

This is because, in the Rose Review, a central curricular objective was securing pupil progress by building on their prior learning. For this to happen it was recognised that learning goals needed to be explicit to inform planning and teaching. Rose felt that the level descriptors needed to be revised in order to achieve this aim.

Teachers may be aware of the ineffectiveness of the level descriptors but be unsure as to what to do instead. Ofsted (2009a) highlighted ineffective assessment as one of the main weaknesses in music provision. The pre-study found that assessment in music was not given high priority by any of the four schools. Only one school carried out any form of formal assessment, school B used Music Express (a published scheme) assessments at the end of each unit, but no levels are given. School A does not assess pupils and follows no assessment structure due to no official requirement to give National Curriculum levels. Comments on participation in music-making and effort go on school reports rather than attainment. TA did not feel it appropriate to assess pupils in music as it is a qualitative experience that is difficult to quantify. The pupils are not assessed in school C. TC has given teachers a copy of the level descriptors, but the staff are not familiar with them and they are not used. TC (a non-specialist) wanted staff to start giving levels at the end of each year, although this shows a lack of understanding of the purpose of the level descriptors. TD does not formally assess and does not find the level descriptors appropriate. Instead, the school follows Quigley skills-tracking, but not by individual child. The reason she gives for not assessing is lack of time. The implications of this are that schools are not convinced of the need to 'assess' music, are not sure how best to do it, and with so many other pressures, do not have the time to do so. Therefore, what is the appropriate place of summative assessment of music in the primary school, as opposed to the responsive formative assessment that should take place in every music lesson?

QCA (1999) advise that it is inappropriate to assess performing, composing and appraising activities separately but schools should instead focus on assessing the musical learning demonstrated through these integrated activities. However, if schools are not seeing the end goal as developed musicality and musical understanding as described earlier, then they cannot be appropriately assessing pupils grasp and demonstration of musical quality. Knowledge 'of' music should be the primary focus of music, but as Stafford (2009: 27) asserts this is complex as 'outcomes in this area are by their very nature personalised and vary from child to child'. Meyer is also of this opinion, that measuring pupil's progress is something that teachers are constantly expected to undertake, yet is

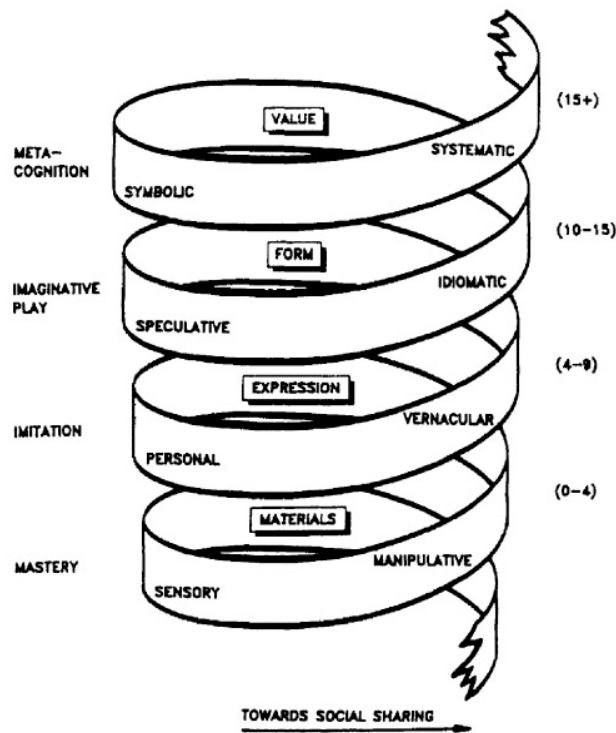


difficult for qualitative musical progression with it being less clearly defined, and less easy to convert to quantitative tick boxes. She states:

*“Progress can be monitored simplistically – ‘do you know what a trumpet sounds like whereas before you were not able to identify it?’ But this is not musical development; musical development is much more about knowing when to use a trumpet sound in a composition because that particular timbre is appropriate, and knowing about the range of a trumpet and being able to write idiomatically for it.” (2009: 46)*

So how can we assess the qualitative side of progression? Swanwick (1997) believes we have to find ways to assess that make our conclusions explicit but at the same time respect the potential richness of musical experience. His work on musical development was influential in the National Curriculum levels for music and exemplification materials, which contain elements of Swanwick and Tillman’s ‘spiral of musical development’ (1986). As discussed, many theories, and practitioners’ perceptions, focus on quantitative shifts between levels. However, the Swanwick-Tillman model, derived from researching children’s compositions, describes qualitative shifts in pupils’ engagement with music at different stages of their development. This is based on the idea that as children develop, the nature of their relationship with music changes, and a qualitative shift takes place. Four cumulative levels of musical engagement were identified, loosely age-related, through which musical understanding is revealed when making or appraising music.

*Fig. 5 The Swanwick-Tillman model of musical development (1986: 331)*



These four broad layers of development and engagement aim to cover the full musical experience (composing, performing and listening); and musical development spirals through these layers as a result of formal and informal learning. They are hierarchical and cumulative, each one needs to be present before the next is possible, and each layer is subsumed into the following one (Swanwick, 1997). However, Swanwick recognises that musical progress is not linear and children may drop down a layer when encountering something new. Swanwick wrote criteria for each layer and sub-levels in line with the National Curriculum (Swanwick, 1994) so that the model could be used as a levelling tool to track pupil movement through the layers. By the end of KS2 pupils would be expected to be moving into level 3.

However, Philpott finds the criteria problematic and views them as a disappointing use of the model. He believes that by writing assessment criteria for each layer, the underlying qualitative nature of the model has been eroded. This highlights the danger of trying to pin down qualitative changes in pupils, 'there was something about translating from the qualitative to the quantitative that neutered the underlying principles' (*ibid.*, 2009: 69). Maybe by attempting to do this we turn qualitative criteria into quantitative boxes. So how can teachers plan for musical progression and assess that it is taking place in a visible way without reducing it to a quantitative 'can do' list? Fautley (2009:

85) suggests when assessing musical development summatively at the end of a Key Stage teachers should observe what pupils can do, what they know, what they can articulate that they could not previously, and how their aesthetic judgements have changed during the course of the Key Stage.

As it was the Ofsted Report (2009a) that brought the problematic issue of musical progression back under the music educator's microscope, it is worth consulting Ofsted music inspection guidance (2010) to see what evidence of musical progression Ofsted are seeking in schools. They assert that outstanding teaching in music focuses in a 'relentless and coordinated way' on pupils' aural development and improving the quality and depth of their musical responses (2010: 3) and that this results in 'pupils of all abilities making outstanding progress in developing their musicality'. This tells us that they see the outcome as 'developed musicality'. Their guidance advises that outstanding achievement in music is where 'musical understanding is underpinned by high levels of aural perception and knowledge of music' (2010: 2) and assessment focuses on the quality and depth of pupils' musical understanding. This stresses a qualitative approach, with no mention of 'skills development' or quantitative tick-boxes. They also emphasise that lessons need to be planned and structured thoroughly to promote good musical learning; that words and notations should be used to support musical learning, rather than drive it, and teachers need to be open to respond positively to pupils' musical responses, building on these to promote outstanding learning. If this is what is required, teachers need to know how to do both of these things.

It may not be considered the teachers' fault that they are unsure as to what they are assessing, as Fautley writes (2009: 83) 'without a clear external view on what musical development entails, classroom teachers have had to come up with their own rough-and-ready versions of what they want their pupils to improve in'. This again calls for clarity for classroom teachers so they know what they want their pupils to progress in.

#### **1.14 Section Summary and Identified Research Needs**

The overall aim of this research is to help primary school teachers improve their delivery of the music curriculum. In order to do this, exploration of factors at local

level that affect successful delivery was necessary. Through a pre-study the issue of musical progression was highlighted, and the need for research into teacher understanding of this was confirmed by the Ofsted Report (2009a). There appears to be a strong discrepancy between what Ofsted require and what teachers know. So, the starting point for this research is seeking clarification in order to help teachers understand musical progression, what it looks like and how they know it is happening.

Although the literature review confirmed that there is not a clear definition, the importance of musical progression has been made very clear. Rogers (2009: 12) writes in relation to KS3:

*“consensus is still to be reached on some of the fine details about what constitutes progress in musical understanding... nevertheless... if what you mean by musical progress is musical understanding then we have very clear guidance to provide firm starting points for development. We can make the development of quality the heart of the curriculum”.*

What we need to ensure is that the same clear guidance is available at primary level so that pupils are developing musical understanding and not just ‘experiencing music’, or a technical and skills-based curriculum without the ‘musical glue’ bringing it together into understanding. As Fautley writes ‘if there is no clear consensus as to what musical progression entails then it seems a little unfair to blame teachers for not working it out for themselves’ (2009: 84). When evaluating this emergent theme in depth, it became apparent that practitioner perceptions of this important issue need to be sought in order to understand more about what musical progression looks like at local level. The need to help primary school teachers understand what is meant by musical progression and how they can deliver the curriculum in a way that results in musical learning and musical understanding is great. Seeking teacher perceptions at local level will help application at local level, and provide practical, rather than academic, advice for practitioners.

Hopefully, by educating the teachers, this in turn will result in pupils making greater musical progress. If nurturing musical understanding is at the forefront of every teacher’s mind when planning and delivering a music lesson, everything they do and say, and enable the children to do and say, should result in musical learning and musical progression. This step should in turn go some way to satisfying Ofsted’s concerns. To see if these assumptions reached through a review of the literature are an accurate

interpretation, empirical study will investigate these ideas with practising music teachers.

The methodology and data collection for this empirical research will be explored in the next chapter.

## Chapter 2 Research Methodology

### 2.1 Introduction

In this chapter the underlying thinking and principles of how the empirical study was designed and carried out are described. The research questions are stated, followed by sections relating to the choice and selection of the overall research paradigm and methodology, together with explanations of the main data collection tools.

The literature review, purpose of the study, and early determination of the potential audience for the final report, all guided how the study was designed, conducted and reported. An increasing number of music education researchers are using qualitative methods to examine research topics through interviews, observations, documents and archival data (Roulston, 2006). Qualitative research methodology can produce detailed data, provide insight into the issue, and inform practice. This research will also employ a qualitative methodology; following an interpretivist case study approach with semi-structured interviews forming the main data collection tool.

The nature of the research is exploratory and the research questions are open-ended, as the aim is to discover and to understand, as opposed to causality (Weber in Cohen et al., 2007). This is a common trait of case studies:

*“Most case studies in education approach a problem of practice from a holistic perspective. That is, investigators use a case study design in order to gain an in-depth understanding of the situation and its meaning for those involved.”*  
(Merriam, 1988: xii)

This approach has been chosen precisely because the researcher is interested in such insight, discovery and interpretation rather than hypothesis testing.

This research explores the notion of musical progression by drawing on teacher conceptions. This is because teachers are classroom experts and their knowledge and experience is important in trying to understand the day-to-day delivery and application of the curriculum in practice (McCullough, 2005). Bresler (1994/5) writes of the meaningful contribution that teachers can make to educational research, and it is their views and experiences that will be considered when trying to aid practitioner

understanding of musical progression. By getting close to practice through following a case study approach and interviewing subject leaders to ascertain their understanding of musical progression, contextual rather than abstract knowledge will be gained.

## **2.2 The Research Questions**

The first step in case study research is to establish a firm research focus which the researcher can refer back to over the course of study of the phenomenon. In order to formulate the research questions a literature review and pre-study were conducted, which highlighted teachers' uncertainty regarding musical progression. This is therefore the phenomenon to be focused on.

As explored in Chapter 1, even though the political and educational climate were uncertain and in a time of change, the theme of musical progression is not tied to a specific Government or curriculum and therefore this should not reduce the importance of the research findings. The specific research questions this study aims to address are:

### *Main Research Question:*

*What is meant by musical progression in the primary school?*

Different views of music educators were explored in Chapter 1. These views were used to formulate a series of 'prompts/probes' to be discussed with subject leaders at interview to gauge their understanding and experience of musical progression within the primary school. Are practitioner views in-line with published literature as to what progression is?

### *Sub Questions:*

*What does musical progression look like in the primary school?*

Once it has been established what musical progression is, what does 'making musical progress look like'? (Ofsted, 2009a). How do children demonstrate progression and how can teachers identify it?

*How do teachers encourage and develop musical progression?*

This research aims to aid practitioner understanding so that teachers use this knowledge to improve classroom practice and promote musical progression. Therefore, the teacher's role in nurturing progression was explored, what they can do and what barriers prevent progress being made. How can teachers plan for and

develop musical progression within their class and school? What support do they need to achieve this?

### **2.3 Research Paradigm**

The processes of education, teaching and learning are multifaceted and therefore focusing only on causality, outcomes, or correlations can be of limited value. This is because when ‘applied to educational contexts qualitative research recognises that what goes on in our schools and classrooms is made up of complex layers of meanings, interpretations, values and attitudes’ (Hitchcock and Hughes, 1995: 26). The complexity of education can require research techniques that give the depth of data needed to illuminate issues and make suggestions for improving teaching and learning. In the words of Bresler:

*“Research focusing on teacher knowledge is typically (but not exclusively) qualitative. It draws on the qualitative paradigm in its assumptions that (a) teaching and classroom life are highly complex activities, (b) the same behaviors can be interpreted in dramatically different ways by the different participants (and these interpretations, in turn, shape music teaching and learning), and (c) the understanding of teachers’ and students’ intentions is crucial for the understanding of what is happening.”* (1994/5: 28)

This supports the exploration of teacher knowledge in order to gain understanding to inform practice. Through teachers sharing their experiences and perceptions, the researcher can gather data from those who are seeing policy in practice on a daily basis. As the researcher’s background is primary music teaching this meant she had an understanding of the experiences and views being described, and the terminology and expressions used. This creates a shared identity. Miles and Huberman (1994) recognise both the need for the perspectives of those ‘on the ground’ as well as the need for the researcher to be able to empathise with and understand these views:

*“The researcher attempts to capture data on the perceptions of local actors ‘from the inside’, through a process of deep attentiveness, of empathetic understanding (Verstehen), and of suspending or ‘bracketing’ preconceptions about the topics under discussion.”* (1994: 6)

Bresler, whilst reflecting on papers submitted to a music education research conference, reported that ‘all studies reflected the assumption that knowledge must be grounded in teachers’ perspectives and the intimate understanding of classroom life’ (1994/5: 29)



and ‘these studies manifest that when conducted in a disciplined, systematic way, teacher knowledge can enhance the understanding of classroom life and improve both the theory and practice of music education’ (*ibid*: 30). However, it is recognised that in order for this work to contribute to the improvement of education, knowledge needs to be more than the researcher’s beliefs and must be sought through rigorous inquiry:

*“[researchers] need to raise their sights a little higher than expressing their fervent beliefs or feelings of personal enlightenment, no matter how compelling these beliefs are felt to be. They need to aspire to something a little stronger, seeking beliefs that (1) have been generated through rigorous inquiry and (2) are likely to be true; in short, they need to seek knowledge.” (Phillips and Burbules, 2000: 3)*

This pursuit of knowledge is not the same as a search for absolute truth (that positivists would strive for), rather an acknowledgement that a researcher conveying their ill-founded feelings or understandings serves no useful purpose for education. In Dewey’s words, researchers must have ‘authorised conviction’ (a well-warranted belief) coming from ‘competent inquiries’ (1916: 8-9), which could be seen as the goal of post-positivists. However, this research follows a relativist position and not one of objective truth which post-positivists would assume. In the words of Elliott, the aim ‘is continuously to seek relevant descriptions and explanations of a phenomenon based on the best and most complete knowledge we can garner about that phenomenon’ (2002: 91). He writes how in ‘terms of aims and “methods”... interpretive researchers seek to build our knowledge of complex social phenomena (e.g., teaching, learning, music making) by grasping the meanings and values that educational experiences have for various groups of people’ (*ibid.*: 92).

As the nature of the research is exploratory with open-ended research questions, a qualitative paradigm was selected to theoretically underpin the study and inform the selection of data collection methods, the mode of data analysis and the role of the researcher; that of constructivist-interpretive (Denzin and Lincoln, 2011: 13). Paradigms are a ‘basic set of beliefs that guide action’ (*ibid.*: 91) and combine beliefs about ontology, epistemology and methodology, shaping how the researcher sees the world and acts in it. However, Coe (2011) cautions against viewing paradigms as simplistic and diametrically opposed.

How the research design connects the theoretical paradigm to the strategy of inquiry and to data collection in this study is presented in Table 1. The strategy of inquiry is the skills, assumptions and practices employed by the researcher as they ‘move from their paradigm to the empirical world’ (Denzin and Lincoln, 2011: 14). In this study the specific strategy of inquiry (the case study) connects the researcher to the specific method of data collection (interviews).

*Table 1: Research Approach: Qualitative interpretive inquiry*

	<b>Specific approach to this study</b>
<b>Theoretical paradigm</b> (the set of beliefs that guide action)	Interpretivism; constructivism. Gaining understanding by interpreting subject perceptions. Such understanding sought to inform practice.
<b>Ontology</b> (nature of reality)	Relativism. Interest in subjective, relativistic social world rather than absolutist, external reality. Therefore no universal laws. Reality socially constructed and constantly changing. Subjective realities (open-ended), i.e. the concept of truth is more elusive so the subjective experience of individuals important in creation of the social world. These multiple constructed realities need to be described in detail to result in a complete and deep understanding of phenomena investigated (musical progression).
<b>Epistemology</b> (relationship between the inquirer and the known)	Transactional, subjectivist; Knowledge as personal, subjective and unique. The knower and the known interact and shape one another. Co-created findings. Therefore, researcher acting as main research instrument, immersed, involved with subjects
<b>Methodology</b> (how we gain knowledge of the world)	Hermeneutical, dialectical methodology (interpretive understanding): individual constructions elicited & refined hermeneutically, and compared and contrasted dialectically. Meanings emergent from the research process. Interpretive/naturalistic methods, interviewing in the natural world to ensure adequate dialogue between researchers and interviewees in order to collaboratively construct a meaningful reality. Hermeneutic Cycle (Lincoln et al. 2011: 105): actions lead to data collection, which leads to interpretation of data which spurs action based on data.
<b>Research strategy</b>	Case Study
<b>Group Studied</b>	Small-scale, personal, rapport
<b>Types of data collected</b>	Data collected as words (rather than as numbers) through interviews and focus group. Rich descriptions to enhance understanding.
<b>Data Analysis</b>	Inductive data analysis, seeking common patterns of meaning through thematic analysis using a template approach.
<b>Generalisability</b>	Focus more on an in-depth understanding of the phenomenon and identifying related issues, solutions and recommendations for change. Aim that will have use for wider application.

In summary, a relativist, constructivist outlook, is taken in this study, which is interpreted, based on a pursuit of knowledge, by the researcher. This is deemed to be an appropriate stance for an exploration of teacher perceptions. As Eisner wrote, 'If qualitative inquiry in education is about anything, it is about trying to understand what teachers and children do in the settings in which they work' (1991: 11).

### **2.3.1 Case Studies**

Case study methodology is employed across a variety of disciplines and frequently follows an interpretivist approach (Cohen et al., 2007). Yin (1984: 23) defines case study research as 'empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident'. A strength of case study research is that it can aid understanding of a complex issue or phenomenon and can extend experience or add to what is already known through previous research (Soy, 1997). The interpretive case study is atheoretical, neither guided by established theory, nor motivated by a desire to generate theory. Instead, it is appropriate in this research as the phenomenon of musical progression will be explored within the world of the practitioner in order to aid understanding and add to what is already known.

The critics of case study methodology believe studying a small number of cases does not offer grounds for establishing reliability or generalisability of the findings. However, this research approach can give the depth of data needed to extend the knowledge base in this area and illuminate issues and suggestions for improving music teaching and learning (Merriam, 1988). Cohen and Manion (2007) believe case studies are not merely illustrative if data is gathered systematically and rigorously. Stakelum's case study (2008) highlights the benefits of qualitative research for the field of music education. She carried out a case study of four teachers to explore the role of formative experiences in shaping primary teachers' responses to performance and music literacy. The small sample is acknowledged but the depth of data gained is appreciated.

## **2.4 Data Collection Tools**

The researcher investigated the object of the case study (teacher perceptions of musical progression in the primary school) in depth using semi-structured interviews. This was

to produce evidence that would lead to an understanding of each case and to answer the research questions. The original aim had been to use semi-structured interviews, lesson observations and document analysis. Document analysis would focus on music planning and Scheme of Works to study how progression was planned for. Lesson observations throughout the Key Stages would allow the researcher to see how musical progression was being developed throughout the school. However, this was revised after the pilot interview (see 3.7) and semi-structured interviews were the main source of data collection, with a focus group forming a validation check.

#### **2.4.1 Semi-Structured Interviews**

Research interviews are designed to improve knowledge. As Bresler and Stake state:

*“Interviews are conducted... primarily to obtain observations that the researcher is unable to make directly, secondly to capture multiple realities or perceptions of any given situation, and, finally, to assist in interpreting what is happening.” (1992: 85)*

This fits with the relativist ontological position of the study. Swanwick advocates using interviews to explore people’s conceptions of music:

*“Interviews are... able to take us deeper into the thinking of other people... Such structured conversations can be helpful in trying to understand how people construe music.” (1994: 80)*

This idea of going deeper into people’s thinking is particularly pertinent for this study. Consequently, interviews were deemed the most appropriate way to improve researcher knowledge and gain teachers’ perceptions of musical progression. There are different ways to structure the interview dependent on the purpose of the research. Structured interviews do not deviate from predefined interview questions whereas unstructured interviews are more open and do not follow an interview guide (Cohen et al., 2000).

As this was multiple-case study research, there needed to be some structure in order to ensure cross-case comparability. Therefore, semi-structured interviews were selected. These are defined as ‘guided, concentrated, focused and open-ended communication events that are co-created by the investigator and

interviewee' (Crabtree and Miller, 1992: 16). Semi-structured interviews were considered the best way to elicit the information necessary to explore the research questions, ensuring a common coverage of key areas identified from the literature, whilst at the same time giving potential for exploration of other aspects if they arose.

As teacher's uncertainty regarding the phrase 'musical progression' had already been established in the pre-study, it was decided that a series of open-ended questions such as '*what is meant by musical progression?*' may not provide the information required to answer the research questions. Therefore, questions and probes were written in the form of a flexible interview guide. A special type of conversational interaction was selected where a series of progressive questions, probes and illustrations were used as discussion points in order to seek teacher perceptions of musical progression. This gained maximum information from each interviewee and allowed direct comparison with other interviewees' answers. The researcher also had to bear in mind the two-way nature of the interview process. Therefore, the probes also informed the interviewees of current thought in this field and enabled them to reflect on their own practice. However, as the interview was not fully structured there was still scope for the interviewer to ask further questions as the need arose, namely in response to a point of interest or to prompt the interviewee to give more information. This interaction was necessary in order to fully explore reactions to prompts and also for the teachers to benefit from the interview.

This approach has some similarities with symbolic interactionism (Mead 1934, in Cohen et al., 2000: 25) which assumes a dynamic relationship between interviewer and interviewee where meanings are continually constructed, in a state of flux and therefore subject to change. Hence, the interview allowed interviewees to reflect on their practice and to construct new knowledge through the interview probes and discussion of these. The dynamic nature of the interview and interaction also allowed the interviewee to create new meanings taking into account the views of others, be that the interviewer's, other interviewees' or from the probes. This was because the researcher was 'working toward an articulation of the interviewee's reflections on experience that is as complete as possible' (Marton & Booth, 1997: 130).

## **2.5 Pilot Interview**

The purpose of pilot studies is to test data gathering methods so that problematic areas can be uncovered and addressed prior to research. Once the interview questions were written and probes selected (Appendix D1), a pilot interview was carried out to gauge the appropriateness of the probes and the pace and timing of the interview. This took place with the Curriculum Support Teacher from the Music Service.

In light of this interview, which took approximately 45 minutes, it was felt that no revisions needed to be made to the questions or probes. When reflecting on the content, the teacher had found the interview ‘challenging but useful’. She could see that the process would be beneficial to schools and help them to reflect on their current planning and practice and that they would benefit from the summary of current thinking in regards to musical progression.

## **2.6 Sample Recruitment**

Qualitative researchers usually work with small samples of people, studied in depth in their context (Miles and Huberman, 1994). The sample was purposive as cases were selected in a deliberate and non-random fashion to satisfy the purpose of the study, allowing in-depth exploration of the research questions (Cohen et al., 2000). The cases are therefore unique and the author does not claim that they are representative. When using multiple cases, each case is treated as a single case.

As for the pre-study, the researcher approached the Head of Music Service (HoMS) to identify four schools to be used as cases for the research. The HoMS is a specialist inspector for music who used his professional knowledge of the schools in the county to identify four schools that he considered to be schools of ‘best practice’. The HoMS selected and approached four schools, giving them a copy of the researcher’s letter (Appendix D2).

However, the schools declined participation in the research. The HoMS informed the researcher that the problem appeared to be the reason for selection (‘best practice’) and although the schools had outstanding WOpps and extra-curricular music, they did not feel confident with their curriculum planning. The other problem was the time commitment for schools (originally one to two days). Due to sample recruitment

proving unsuccessful the researcher had to carefully consider how to modify the research design to secure a sample.

## **2.7 Revisions to research design**

In light of this, and the depth of information gained from the pilot interview, it was decided that the interviews provided most scope to assess teacher understanding and perceptions of musical progression and therefore these were priority over lesson observations and document analysis. In order to obtain a sample of interviewees, involvement in the research needed to be mutually beneficial for the researcher and the school and with minimal time commitment. As the observations appeared to be the obstacle to commitment from schools, the decision was taken to withdraw these from the research design, hence reducing the time commitment for the schools to a 45 minute interview, from which the subject leader would benefit (as seen by the pilot interview).

Although problems with sample recruitment initiated a change to research design, it was interesting to note that the schools did not feel confident with their curriculum planning and delivery being scrutinised with regard to musical progression. If such schools, selected as examples of good practice, were not fully confident that their planning and delivery showed progression, one might wonder about the position other schools might be in. This therefore adds support to the necessity of this research, the need to raise understanding of what musical progression is and how it can be encouraged, and to support teachers in achieving this in practice, with confidence.

Also, at this stage it was decided to add an extra element to data collection. After the interviews, further practitioner perceptions would be explored through a focus group of music subject leaders (specialist and non-specialist) at a Music Service KS2 network meeting.

## **2.8 Sample**

Due to the revised format producing less data, it was deemed that a sample of six interviews, in addition to the pilot interview, would be more useful than the original intention of four. It was also decided that as the aim of the research was to narrow down views of progression and how it is demonstrated, that specialists may have more understanding of this. This was based on the different answers given by specialists and non-specialists in the pre-study.

The two music specialists from the pre-study consented to being involved again. One asked if another music specialist within their school could be involved. Three other music specialists were approached by the Music Service, with a revised letter setting out the new aims and format (Appendix D3). The modified research design resulted in affirmative answers from all. As no amendments were made to the interview guide after the pilot study, this was also included within the sample.

*Table 2: Sample details*

<b>Teacher</b>	<b>Role</b>	<b>School</b>	<b>Details</b>
T1	Curriculum support teacher for the Music Service	N/A	Provides curriculum support for various primary schools in the LEA. Previously worked as class teacher. Interview completed as pilot interview.
T2	Non-teaching Deputy Head, music specialist	School A	Non-teaching Deputy Head in primary school with no subject leader. New role, previously music subject leader in last school and taught all music in KS2. Interviewed for pre-study (Teacher D).
T3	Class teacher, music subject leader	School B	Music specialist working as Job share Year 5/6 teacher and music co-ordinator. Only teaches music to own class, supports Head to deliver other music lessons.
T4	Non-teaching Deputy Head, music subject leader	School C	Non-teaching Deputy Head in primary school with many music specialists. Until recently class teacher who taught class music. Still involved with extra-curricular music. Interviewed for pre-study (Teacher B).
T5	Class teacher, music specialist	School C	Year 3 Class teacher and music specialist, teaches music to own class and heavily involved with extra-curricular music. On music subject leadership team. Works with T4.
T6	Non-teaching Head teacher, music specialist	School D	Non-teaching Head teacher with music specialism. Previously worked as class teacher and taught all music throughout school.
T7	Class teacher, music subject leader	School E	KS2 Class teacher in two-class school, teaches own class and KS1 class for music.

After the six additional interviews had taken place the researcher assessed whether any further interviews were required. As no new information was emerging from the final interviews, then initial analysis took place. The interview findings were discussed with



music subject leaders (specialist and non-specialists) county-wide at the network meeting (see 2.11.2). This sought opinions en-masse, and as no new information or discrepancies arose at this point that had not arisen in the initial interviews, the decision was taken that no further interviews were needed. Strauss and Corbin refer to this process as ‘theoretical saturation’:

*“A question that always arises is how long a researcher must continue to sample. The general rule... is to gather data until each category is saturated... This means until... no new or relevant data seem to emerge regarding a category...” (ibid. 1998: 212)*

Although this relates specifically to a grounded theory approach, the relevance for this study can be seen.

## **2.9 Data collection**

Ethical clearance was confirmed in January 2011 and interviews took place between February and April 2011. All interviews took place face-to-face and, apart from the pilot interview, at the interviewees’ schools in a location they had chosen (office or staffroom). The interviewees completed a consent form and the interview was recorded on a Dictaphone.

As discussed at 2.5, the interview guide (Appendix D1) was constructed in response to the research questions and informed by the perspectives examined in Chapter 1. Quotes from these, along with visual representations were used as probes to explore interviewees’ reactions and understanding. These were typed and laminated so that the interviewees could read them themselves at their own pace. There was enough flexibility in the interview process to allow interviewees to raise additional or complementary issues or points. Also, ‘the open-ended, discursive nature of the interviews permitted an iterative process of refinement whereby lines of thought identified by earlier interviewees could be taken up and presented to later interviewees’ (Beardsworth and Keill, 1992 in Bryman, 2001: 315). So at times, verbal prompts given by the interviewer referred to other interviewees’ ideas, for example when T6 was struggling with the meaning of ‘increasing the quality and depth of pupils’ musical responses’:

*“...I would possibly see that as your responses to, tricky one isn't it... Is that their understanding of music, sort of what type of music it is? Is it their, I don't know...”*

The following prompt was given to probe her thinking further:

*“I interpreted it as children's aural responses, so, if you were questioning them on either a piece you have listened to or a performance they are evaluating, or even discussing an idea, and they were feeding back... rather than just taking it at face value, I saw it as almost you tease it out to develop musical understanding.”*

The interviewee was still uncertain, so the researcher then went on to say:

*“So I took it as aural responses. Some people when I've interviewed them took musical responses as, schools which are very much performance based took it as performing musical responses. So if they composed something, it's how they've...”*

The researcher gave verbal prompts such as these to explain her own, or other interviewees' understanding, of various written probes if the interviewee expressed confusion or uncertainty in response to a question. These verbal prompts enabled interviewees to reflect on their own current practice as well as learn from the researcher's knowledge of musical progression gained through the literature review, of which the opportunity of both were a condition of participation. The intent of this was not to lead the interviewee's response, rather to continue to prompt them for their understanding of the topic under discussion and encourage them to engage with and reflect on the probes for the maximum benefit of both parties. It is acknowledged that the researcher's interaction in this way affects the data collected, but this is seen as positive to fully explore the phenomenon under study as 'by allowing the use of hints, prompts, and re-phrasing of questions, the interviewer can both ensure that respondents interpret the questions in the same way and be more certain that participants do in fact understand what they are being asked' (Scott and Usher, 1999: 109). This was essential after the uncertainty expressed by teachers on Ofsted's observations in the pre-study.

Due to circumstances on the day, interviews with T4 and T5 took place at the same time. Therefore the researcher acted in the same manner as in other interviews, but T4 tended to respond primarily to interview questions and T5 would add extra opinions or comments. That does mean that T5 does not always have an answer for every question,

normally because he has agreed with T4. However, that assumption has not been made in the analysis stage and there are times when T5 has not been included in an answer comparison, mainly because he made no individual answer to that question. The researcher does acknowledge that this may mean that answers would have been different if the two teachers had been interviewed separately as answers given by one teacher may have influenced the other. However, it still enabled the two practitioners to reflect on practice within their school.

Like the pre-study, the interviews were recorded and the words transcribed verbatim to provide transcripts that formed the raw material for the study. As template analysis (see 2.10.1) does not require highly detailed transcription as in a discourse or conversation analysis approach, only the spoken words were transcribed and not intonation, pauses and laughs. Once interviews were transcribed they were sent to the participants who were asked to verify that the transcripts were an accurate reflection of the interview.

## **2.10 Data Analysis**

Qualitative research is interpretive, ‘the researcher does not just leave the field with mountains of empirical materials and easily write up [their] findings. Qualitative interpretations are constructed’ (Denzin and Lincoln, 2011: 14). Therefore the aim of this analysis is not merely to describe data, but to interpret, explain, and understand in order to know ‘how and why’ as well as ‘what’ (Dey, 1993). To do this, phenomena need to be described and classified before seeing how concepts interconnect. This process takes researchers from their initial impressions to accurate and reliable findings. It is acknowledged that as the data analysis employed was interpretive, it is ‘less a completely accurate representation (as in positivist) but more of a reflexive, reactive interaction between researcher and decontextualised data’ (Cohen and Manion, 2007: 282).

### **2.10.1 Template analysis**

After transcription and verification of the interviews, thematic analysis took place. This is a process for encoding information (Boyatzis, 1998) and follows the process of segmentation, categorisation and then the re-linking of aspects prior to final interpretation (Grbich, 2007). The process is inductive, with themes emerging from the text rather than imposed by the researcher. Thematic codes derived from examining the transcripts provide overall themes that can be

interpreted and, from which, theories can potentially be reached. ‘Coding is the translation of question responses and respondent information to specific categories for the purpose of analysis’ (Kerlinger, 1970 in Cohen and Manion, 2007: 282).

The analytical approach selected for this cross-case comparison mainly followed the principles of template analysis (King, 2004). This is a form of thematic analysis where the researcher produces a list of codes in template form which represents the themes identified from the data. Codes are like ‘labels’, and used for assigning units of meaning to the descriptive or inferred meaning within the data (Miles and Huberman, 1994). Codes can be attached to ‘chunks’ of varying sizes; words, phrases, sentences or whole paragraphs.

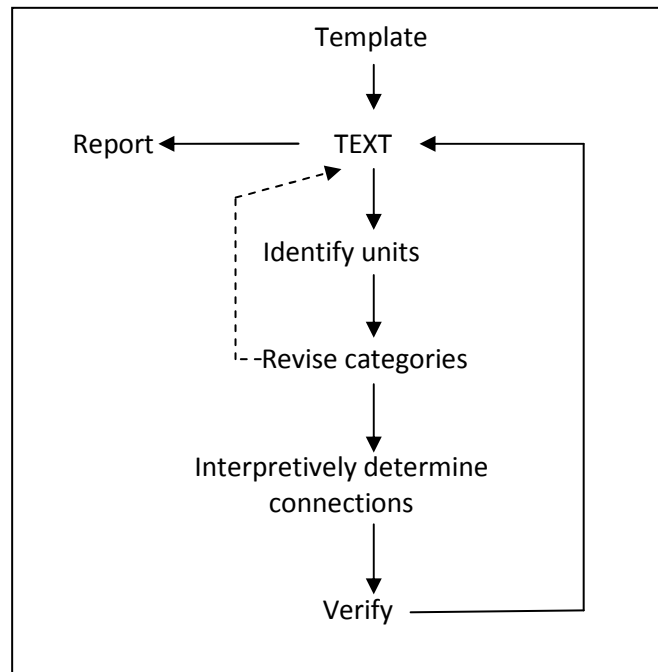
Template analysis has gained credibility in the UK after emerging during the 1990s from the USA. King (2004) explains that although there are similarities to a grounded theory approach, as template analysis uses coding of data, it does not follow grounded theory’s realist methodology. Template analysis is a more flexible technique with fewer specified procedures, hence permitting the researcher to tailor it to their own requirements. Most analytical approaches are strongly linked to particular forms of data collection with specific epistemological, conceptual or theoretical underpinnings. Yet, template analysis is not and can be used within a range of epistemological positions, and is therefore suitable for this constructivist research.

The goal of template analysis is to code large volumes of text so that segments about an identified topic can be assembled in one place for interpretation (Crabtree and Miller, 1992; Waring and Wainwright, 2008). Codes are created in response to the data and category labels are assigned to themes considered to be important to the evaluation. These codes are then ascribed to sections of the text that can be regarded as ‘of the same type’. The codes are recorded in a template, a data management tool used to organise these segments of similar or related text. This aids the researcher in interpretation and the search for confirming or disconfirming evidence of these interpretations. The templates are organised hierarchically, representing the relationships between themes. This hierarchical coding enables researchers to analyse data at different levels of

specificity. Broad higher-order codes provide a general overview of the information gained from the interviews, while detailed lower-order codes illuminate more specific detail, within and between cases (King, 2004).

Once the initial template of codes had been created (see 2.10.1.1) to represent the themes identified in the textual data, the essence of the analysis meant codes were refined as the text was analysed, allowing codes to emerge from the data rather than all being fixed at the outset. This meant any predefined codes which did not contain any significant data were deleted and related codes with only small amounts of data were more appropriately merged into a single code. This culminated in the production of the final template. Data was then sorted and sifted to explore possible relationships and trends within the themes. This process is represented in the following figure.

*Fig. 6 Template Analysis Style, Crabtree and Miller (1992:18)*



Although this is a relatively simple representation, it can be seen that it differs from the more structured quasi-statistical approach of content analysis which searches for regularities using a classification procedure, as the inductive template approach allows the text to alter the codes (Weber, 1985). In template analysis, developing the codes is part of the analysis process.

### **2.10.1.1 Formulating the initial template**

Several approaches can be taken to creating the initial template. These range from very structured and closed approaches (supported by Miles and Huberman, 1994) where the initial template of codes is defined before an in-depth analysis of the data, either ‘based on preliminary scanning of the text’ (Crabtree and Miller, 1999: 165) or ‘a priori’ (based on the research questions or underpinning theory). The other extreme is where researchers read large amounts of the text and then formulate the template (Willms et al., 1990, Boyatzis, 1998).

Fereday and Muir-Cochrane (2006) promote a ‘hybrid approach’, combining Crabtree and Miller’s a priori approach to template creation with the data-driven inductive approach of Boyatzis (1998). Crabtree and Miller refer to this as a ‘common intermediate approach’ where the interview guide generates initial ideas for themes and is used to form the initial template (deductive) and then is revised as coding takes place (inductive). For the pre-study, a similar stance to the latter was taken, that of the middle ground which began with ‘a basic set of codes based on a priori theoretical understandings and expanding on these by readings of the text’ (*ibid.*,1992: 95). The interview questions provided the pre-defined codes which guided the analysis and other areas arose inductively after reading through the text. The main questions served as higher-order codes, with subsidiary questions and probes as lower-order codes (see D1).

However, for the main research, a less structured and more open inductive approach, as supported by Willms et al. (1990) was followed and the text was read more thoroughly before the template was formulated. This approach towards template creation was selected due to the nature of the data collected being more open-ended than in the pre-study. After transcription, the interviews were read carefully and then the data from each interview was inserted into a table so that answers for each question and responses to probes were side by side for cross-case comparison (see Appendix E1 for an example page). After this 60-page document had been read several times the researcher inferred from the

words being examined what was significant, or words and themes that seemed to occur fairly regularly and made a non-hierarchical list of these (Appendix E2).

It was this list which was then referred to when carrying out the initial coding on Interview One. Once this interview had been coded, it appeared that codes fell into six themes, therefore the words from the initial list were organised into a simple initial template (Appendix E3) under the headings:

- *What musical progression is*
- *What musical progression looks like*
- *Teachers' role in nurturing musical progression*
- *Planning for musical progression*
- *How generalist teachers can be supported to understand & achieve musical progression*
- *Other points of interest*

The words were not organised hierarchically, simply clustered under the relevant heading. It was this initial template that was then used to code all the interviews.

#### **2.10.1.2 Coding the data**

Once the initial template was constructed, the interview transcripts were imported into the qualitative data analysis package, Nvivo 8. The software is not an interpretive device (King, 2004), but used as an organisational tool to index segments of the text to particular codes, with the researcher carrying out the analytic work. The software aided the researcher in working in an organised and efficient manner with large amounts of text and complex coding schemes, to ensure the resulting analysis was as accurate and thorough as possible.

In Nvivo, coded material is stored in 'nodes'. All the codes from the initial template were entered as free nodes to start with, to allow for more codes to be added as necessary, and each free node was given a heading (matching the code from the template). Free nodes are unorganised nodes and represent as yet unconnected ideas about the text, in essence

capturing general themes. The researcher worked systematically through each transcript. Information from the text relevant to the study's aims and research questions was identified, highlighted and coded as appropriate, marked with one or more code from the initial template. If something of interest arose in the text that had no appropriate code, a new code was created such as 'musical behaviour' and 'teacher expectations'. The initial template was then modified as a 'working template' (Appendix E5).

After the first round of coding, the next step was to consider key ideas that had arisen for the six headings, which were noted in a spider diagram (Appendix E4). This was in order to help the researcher start to make sense of the data and to think about how the codes could be organised hierarchically to show the relationship of codes to each other within the sections, prior to the second round of coding. At this point the number of references for each code was studied, and unused codes from the initial template were removed (such as 'listening') and very similar ones merged (such as 'pupil competence' with 'musical ability'). Some codes were renamed for clarity or to be more inclusive (for example 'teacher competence' was renamed 'teacher knowledge/expertise'). The final section 'other points of interest' was removed as the codes were moved to more appropriate sections, for example 'Wider Opportunities' was relocated under 'practical music-making' in 'teacher role'. These revisions resulted in an amended template, now structured hierarchically (Appendix E5) that could be applied to the second round of coding.

As categories became more tightly defined, text stored in free nodes was moved into hierarchically structured 'tree nodes'. Tree nodes allowed the researcher to split up these broad headings into sub-categories, reflecting the structure of the template. Tree nodes help maintain an overall perspective whilst showing the categories' relationship with each other (Bishop, 2004 in Cassell et al., 2005). According to Dey (1993), the codes must be meaningful with regards to the data but they must also be meaningful in relation to other categories.



During the second round of coding, further amendments and alterations were made to the template (Appendix E6). These were mainly the restructuring of existing codes. Only one new code was added, 'QCA guidance', into section 1. Sections 1 and 2 were restructured reflecting more cohesive relationships between the codes. At this point the need for an additional section was recognised and five existing codes (such as 'isolation') were moved from other sections to form the section 'barriers to achieving musical progression'. No other new codes were added to this though. The spider diagram was revised in light of this at the end of the second round of coding (Appendix E7). The author then read through the coded quotes, code by code, to double check for relevancy and accuracy in coding. This resulted in only a minor structural amendment to section 2 before the production of the first version of the final template (Appendix E8). No more coding took place after this point. This template and the interviews were checked by the same second checker as the interviews and templates from the pre-study.

### **2.10.1.3 Final steps of template analysis**

King (2004) warns researchers of the difficulty in deciding where to stop the process of development. He advises that a template is 'good enough' when the data has been read through and the coding scrutinised twice. He also advises asking an outside expert to help determine whether the template is sufficiently clear and comprehensive. In this study King's advice has been followed with the coded transcripts being scrutinised twice by the researcher and then checked against the final template by a second coder to ensure reliability and clarity of the template.

*Fig. 7 Steps taken in the process of template analysis*

Step 1:	Listened to interview recordings and transcribed verbatim, typing up in Word.
Step 2:	Transcripts verified by interviewees
Step 3:	Imported interview transcripts into Nvivo 8
Step 4:	Transcripts read through, presented in a cross-case comparison table and key words noted
Step 5:	Initial coding of interview 1, based on key words
Step 6:	Creation of initial template, based on interview guide and key words
Step 7:	Computer coding of all interviews, revisions made to the template where necessary
Step 8:	Exploration of relationships, creation of tree nodes
Step 9:	Second coding against revised template
Step 10:	Production of initial final template
Step 11:	Initial final template and coded transcripts checked by 2 <sup>nd</sup> coder.
Step 12:	Information for each code read, interpretations made and emergent themes identified

As can be seen from Fig. 7, the final template in itself is not the end product of the analysis, rather a tool to aid interpretation of the data that does as much justice to its richness as possible, within the constraints of this thesis. Although these steps seem to suggest a linear process, the researcher acknowledges that constructivist inquiry is an iterative process that requires continual interaction between data collection and analysis. The way the data is interpreted is shaped by the aims of the study and the nature of the data itself. Once coding was complete, the next step was for the researcher to use the final template to read through the coded quotes for each node in order to make interpretations. As the research is practice based, the overall aim was to formulate relevant and useful findings, to evaluate, and to make recommendations for improvements.

## **2.11 Professional application**

The aim of this research, supported by the Ofsted Report 2009, was to produce research that could be of use to practitioners. Therefore, embedded into the research was the goal of using the research findings to equip teachers to improve practice; the application of the academic findings to the professional setting.

A date for meeting with subject leaders, to explore whether their views confirmed the research findings, was in place before data had been collected. The subject leaders present at the Music Service network meeting acted as a focus group, where their views on the same areas as the interviewees were collected. A ‘teacher guidance document’ based on the research findings and literature review was distributed, to assess how useful such a document would be.

### **2.11.1 Teacher guidance document**

Once the original stage of data analysis had taken place resulting in the first version of the final template (Appendix E8), attention turned to how to present the findings for the everyday teacher. Like many other education issues, the day-to-day practicalities of life in the classroom can be far from the theoretical ideals, so advice needed to be relevant and realistic, within teachers’ time constraints, and not just an ‘ideal’. The teacher guidance document needed to be ready for the network meeting in June 2011 and so was written before any further data analysis resulting in the relational models and the write-up and discussion of findings (Chapters 3-5).

For the production of the teacher guidance material, it was acknowledged that the approach needed to be empowering, enabling teachers to ensure progression. Therefore comments that could be perceived as negative or unhelpful were not used in the document (for example, quotes pertaining to specialists being the best people to teach music), although would be commented on in the academic write-up. Also, the document needed to be a focused guide and therefore other interesting comments from the research that were not relevant to the document would not be used, although again would be commented on in the academic write up.

Commencing production of the guidance material in itself was a continuation of the analysis process. It involved using the template reached as a result of coding process (Appendix E8) as a basis for the structure of the material, acknowledging that information needed to be simplified and only information pertinent to practising teachers was to be used. The coded material for each section was read, with sections not required for the professional guidance removed (such as ‘uncertainty’). Other sections were joined together for simplicity (‘musicality’, ‘musical behaviour’ and ‘confidence’ were amalgamated as ‘musical attributes’). The structure evolved due to the professional focus, some codes changed position (such as ‘musical journey’ came under ‘development/growth’) as through the writing process it became clearer how certain codes related to each other. The final structure for the document, the ‘professional template’, forms Appendix F1. The interaction and engagement with the data also resulted in the final version of the spider diagram (Appendix E9), which was included in the guidance document as a summary of findings.

The teacher guidance document is presented at Appendix F2 and follows the structure of the professional template, with a brief summary of findings for each sub-section followed by supporting quotes from the interviewees. Rather than views from policymakers, textbooks or academic journals, that could be seen as ‘detached’, this practical advice is from teachers (the interviewees), focusing on their words so that advice felt achievable. During this process, it became apparent that a number of quotes could be used to support more than one sub-section. To avoid repetition, quotes were only used once where possible. Where interviewees had found interview probes useful, these too were incorporated into the document.

### **2.11.2 Focus group**

27 teachers attended the KS2 Network Meeting in June 2011, both specialist and non-specialists. It is important to note that two of the interviewees (T4 and T5) attended. There were also 4 other presenters present who did not partake in the tasks (including interviewees T1 and T2). The researcher had a 30 minute allocation. A very brief overview of the research was given to the teachers (PowerPoint slides at Appendix F4) and it was explained that interview content

reflected teachers' perceptions relating to six areas of progression. Without being given any further information from the research at this stage, the teachers were asked to put their initial reactions to the same areas on a post-it note:

- *What is musical progression?*
- *How is it demonstrated?*
- *What is the teachers' role in encouraging musical progression?*
- *How can teachers plan for musical progression?*
- *What are the barriers to overall musical progression?*
- *How can non-specialist teachers be supported to understand and achieve musical progression?*

The point was to see how closely aligned the focus group answers were to the interviewees' answers. This would either validate interview findings and suggest that no new information was forthcoming, or would raise points not covered in the interviews and indicate the need to carry out further interviews to explore if these points were universal.

After completing the first post-it note task individually, the teachers worked in groups of 4 or 5 to further discuss their perceptions of the teachers' role in encouraging musical progression. They then, as a group, used the nine diamond ranking system to prioritise their top nine answers in order of perceived importance or effectiveness for encouraging progression (Appendix F5). Diamond ranking is a recognised thinking skills tool (Rockett and Percival, 2002) whereby ranking, participants 'are required to make explicit the overarching relationships by which we organise knowledge, thus making our perceptions available for scrutiny and comparison' (Clark, 2009: 2). This meant that the task was two-fold; informing the researcher and allowing the meeting attendees to explore and clarify their perceptions and thoughts whilst gaining from the views of other teachers. Unfortunately due to time constraints most of this work was unfinished.

The researcher then distributed the spider diagram summary of professional findings (Appendix E9) and gave teachers five minutes to read this. The teachers were given two different colours of post-it notes; the first was to revise their original answers for each question in light of what they had read, and the

second post-it to give their reactions to the findings, such as agree, disagree and any comments.

At the end of the meeting the teachers were informed of the teacher guidance document and that this would be circulated electronically with feedback forms.

### **2.11.3 Network meeting findings**

The network meeting findings are presented at Appendix F6 and discussed at F7. No new data emerged in relation to the initial final template, or major discrepancies between results highlighted. As the network meeting findings appeared to support interview findings, this suggested theoretical saturation had been reached and validated findings. Therefore, the research proceeded without additional interviews and the seven cases are discussed in the next chapters.

The answers given at the network meeting supported the need for more information for teachers in the area of musical progression, in particular regarding qualitative musical progression. It is acknowledged that the answers given by the focus group were less in-depth as they had not had the extra probes. This may have affected the answers given. However, answers mainly focused on a skills development approach suggesting children could be receiving the one-dimensional approach to music teaching discussed in Chapter 1. Not only do teachers need support as to what overall musical progression is, they need to understand how this manifests itself and the role they need to play to nurture it. It is acknowledged that there are more barriers than arose through the interviews and this can be explained by differences between specialist and non-specialist teachers. The issues of curriculum time and teacher motivation were highlighted more through the network meeting. The final obvious issue from the network meeting was that a document only goes so far to help teachers. Ideally another session with additional time would be arranged where the spider diagram could be explained in more detail and the teachers would have extra time to reflect on the information. It would be interesting to see if this approach would have more of an impact on understanding. All teachers who gave their e-mail address were sent the teacher guidance document to read after the session.

#### **2.11.4 Document feedback**

Teacher guidance documents and a feedback form (Appendix F3) were e-mailed to 24 teachers: 7 of which were to the original sample and 17 to teachers who gave their emails at the network meeting. The teacher guidance document was not meant to be read as a theoretical exposition, but rather a document which the teachers could actively engage with. The aim was that, whatever the reader's musical or teaching background, it would be of relevance in prompting thought about musical progression, ultimately leading to improving practice and supporting children's musical learning.

Six feedback forms were returned, one as a joint contribution (so seven teachers' views). Of these, four were from music specialists, two from non-specialists and one who considered themselves 'in-between'. This combined feedback can be found at Appendix F8. Although this is a relatively low response rate (29%), the feedback received is useful to reflect on the relevance and usefulness of the document.

Respondents were asked about the strengths and weaknesses of the document, whether it would help with the idea of progression, what was most useful, if there was anything they did not understand, and anything they would like to add. Respondents liked the inclusion of a range of teacher comments giving a balanced view, and two teachers spoke of the 'reassurance' felt of reading other teachers' responses. One respondent's answer supported the purpose of the document 'Something concrete to take into school to justify why you want to change how music is currently 'planned for' within school to ensure music teaching is joined up rather than individual pockets of musical experiences'. These answers reinforced the need for such a document and the style of the document, using the supporting quotes from fellow teachers. Other teachers spoke of the document enabling discussion and being a good starting point for a training day.

When reflecting on the weaknesses of the document one teacher commented on the length, and there was a suggestion from a music specialist that definitions of 'musicality' and 'musical behaviour', and simpler general vocabulary would be advantageous for non-specialists. Yet both non-specialist respondents said they

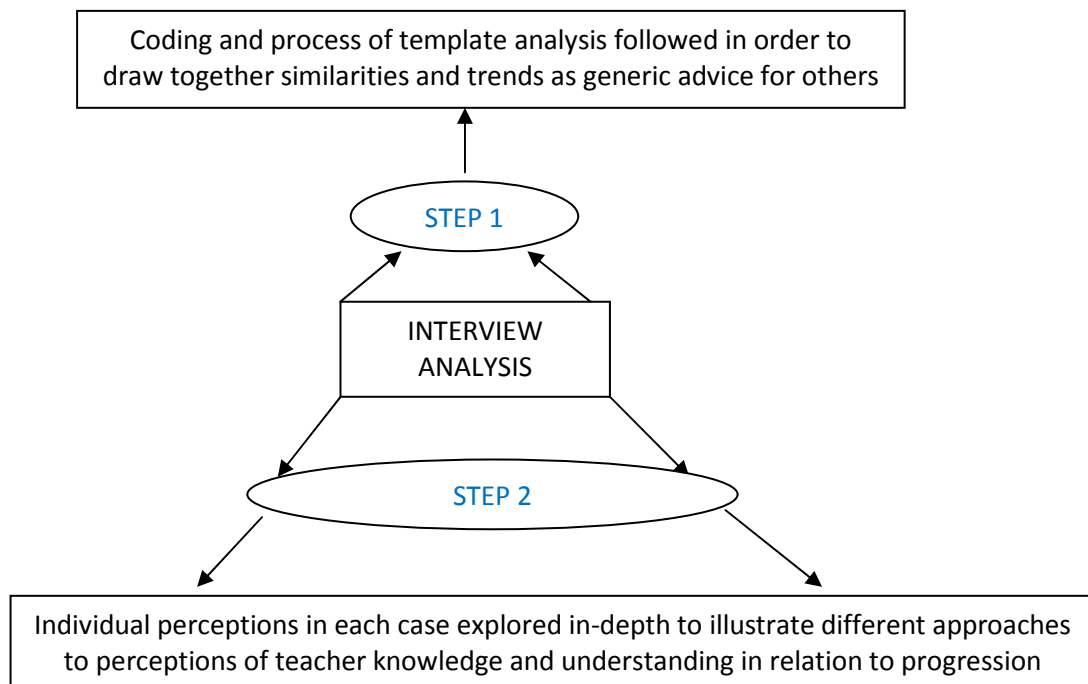
had understood everything. One respondent requested more examples for the non-specialist of expected responses e.g., what it means to see ‘musical links’ and one asked for practical advice on planning and activities for the non-specialist.

Overall, it appeared that the document had achieved its intended purpose, with suggestions for amendments. The author acknowledges that a larger response rate would have been better for verification. Revision and potential use of the document are discussed in Chapter 6.

## 2.12 Practitioner profiles

The main stage of analysis followed the process of template analysis and aimed to look for general themes and codes and draw similarities together in order to aid practitioners. The initial final template and coded material was used to produce a teacher guidance document and professional template (professional analysis) based on the generic findings generated through the template analysis. Relational models were then produced to show how the themes, codes and findings related to each other (see Chapters 3-5). As these were intended as a more generic, simplified ‘guide’ based on similarities, it was also of interest for the research to look deeper at how individual’s perceptions differed.

*Fig. 8 The two stages of interview analysis*





Therefore, an additional stage of analysis was the production of practitioner profiles. Although the benefits of template analysis and coding are acknowledged, concern could be expressed over segmenting data, taking it out of context and losing sight of the seven cases as in-depth illustrations of teachers' perceptions of musical progression. Therefore, by revisiting the practitioner interviews and re-analysing them in order to see specifically how their knowledge and understanding informs their practice, this provides seven illustrative cases to display as practitioner profiles (Appendix G).

This detailed study of interviewees' words concerning their approaches and understanding highlights similarities, differences and individualities in perceptions, knowledge, understanding, approaches and delivery styles to share as examples of different lines of thought and how this relates to what the teachers are trying to achieve. The profiling also meant that in writing up the findings (Chapters 3 and 4), although separated by codes and categorisation, a holistic representation of the findings could be presented and the researcher stayed close to the whole picture, not just the segmented codes.

### **2.13 Professional application summary**

In summary, after the process of template analysis took place (see Fig. 7), the following steps took place:

Step 10:	<i>Production of initial final template</i>
Step 11:	<i>Initial final template and coded transcripts checked by 2<sup>nd</sup> coder.</i>
Step 12:	<i>Information for each code read, interpretations made and emergent themes identified</i>
-----	
Step 13:	Structure revised for professional focus, the 'professional template'
Step 14:	Production of Teacher Guidance Document
Step 15:	Focus Group (n=27), teacher perceptions of six areas of progression sought
Step 16:	Guidance document distributed for feedback
Step 17:	Analysis of focus group responses and need for further interviews assessed.
Step 18:	Analysis of document feedback
Step 19:	In-depth look at the seven illustrative cases, presented as practitioner profiles
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Step 20:	Return to academic analysis. Search for connections and relationships in findings. Production of relational models
Step 21:	In light of professional analysis and step 20, relational structural revisions to initial final template, resulting in <b>final template</b>

Following the production of the initial final template (E8), reached through the process of template analysis (King, 2004), analysis of the data continued through the production of a professional template (F1) and teacher guidance material (F2). After the focus group had taken place and the first version of the teacher guidance document distributed for feedback, focus returned to the academic analysis and discussion of the data.

After coding was finalised and the process of categorisation was complete, the next step was re-linking aspects (Grbich, 2007), in order to address the research aims and answer the research questions. Therefore classifications were examined to explore relationships between the codes. This was done by re-reading the quotes for every node, summarising the main themes and supporting quotes and then drawing this information together in diagrammatic form to show how the codes and key ideas expressed in each section were related to each other. This information is presented at the appropriate points in diagrammatic form in the next two chapters. The findings from all the

sections are then drawn together and show coherence through the production of a single relational model to represent the findings (see Chapter 5). This process also resulted in relational structural revisions to the final template (Appendix E10) as further analysis took place. It is important to re-iterate that no further coding took place at this point. The structural revisions to the template were to reflect the relationships portrayed in the relational models. Some codes were merged, others re-named and others re-arranged in structure (see Appendix E11).

## **2.14 Validity and reliability**

Validity refers to whether theories or explanations derived from research data are true and accurately capture what is really happening (Gibbs, 2002). The definition of validity is contended between the different paradigms. In studies trying to establish a causal relationship, internal validity provides the confidence that the cause did have an effect. However, as this research follows an interpretivist-constructivist approach ‘terms like credibility, transferability, dependability and confirmability replace the usual positivist criteria of internal and external validity, reliability and objectivity’ (Denzin and Lincoln, 2011: 13). Lincoln et al. (2011: 108), instead refer to ‘goodness or quality criteria’, how researchers judge the quality of inquiry, or the authenticity of the findings, i.e., the extent to which the observations made are authentic representations of reality.

In quantitative research, external validity reflects whether findings are generalisable beyond the immediate cases. This means producing a result that is true for a wide range of specified circumstances beyond those studied in the research. As this research takes a constructivist position, Gibbs (2002) believes there is no reality against which to check the analysis, only multiple views, and therefore there is no point in asking the question in the first place. Lincoln and Guba (1985) say that no generalisation is ever possible by the researcher, only description and insight that might allow the reader to transfer the outcomes. Bassey (1981) maintains that in case study, relatedness is more important than generalisability. He says that if others can relate to what is revealed by the research, and this is at the forefront of the author’s mind, there is every likelihood that ideas will emerge that others will be able to refine, explore and test from different methodological standpoints.

The most important issue is the trustworthiness of the story told, or in Dewey’s words the ‘authorised conviction’ discussed earlier. Interpretive research must demonstrate

credibility of trustworthiness throughout the research process (Koch, 1994). This can be done by ‘demonstrating integrity and competence within a study’ (Aroni et al. in Fereday and Muir-Cochrane, 2006: 3), known as rigour. In qualitative research, rigour usually involves in-depth planning, careful attention to the phenomenon and productive, useful results (*ibid.*). The researcher should ensure the study has been interpretively rigorous (Lincoln et al., 2011: 120). Such rigour requires the researcher to clearly demonstrate how interpretations of the data have been reached and to support findings with quotations from the raw data. Patton (2002 in Fereday and Muir-Cochrane, 2006) believes that it is the participants’ reflections, conveyed in their own words, that strengthen the face validity and credibility of the research.

It is acknowledged that some will view the sample size as an issue, and the views expressed may not be representative of the wider population. Therefore validity checks were put in place to try and ensure validity of data. After the pre-study the interview transcripts and final template were sent to the HoMS for scrutiny. The researcher then met with the HoMS to present the emergent themes to check that they were consistent with his experience. To ensure validity of data, the final template and identified themes of the pre-study and main research were confirmed by a second coder to ensure interpretation of the data had not been biased. Interview transcripts were returned to the teachers for verification (McMillan and Wergin, 2002) that they were a true account of the interviews that took place, as respondent validation is an accepted strategy for validating data (Wellington, 2000). After completion of the main data collection, findings and the guidance document were discussed with the HoMS prior to the network meeting.

For quantitative researchers, reliability refers to accuracy and precision of measurement, and a reliable result would be considered one that is consistent across repeated investigations. However, for qualitative researchers this idea of replication is problematic as each case is unique and it is impossible to ‘freeze’ social settings (Bryman, 2001). Therefore, exemplary case study design ensures that the procedures used are well documented. In this chapter, the research design, methodology, methods and theoretical underpinning has been explained in detail to ensure clarity and transparency for those reading and evaluating the research, and also for those who may want to build on the research (Burnard, 2006).

Qualitative researchers are not trying to be scientific, their usefulness is that they are different. Studying the social world from within, with the researcher acting as the main research instrument is a vital part of the study. This concept emphasises the distinctive function of the researcher's knowledge, perspective and subjectivity in data acquisition (Barrett, 2007). As researchers themselves are members of the social world this enables greater understanding of the social world and the nature of this involvement enhances validity. It is also acknowledged that the researcher will naturally bring bias to the research situation, albeit unconsciously. The concept of reflexivity is where the researcher is reflective about the implications of their methods, values, and biases and can embrace their impact on the research as yet another way to enhance understanding of the social world. Referring to the ontological stance taken in this study, Lincoln et al. write 'As researchers we must participate in the research process with our subjects to ensure we are producing knowledge that is reflective of their reality' (2011: 103). But reflexivity can be serious and problematic in constructivist research if the researcher's voice becomes too dominant or has guided the direction of the study (*ibid.*: 115). In this instance, the researcher acknowledges that her music teaching background and values, beliefs and subjectivities as a practising music teacher will affect the shaping of descriptions, interpretations and ultimately, evaluations. However, this should also aid understanding and the rapport between researcher and teacher, that of the shared identity. Although the researcher is a teacher, she has no prior knowledge of the selected schools or teachers involved with the study and works in a different LEA. The interview transcripts and results were read by a fellow primary music practitioner with a PhD to check that the researcher had not excluded anything through researcher bias. The credibility, dependability and confirmability of the emerging themes from the interviews were explored through the perceptions of the teachers at the network meeting.

Although the interview sample could be considered small, findings were explored with 27 teachers in a focus-group to gauge the need for further interviews. If there is surety that inquiry has been rigorous and there is confidence in the knowledge gained, then this study should raise issues familiar to many music co-ordinators, and the deep understanding of these seven cases should facilitate understanding of others, by the process of transferability (Lincoln and Guba, 1985). The aim is that findings will be valuable to support and improve practice and that the themes drawn from the data will merit further research (see 6.5).

## **2.15 Ethical considerations**

Once the research design had been considered, permission was obtained from Durham University's Ethics Committee to carry out the research. The schools were informed as to the purpose and aims of the research and signed consent to participate was obtained (Bryman, 2001). The schools were assured that illustrative quotes from the interviews used in discussion of the data would be labelled with pseudonyms to ensure anonymity of both school and teacher.

The music co-ordinators were informed that all responses would be confidential, that interviews would be recorded and that the transcriptions and field notes would be destroyed after completion of the research. The participants were also made aware that they were free to withdraw from the study at any point. This was all in order to protect the interviewees (Cohen et al., 2007).

## Chapter 3 Data Findings Part 1: The nature of musical progression

### 3.1 Introduction

This chapter will present the interview findings relating to the nature of progression and follow the structure of the revised final template (Appendix E10) to illustrate the importance of each code. Sectional tables from this template will be incorporated in each main section to clearly demonstrate the structure and show how the sub-sections relate to each other. The findings will be supported by interviewees' quotes and summaries for each section represented as relational models.

### 3.2 What musical progression is

All interviewees were asked at the beginning of the interview if they could define 'musical progression'. It is worth remembering that the interviewees were deliberately selected as they were music specialists to try and ascertain practitioner perceptions from those who should have most understanding in this area.

All answers had in common a sense of advancement or development. This is perhaps unsurprising as the first definition of progression in the Concise Oxford Dictionary is 'the act or instance of progressing; forward or onward movement' (Thompson, 1998: 1093). However, what is of more interest to this study is teachers' perceptions of what pupils should advance in. Perceptions of how advancement was discerned varied and included: development of skills, gaining in confidence and experience, deeper understanding and musical knowledge. After 'advancement', 'skills' was the most common answer, followed by 'understanding'. A summary of what their responses referred to is represented in the following table:

*Table 3 Coded responses to Question a*

	skills	understanding	advancement	experience	confidence	knowledge	using and applying	musical choices	ability
T1	✓	✓	✓						
T2	✓		✓	✓	✓	✓	✓	✓	
T3	✓	✓	✓						
T4	✓		✓	✓					
T6			✓			✓			✓

T7		✓	✓						
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As interviewees’ full knowledge and understanding of progression was not necessarily communicated in this initial question, a variety of probes further explored teachers’ views and comprehension of musical progression. These views are collated in the practitioner profiles (Appendix G) which represent the individuals’ overall conceptions, which are not always fully apparent when individual questions are taken out of context.

Interviewees’ coded responses referred to four areas of progression, as represented in the final template. These will be discussed sequentially.

*Table 4: Section 1 from the final template: what is musical progression?*

<b>1. What is musical progression?</b>	1.1 QCA guidance	1.1.1 Progression in demand	
		1.1.2 Progression in range	
		1.1.3 Progression in quality	
	1.2 Holistic progress in combined NC areas	1.2.1 Progress in separate NC areas	
	1.3 Synthesis of skills, knowledge and understanding	1.3.1 Skills	
		1.3.2 Knowledge	
		1.3.3 Understanding	
	1.4 Development / growth	1.4.1 Musical journey	1.4.1.1 Throughout school

### 3.2.1 QCA guidance

QCA write in their exemplification of the attainment targets (see Chapter 1 and Appendix C) that progression in music occurs within and across the levels in terms of the demand and range of the learning and the quality of the response. Interviewees were shown the QCA definitions and asked if they understood each type of progression, and how the three came together. Four teachers understood the meaning behind the three types and one (T4) said that although she understood it, it was not the way she would have comprehended it, and it was not memorable. After discussion of the QCA quote, they were shown the researcher’s visual representation of this (Fig. 2) and asked if this aided comprehension of QCA’s perspective.

T6 did not see how progression in quality fitted in, although whether that was due to not understanding the diagram or not understanding the notion of



progression in quality was unknown at this stage. T7 could not understand the visual representation. After a verbal explanation she was asked again:

*“...it probably could be, because... they all marry to each other don't they?” T7*

This recognises the importance of interrelating the three different aspects in order to have holistic progression. T1, T2, T3 and T4 also indicated this was a good way of representing QCA's explanation.

*“...I can understand what you mean there and why you've used the cube... Yes, it links to what they've said very well.” T4*

Some voiced that even though it represented QCA's intentions, they were still unsure if they understood what QCA meant by either the individual terms progression in 'demand', 'range' and 'quality', or how these three came together to form overall 'musical progression'.

### **3.2.1.1 Progression in demand**

Although concern was expressed over the wording, there seemed to be an understanding that this was cumulative and related to progressing through the levels:

*“I don't know why it's called progression in demand, what's that got to do with anything?... I can see when they say it's cumulative and that it's underpinned and you need the bottom level before, I mean that's the same in any subject isn't it, you need the basics before you can move on.” T2*

T3 had a very clear way of defining it:

*“...progression in demand because you are demanding more of the pupil with more technical skills, maybe a deeper understanding.” T3*

T5 believes lack of teacher knowledge of progression may mean teachers increase the complexity of tasks without evidence of the children showing understanding of the previous stage:

*“...we can’t derive sufficient detail of musical progression because we don’t know what it means which is why I suppose people go and do this task and then the next task because it’s a little bit more difficult, so it must be progressive.” T5*

However, T1 and T2 felt that to progress in demand, children had to show a developed understanding of the concept before moving on.

*“... how can you give the children more difficult tasks to do if the quality hasn’t been there because if the quality hasn’t been there, there won’t be progression, they won’t be able to do the more difficult things until they’ve truly understood the easier things and I think if you’re presenting increasingly more difficult things then not all of your children are going to progress...” T2*

There was recognition from T1 that focusing on this area of progression alone was insufficient:

*“...it’s not enough just to say that progress is about going from one week to the next and getting better and better and better, that is a part of progress but it’s not the whole thing.” T1*

One could suppose that children could progress in demand, in isolation, by having the associated technical understanding of the concept and thus learning takes place, but without opportunity to nurture qualitative progression or explore range as well.

### **3.2.1.2 Progression in range**

Teacher opinion was that specific knowledge of genres, styles and traditions is hard for non-specialists and specialists operating out of their known area, as the following quote illustrates:

*“...progression in range is probably... my weakest in that because I’ve been a classically trained musician things like blues is a little bit of a minefield for me because I don’t think I was given enough understanding, and I’m a musician, so therefore to expect a non-specialist to teach on that level I think is incredibly hard...” T7*

T4 recognised the importance of providing a ‘broad range of experiences’. There was some debate as to the form this could take:

*“Progression in range... I think that can demonstrate perhaps the depth of understanding as they develop listening skills and will take on music from different cultures and different periods of time.” T3*

*“I think that’s more moving onto secondary level really. I would say a range of styles, you teach them a bit of classical, you teach them a bit of folk, you teach them a bit of... traditional music, you would introduce them to different genres but I wouldn’t go into the... analytical details of how that genre is made up.” T7*

T7, like T4, thought children should have *experience* in different genres and this should be acknowledged and embedded in planning, however they did not feel that this constituted ‘*progression in range*’. T2 was of a similar view:

*“...the range across the different genres, styles and traditions I think is a bit wishy-washy really because I know that some children might be brilliant at rock music and some children might be brilliant at classical music... it’s about the talent really and I don’t think you can talk about progression in different genres because it should all be the same, it should be broad enough that progression in music is progression in music and all music should be considered.” T2*

T6 also struggled with progressing *in range*:

*“...we do have the different genres, the different styles etc, but I wouldn’t be able to identify progression.” T6*

After further thought she said:

*“...you can get the progression in demand you can do that through the different ranges... So you’ve constantly got the different styles, the different genres, but the level that you’d be working at in KS1 would be totally different to the level that you’d be doing at sort of end of KS2.” T6*

It was linking back to the cube representation that helped T6 see that she could not understand progression in range in isolation, but once she related it to progression in demand it made sense. However, she did not refer to progression in quality.

*“...progression in range... so that’s the breadth and then the*

It is this to which we turn to next.

### **3.2.1.3 Progression in quality**

As raised in the literature review, this aspect is potentially harder to understand, for example:

*"I couldn't necessarily see the difference between the vertical and the deepening..." T1*

However, T3 seemed to have a good understanding of what was meant by this, pupils making musical choices and using and applying knowledge:

*"Progression in quality, I think that's where they are willing to branch out on their own, using the knowledge that they have learnt... where they can take on board all kinds of music including listening and listening to each other and seeing how... music is built up, how it gels and comes together..." T3*

She also links it to progression in range ('take on board all kinds of music') and refers to the inter-woven relationship of different aspects that come together to result in progression.

However, many responses (T2, T4 and T6) focused on QCA's remark that 'quality' is where gifted and talented pupils could be identified, rather than on what progression in quality actually was:

*"...when it's talking about identifying talented pupils and how they grow in confidence from the early stages, and spotting more able and talented pupils, I think that would be something that we would find not difficult to do here..." T4*

Therefore, it was difficult to deduce whether the teachers understood what progression in quality was or whether they had misinterpreted this part of the question and thought they were being asked how well they identify gifted and talented pupils.

Interviewees were asked if they thought that ‘quality’, with reference to progression, was a more elusive concept than progression in complexity or range:

*“Yes I do, because looking at your box [fig. 2], music is like lots of little boxes to go inside your big box, and bit by bit you try to fill the box and it’s being aware all the time of telling the children why they are doing something, if they are learning a song, why in this particular bit you maybe have to hold it on for so many beats and I think you have to tell them so that they can then build up their understanding.” T3*

This quote also indicates that T3 recognises the need for ‘joined-up’ thinking and the need to relate new knowledge to prior knowledge.

T6 also thought quality could be an elusive concept, and that it was common for children to have lots of different musical experiences but not necessarily the progression in quality. T2 agreed and understood that a busy music programme or a high standard of performing was not necessarily the same as progression in quality. She suggests that other schools may be measuring achievement in music in terms of performances and extra-curricular provision. T2 acknowledges the importance of performing and the role it plays in developing a love of music in children, but believes children’s performances are not always underpinned by a firm musical foundation with understanding of the musical choices that have been made:

*“...you could say to the kids, “well tell me about that piece of music that you’ve just performed” and they won’t know, they don’t have the language, they can’t talk about it, they couldn’t then pull... the musical choices out of those to apply them to writing a piece of music and so the performing aspect is developed, they get told to perform in a particular way but there’s no understanding of why they are doing that, why you would have louds and quiet and things like that... when you are doing it in the classroom they need to complement each other really” T2*

Rather than focusing on performances, she considers that schools should concentrate on ensuring they are delivering a balanced music education,

which then underpins the ‘brilliant concerts’. T3 also refers to the need to have foundations before performances.

In contrast, T4 and T5 focus heavily on performance and extra-curricular ensembles and did not feel that progression in quality was an elusive concept in their school.

*“...the choir and the orchestra are built into the curriculum... so that allows us, a lot more easily than most schools, to address the issue of quality...” T5*

Unfortunately, T5 does not say how this addresses the issue of quality.

When referring to orchestra he says:

*“...the only instrument that you can get a note that is always going to be right is the keyboard, because every other instrument, if you blow too hard or your finger isn’t in the right place is going to give you a wrong sound so there’s still the listening, the feedback and the evaluation and the quality that’s always in there.” T5*

This suggests quality in terms of playing instruments, whereas T2 referred to a wider quality and can be assumed to be a more general musical understanding.

When specifically asked about progression in quality, interviewees’ answers tended to refer to QCA’s definition and reference to gifted and talented. T4 and T5 linked into the identification and support for gifted and talented pupils and talked about extra-curricular provision, rather than how curriculum music lessons ensured progression in quality for all children. However, later on, both teachers refer to how there was great qualitative progression through WOpps.

When the practitioner profiles were studied, practitioners’ underlying perceptions of qualitative progression as a deeper musical understanding came through (T1, T3, T4 and T6):

*“being able to... progress in skills, I probably would have associated that with a deepened musical understanding”. T1*

*“as a child goes through the school, they develop a deeper understanding...” T3*

This shows that teachers may have had an understanding of progression in quality, but had not equated it with the label given by QCA, or were misled by QCA’s definition. The issue of quality responses is discussed at 3.3.4. So the first view of what musical progression is from the interviewees was the interrelation of progression in demand and quality, supported by experiences in different ranges.

### **3.2.2 Holistic progress in combined National Curriculum areas**

Teachers were asked how they interpreted the statement ‘not all schools understood the difference between progress in separate components of music and musical progress when all aspects came together’ (Ofsted, 2009a: 5), a statement that had not been understood by the teachers in the pre-study. T1 was also uncertain:

*“Well I think for me that must mean in the different areas of musical learning, against the idea of combining all skills together in a combined project, and that it’s saying that if people do not understand the difference between that... “hindering progress”... I’m not sure that it would though... I’m racking my brain to try and give an understanding of that.” T1*

This answer seemed to suggest that in certain activities different skills can be brought together, rather than the philosophy of an integrated approach underpinning all teaching. If music specialists are unsure what Ofsted mean, how is a non-specialist expected to understand? T6 thought Ofsted’s statement was ‘pie in the sky’ and too high an expectation for non-specialists. T7 also mentioned that it was ‘terrifying’ for a non-specialist. T3 elaborated on her understanding of what Ofsted were saying:

*“I think music is built up of these different elements and you can progress in separate areas, you can say right we’re going to do a block on pitch or rhythm or whatever, but then it can’t just cut off, because music isn’t like that, music is all the elements, usually at all times, not all the time, but the children and us should be able to see where maybe things are not needed as well.” T3*

T3's joined-up approach to music teaching is again communicated here. T4 and T5 linked the statement to the QCA types of progression, rather than the four National Curriculum areas.

*“So what you'd expect then would be the cube would just expand and become a bigger cube all the way through. In reality what is going to happen is some sides are going to get bigger and it's going to turn into rectangular prisms and it's not all going to be a linear progression all at the same rate.” T5*

Although linking to demand, range and quality, T5 makes an important point. Even when striving for an overall progression, within that the different aspects will not all develop at an equal rate, and many factors (discussed later as 'barriers') may affect the growth rate. Sometimes progress can stall, and there can even be regression. When T4 and T5 were asked if they understood that there needs to be overall progression in the combined National Curriculum aspects and not just separately, they confirmed this to be so.

The researcher interpreted the statement as an acknowledgement that you can progress in the separate areas of performing, composing, listening and appraising and often schools viewed it as this alone. However, Ofsted imply the importance of bringing these aspects together holistically rather than isolating them and therefore building towards an overall, holistic musical progression. This is in-line with QCA (1999) expressing that 'levels are demonstrated through integrated performing, composing and appraising activities'. However, some teachers still placed value on progress in the separate National Curriculum areas. After T1's initial uncertainty of the prompt, verbal prompts were given explaining the author's interpretation. T1's response was:

*“I'm a big believer in taking the separate... areas of musical learning, not isolating skills but building up skills and relating skills to each other as you work with them but I think that you need to work on skill development and on skill practice but then you need to have a time after that... where you'd do... an integrated project which includes creativity and descriptive work that can bring together what skills have been learnt.” T1*

So she valued the need for pupils to progress (build up skills) in the separate aspects before they can progress in the combined, which she saw as coming together on a descriptive or creative task (the application of skills). T2 also



thought it was ‘fair enough’ to focus on progression in the separate components, believing people have different strengths in each. After further prompting her answer remained with how hard it is to give overall levels as children might be at different levels for the separate components. When specifically asked about schools not understanding overall progression when the aspects came together, her reply focused on non-specialists not understanding there were separate strands of music. Therefore, these answers suggest that both T1 and T2 either do not fully understand Ofsted’s remark, or do not agree with it. T6 also disagreed:

*“I think I'd probably come back to thinking that you have progression in different areas rather than one overriding musical progression...” T6*

However, the National Curriculum for music states that ‘teaching should ensure that listening, and applying knowledge and understanding, are developed through the interrelated skills of performing, composing and appraising’ (DfEE, 1999a: 6, 16 and 18).

So the second view of musical progression from the interviewees was they value progression in the individual areas of composing, performing, listening and appraising, although acknowledging overall progression in these integrated areas.

### **3.2.3 Synthesis of skills, knowledge and understanding**

Skills, knowledge and understanding were all mentioned, to differing extents, in participants’ original definitions of musical progression (Table 3). These were also terms that frequently occurred in other answers. Rather than viewing knowledge, skills and understanding as separate, disjointed areas of learning, interviewees saw these as going hand-in-hand to ensure an overall musical progression. This synthesis was acknowledged by T3, T4, T5 and T6.

*“...it’s giving the children the opportunity and the experiences to develop musical skills and knowledge and understanding which they can then build upon year upon year.” T4*

T5 saw progression as a culmination of the gradual development of skills, the opportunity and ability to use these skills, with the quality gradually improving

as the skills become more embedded and fused. This idea of fusion reflects the notion of the importance of interrelation. QCA also refer to the three together when they say that knowledge, skills and understanding support attainment in the four areas of learning (Appendix C). Referring back to Chapter 1, Rogers (2009: 9) proposes that practical skills and knowledge about music are a tool in order to lead to progress in understanding and quality. Put succinctly, skills and knowledge underpin musical understanding. However, the interviewees did not all agree on the value placed on each component by Rogers.

### **3.2.3.1 Skills**

Four out of the six teachers who responded to the initial question ‘what is musical progression?’ referred to acquiring or developing skills. Disagreeing with Rogers, T4 and T5 thought that skills were the most important of the three to focus on:

*“...the others come as the skill level develops, so their knowledge and understanding of music in general.” T4*

*“...we work on the skills quite a lot, but as we doing that we’re always introducing new bits of knowledge and embedding them in, explaining the ‘whys?’ with the children, so probably the skills first, supported by the knowledge and then the understanding comes from both.” T5*

Although they stated that they focused primarily on skills, the latter quote shows that this is not in isolation and is interlinked with knowledge and understanding.

### **3.2.3.2 Knowledge**

Musical knowledge, i.e. knowledge ‘about ‘music’ (Reid, 1986), was referred to in two of the original definitions of musical progression; ‘making progress in their musical knowledge’ (T6) and ‘knowledge that you acquire and the application of that’ (T2).

The extra caveat ‘and the application of that’ indicates that T2 recognises that knowledge about music in isolation only goes so far and it is through application that true understanding is demonstrated. Section 3.3.3 ‘Using and applying musical skills and knowledge’ discusses this

further.

### 3.2.3.3 Understanding

Understanding has been discussed at 3.2.1.3 in relation to ‘progression in quality’. T1 and T2 acknowledge that there has got to be progression in understanding; progression in skills and knowledge alone can only go so far.

*“...I’m not certain that progress can be made if there isn’t an understanding...” T1*

T1 and T2 also infer that interrelation of progression in skills and a deepening musical understanding is necessary in order to truly progress.

Section 3.3 addresses how musical progression can be demonstrated. The notion of understanding arises frequently in the context of demonstration of progression and therefore will not be repeated here. A recurrent theme in the practitioner profiles suggested that, in simple terms, musical progression *is* a deepening musical understanding.

When discussing the three QCA strands of progression, T3 related understanding to all three:

*“Progression in range is where they can demonstrate depth of understanding”, “Progression in quality is where they are willing to branch out on their own” (i.e. using and applying their understanding), and “progression in demand because you are demanding more of the pupil with more technical skills, maybe a deeper understanding” T3*

This reflects the importance she places on understanding and how she believes developing understanding underpins every aspect of teaching music, and therefore is fundamental to progression:

*“Developing musical understanding has to be ongoing, it’s got to be built on all the time, and it comes through all things.” T3*

This again raises the theme of interrelation; the interrelation of ‘all things’ to result in a developed musical understanding and the interrelation of progression in demand, range and quality.

So the third view of musical progression from the interviewees is that an overall progression is a synthesis of the development of skills, knowledge and understanding.

### **3.2.4 Development/growth**

The last section relating to ‘what is musical progression’ concerns development or growth. As discussed at 3.2, all teachers referred to the notion of advancement: forward movement, development, growth, which without progress cannot be made.

*“...it’s like learning to walk before you can run isn’t it?” T2*

Without movement there is the danger of repetition, staying in the same place, just ‘experiencing’ music, isolation and ‘doing’ tasks for ‘doing’s sake’. It is this movement that is the mark of true progression as opposed to acquiring musical knowledge or ‘doing’ musical tasks that are not built on. Yet T6 believes the latter may be the reality for many schools:

*“...I would say the majority of schools probably, the children are experiencing music, and having lots of different experiences, but without them being... challenged...” T6*

It is assumed that when T6 uses the word ‘challenged’ she means that the children are not being moved on in demand or quality, that they are having many different experiences (range) but more is not being demanded of the children.

#### **3.2.4.1 Musical journey**

This movement can be thought of as a ‘musical journey’. Interviewees were shown prompt 6, ‘It is the teacher’s job to facilitate pupils on their musical journey of musical understanding... to enable them to travel, to act as a signpost en-route, to encourage pupils to travel the furthest distance they can, whilst reflecting on the paths and turns of their journey (Todd, 2010)’, based on Fautley’s idea that it is the distance travelled

that is crucial, rather than the point of arrival (2009). Responses were mainly positive (T2, T3, T4, T5 and T7):

*“That fits just about exactly with my philosophy of music education... that sums it up very nicely for me.” T5*

T2 thought that the idea of a journey was a clearer illustration than some of the other prompts shown and commented on the teachers’ role in nurturing pupil development on the journey:

*“I like that, ‘cause that’s more about a journey and that they have a starting point and an ending point and how you have to move them through that so that is more talking about progression than [other definitions where] there’s no discussion of movement really... this talks about how there is a journey and that the kids will develop between it and you have to nurture that development and make sure that they’re going to go as far as they can go. I like that one, that’s nice.” T2*

T3 thought the idea of the journey also captured its individual nature for each child:

*“I think that’s a good way of putting it, because it is a journey and some of them will travel it more quickly than others...” T3*

Yet T6 did not feel that ‘an ordinary primary school teacher’ would have the understanding or musical level of expertise to be able to guide the journey. T1 did not like the idea of the teacher as a facilitator and felt that with music children need to be taught ‘how to’, although the quote does not suggest that one excludes the other. However, T1 does refer to non-specialists in the role of facilitator (this will be returned to at 4.5), and does use the journey terminology herself:

*“...they’ve come with me on that journey...” T1*

The next sub-section in the template is ‘throughout school’, linked to the idea of development or growth. As it is a short section it will be incorporated here. The entire sample agreed that movement and growth had to occur right through the school to ensure maximum progression.

*“...a school that is teaching music as best they can and sees it running right through the school, developing it through and filtering into the musical life of the school is where I could possibly identify the best progress.” T1*

So the fourth view of progression concerned development or growth on the musical journey throughout school.

### **3.2.5 What musical progression is: summary**

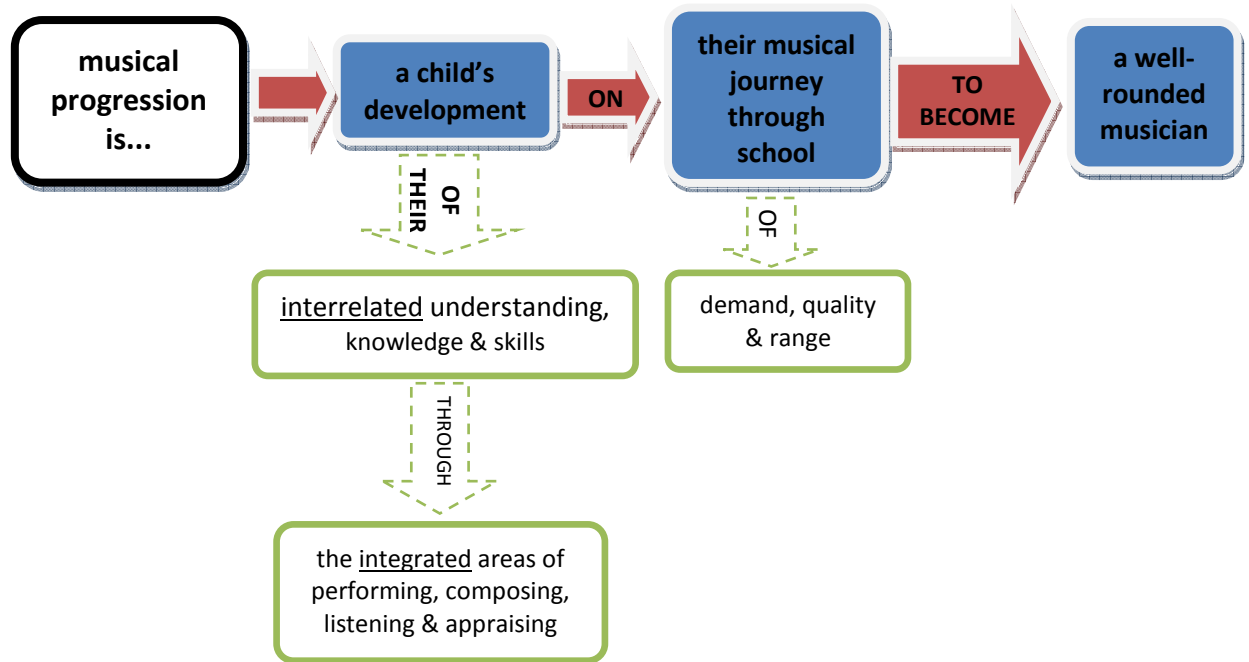
These mixed responses relating to what progression is fall in-line with the literature review; that different views of musical learning will result in different ways of viewing progression. After considering the various probes, teachers were asked to define musical progression in user-friendly language. The two shortest, clearest answers were from T2 and T7:

*“...moving them from an inexperienced, unconfident musician to an experienced, confident musician who can make [musical] choices.” T2*

*“Musical progression is when they are an all-round competent musician at the end of their primary school time.” T7*

It is acknowledged that pupils’ experiences outside the classroom also influence their musical journey and their development as well-rounded musicians. However, this research specifically focused on progression *within* the primary school. Therefore, in order to answer the main research question, ‘What is meant by musical progression in the primary school?’, the research findings were drawn together in the construction of the following relational model:

Fig. 10 What is musical progression? A relational model to answer the research question based on the study and literature review (Todd, 2012: 34)



This can be expressed in words as a practitioner definition of musical progression: ‘a child’s development of their interrelated musical understanding, knowledge and skills through the integrated areas of performing, composing, listening and appraising, on their musical journey to become a well-rounded musician’.

### 3.3 How musical progression can be demonstrated

Consideration then turned to how a deepened understanding can be demonstrated by children and identified by teachers. The interviewees’ coded answers suggested there were four main areas.

Table 5: Section 2 from the final template: how musical progression is demonstrated

<b>2. How musical progression is demonstrated</b>	2.1 Becoming well-rounded musician	2.1.1 Musicality	
		2.1.2 Musical behaviour	
		2.1.3 Musical confidence	
		2.1.4 Musical ability	
	2.2 Making connections		
2.3 Using and applying musical skills and knowledge	2.3.1 Musical choices		
2.4 Quality & depth of pupil responses			

These will be discussed sequentially with supporting quotes.

### 3.3.1 Becoming a well-rounded musician

At 3.2.5, the aim of musical progression was represented as becoming a ‘well-rounded musician’. This could be considered as working towards ensuring that the children become musically developed; ‘all-round competent musicians’ (T7), ‘all-rounded musicians’ (T1) or ‘experienced, confident musicians’ (T3). T1 expands on this by saying:

*“...you can develop in each area of [musical learning], but I guess if you bring them all together and you develop skills in all of those different areas then you are a more all-rounded musician.” T1*

This builds on the idea of interrelation and assumes that interrelation is necessary to reach the end point of an ‘all-rounded musician’.

The words and phrases used by the teachers in the interviews suggest a well-rounded musician is someone who displays musicality (3.3.1.1), musical behaviour (3.3.1.2), musical confidence (3.3.1.3) and musical ability (3.3.1.4), and it is through these aspects increasing and coming together that musical progression can be demonstrated.

#### 3.3.1.1 Musicality

Through data analysis and interpretation of the practitioner profiles it became apparent that when practitioners were referring to musicality they were in fact referring to musical quality. Therefore, in this thesis, the author has interpreted musicality as ‘an awareness of musical quality’.

**Musical + Quality = Musicality**

This was not how the author had previously thought of this, but reflects how the author’s thinking has developed through carrying out the research.

In the interviews, practitioners refer to musicality in terms of



performance as showing a connection with the music, awareness of mood and style, adding feeling and transforming technical performances to musical ones.

*“...we’ve talked about kids who can play Rachmaninov piano concertos but it’s not in a Rachmaninov style... and then you can have someone else who can play it absolutely beautifully with all the expression and all the warmth and all the emotion that you would want to have and they might make mistakes but I know which one I would rather listen to really.” T2*

T4 also believes musicality is how you interpret a piece of music, or how you make your instrument ‘sing’ in a certain way. She believes it comes from within and can depend on the teacher.

So ‘making it musical’ and displaying musicality equate to showing understanding of musical quality. Therefore, when teachers are trying to understand progression in quality they may find the terminology ‘developing musicality’ easier to access.

Other responses indicated it is more than adding feeling to performances and that musicality (musical quality) can be communicated through musical responses (oral, aural or practical), musical behaviour (physical behaviour) and composing:

*“...it’s encouraging them to be musical, and to be musicians.” T1*

*“...it’s not just music making... it’s about understanding and making it musical.” T7*

T5 described musicality as about ownership, reflection and making musical choices. This broader concept of musicality is dependent on understanding of musical quality, and suggests more than learned behaviour.

There were differences in teachers’ perceptions of whether this musicality is dependent on nature or nurture. T1 believes children have natural musicality within, but it is greater in some because of their life

experiences. If this musicality is innate, an understanding of it needs to be nurtured in children so that they can use their musicality and display musical quality as T5 suggests above.

The inspection guidance for music (2010) shows Ofsted are looking for musical progression through pupils *developing their musicality*. Although this has been supported by this study, the teachers did not feel that developed musicality alone was the marker of musical progression, and considered there were other contributing factors to becoming a ‘well-rounded musician’, which will be discussed next.

### **3.3.1.2 Musical Behaviour**

From the use of the term in the interviews, ‘musical behaviour’ has been interpreted as children’s physical behaviour, carried out with musical awareness, acting in a musical fashion. Therefore, behaving in a musical fashion recognises that if all children are ‘musicians’ they need to learn the appropriate accompanying musical behaviour such as: sitting or standing correctly, watching the conductor or leader, counting in, holding the instruments correctly, only playing when directed, playing in an appropriate way, listening to each other, stopping together, amongst others. The children would need to have the musical understanding of why they were acting in this way so again, it was not a learned behaviour, but a demonstration of musical understanding. T2 expects pupils’ behaviour to become ‘more musical’ as their musical knowledge and understanding grows through the year:

*“...in the summer term my expectations are higher of their musical behaviour... I am expecting them to... show me more musical behaviour and to play instruments in more musical ways.” T1*

T2, like T1, refers to the teachers’ expectations of musical behaviour:

*“...you are always insisting on music and when they are doing performances in the class, you’re insisting on quality performances, ‘oh we’re going to stand up and we’re going to get our posture right, and we’re going to do this, and the words need to be right’, and things like that.” T2*

Conversely, T5 feels that musical behaviour does not always need to be taught, but can be implicit in the activities:

*“...starting together, stopping together, there’s a huge amount that’s implicit, that’s never really pointed out.” T5*

Behaving in a more musical manner indicates a deeper understanding of being a musician, and therefore considered an aspect of becoming a ‘well-rounded musician’.

### **3.3.1.3 Musical Confidence**

Another aspect of progression and becoming an all-round musician is a developing musical confidence (T3, T5 and T7). T3’s quote reflects that it is the coming together of confidence, understanding, listening, skills, knowledge and range that results in progression, or a well-rounded musician.

*“I think as their confidence grows... and... musical understanding is underpinned by what they can hear, what they can do, what they know about music from different types of music, and it’s the sort of coming together, it’s like putting it in a mixing bowl, you know rolling out the pastry, that’s when you’ve got it.” T3*

In addition, musical confidence empowers children to explore and take risks, an important part of the musical journey as shown by T7:

*“I think confidence is very important and I would add to that... being allowed to make mistakes, learning by their mistakes, a bit like art, you don’t make mistakes in art, it’s just the progression of your understanding of where you can go. And, breaking the boundaries, you know just actually experimenting” T7*

### **3.3.1.4 Musical Ability**

Musical ability was the least mentioned attribute of becoming a well-rounded musician. This is in contrast to the elitist view where the measure of technical competence is considered central, and ability is considered innate and limited to certain children.

Instead, T1, T3, T5 and T7 suggest that ability can be nurtured, and that all children can develop their musical ability. Also, the ability referred to

appears to be a more generic ‘musical ability’ than a technical ability.

*“...I’m very much building up children’s musical ability.” T1*

However, it was recognised that technical ability is a component of musical ability, necessary for playing musical instruments with control, and in turn, with musicality.

*“Within the Wider Opportunities programme the children will have to have some technical understanding in order to produce a note and for the child to get that sense of achievement that they can do it and then when they come to play together it sounds musical and is not just children experimenting.” T3*

*“...I think there is room to get your technique right because in the end the children get far more out of it, if they know how to play and how to use the instrument that they are playing...” T7*

### **3.3.2 Making connections**

The second key feature identified as demonstrating musical progression was the pupils’ increasing ability to draw different aspects of learning together and make connections between the different areas of musical learning. Teachers were shown the following prompt for comment:

*‘...This idea of ‘musical glue’, another phrase for ‘joined-up thinking’, the notion of bringing all ideas, concepts and skills together to form a musical understanding... is this what musical progression is? (Todd, 2010)’*

Responses from T1, T2, T3, T4 and T7 all suggested that they had resonated with the prompt:

*“I think that is it, this idea of all your ideas and your concepts and skills and everything together...” T7*

*“Yes, whatever experience you’ve had... they give the building blocks of what’s to come, and like you said the musical glue, I like that, so it’s bringing everything together.” T4*

Answers referred to both the need for children to make connections, but also for the teachers to have an awareness of the need to interrelate ideas, building on what has gone before and underpinning experiences:

*“...in the [prompt] where you’ve got all ideas, concepts and skills together to form a musical understanding, it kind of implies that there is a thought out process of creating the experience that has all of these things and you know what the musical understanding is because you can quantify it really through the concepts, the skills and the ideas.” T2*

*“...it’s that pulling it all together so that they understand each little thing isn’t in isolation, that relates to that, and this is all together, and then you build on that...” T7*

The teachers’ role in this will be discussed at 4.2. The interviewees were also shown prompt 5, with the words Meyer (2009) associated with progression. These could be interpreted as the factors involved in becoming a well-rounded musician and ended with ‘and coming to see the connections between all of these’. T6 agreed with this but doubted whether it happens at primary level.

*“That makes sense... that’s all the different skills... and coming to see the connections between all of these... at some point, those connections would be made. Whether it probably should be at a primary level, whether it is or not, that’s quite a question.” T6*

T2 believed it was a list of musical components that you want to progress in, but that they do not constitute progression per se as movement is not discussed. T1 also perceived these as constituents of musical learning which pupils could develop skills in, but the act of combining the constituents creates an all-rounded musician. Hence, the final phrase is key.

T2 found the second Meyer prompt (prompt 11) referring to progression manifesting itself in pupils’ responses ‘for example they may make connections that are quite unexpected after they have listened to a piece of music’ (2009: 47), problematic, and did not feel this constituted progression:

*“I don’t really understand that... how do you know they have progressed in that response, how did you measure the progression there?...last term were they making the link that was this and this term they are making more subtle links or, I don’t understand that that’s actual progression, I think that’s just a by-product really isn’t it?” T2*

But as stated earlier, it is the *increasing* ability to make links, this advancement, that demonstrates the progression. Without being nurtured, a child may make the same links at the end of Year 6 that they had in Year 3, which shows no

improvement. The Todd prompt suggests a broader development of the ability to draw learning together, rather than just making a link in isolation.

### **3.3.3 Using and applying musical skills and knowledge**

The third key factor that reveals a child's musical understanding is their ability to use and apply their skills and knowledge, showing a true understanding rather than recall of facts or 'how to do something'. T5, in particular, values the importance of the opportunity to use knowledge rather than just learn it, believing the process is equally important as the product. T1, T2 and T3 also refer to the importance of being able to use and apply learning.

*"...being able to draw on their learning from week to week and from year to year..." T2*

T3 suggests using and applying knowledge is a demonstration of progression in quality. T5 also speaks of quality improving and skills fusing and embedding, through opportunities to use and apply:

*"...opportunity to use the skills and ability to use those skills and gradually the quality improves as the skills become more embedded and fused." T5*

The fusing and embedding of skills suggests interrelation of skills, and the quote suggests the cyclic nature of learning new skills, embedding them and fusing them with prior skills, being able to use and apply them, and developing quality.

Yet, T7 appears to value the product more. She refers to the end point as:

*"90% can confidently... read music when they leave here because throughout the primary school I gradually build them up to read conventional notation"*

However, further on in the interview when discussing range she says 'I wouldn't then expect them to play a blues scale, because I think that's complex'. This suggests there may not be understanding behind the academic knowledge, that the children may have learned note values and note names in isolation. If pupils could confidently read music, they should be able to read and play a blues scale.

Rather than learning new knowledge or skills in isolation, the children need to be able to use their skills and knowledge in the appropriate contexts and apply it and interrelate it to new situations or new ideas. T1 refers to this when talking about ‘descriptive music-making’ tasks that build on separate skill-building activities and where the children have to use and apply the separate skills and draw them together:

*“I think that when they come together to work on something where it’s their own thinking and their own choosing and their own making, if they are drawing on what they’ve been practising and the knowledge they have gained through that work, then that comes out in the creative work that those children have made musical progress.” T1*

Interviewees’ responses suggested opportunities to use and apply skills, knowledge and understanding are a crucial part of learning and necessary to develop fully.

### **3.3.3.1 Musical choices**

Part of using and applying musical skills and knowledge is the child’s ability to make informed ‘musical choices’ (a phrase used by T2, Zeserson, 2010 and Casson, 2010). This could be demonstrated in-class or in extra-curricular musical activities.

*“...the skills that you will acquire and the knowledge that you acquire and the application of that, and the choices that children start to make, the musical choices really.” T2*

As discussed at 3.2.1.3, T2 felt that schools who focused on performance first without it being the result of a balanced music education, meant that the performers (the children) often were not aware of the musical choices that had been made. She suggests that if class music focuses on building up children’s musical understanding, pupils become aware of the musical choices that have been made and why, and are able to make their own choices when performing individually:

*“...you express [pieces] in different ways and you make choices and when you’re getting up to the higher pieces, the Rachmaninov pieces and the Beethovens and things like that and you’re going through it yourself and you’re deciding and you’re experimenting and you’re making choices, that has to come from*

*somewhere, you have to have learnt about that, that has to go right back to the basics, of the very beginnings of musical choices, back to “do you want it to be loud or quiet?”, “oh I want it to be loud”, “why?”, “oh because it’s exciting”, and things like that because hopefully that’s the end point of musical progression, a fantastically performed Rachmaninov piece of music where you just want to sit and cry because it was so beautiful.” T2*

This suggests that making musical choices is a reflection of musicality. T5 is also of this opinion. Musical choices could also be demonstrated through the quality and depth of the pupil’s musical responses.

### **3.3.4 Quality and depth of pupils’ responses**

The final area where interviewees believed musical progression could be demonstrated was in the quality and depth of pupils’ musical responses:

*“...in the Summer Term my expectations are higher of their... musical responses... where I am expecting them to give me more musical answers...” T1*

T2’s answer reflects the processes the children go through, the need to interrelate the different areas of learning and the understanding needed to justify their response and display a development in quality.

*“...when your children...can start to give you really nice answers that are really informed and that came through discussion and came through knowledge and comparison and you know there’s been a lot of work across the three aspects and they can give you reasons and things like that, I think that’s when you know that there’s been quality there.” T2*

T3 comments on the responses demonstrating an ability to relate new knowledge to prior knowledge, with understanding:

*“...when you present something new that you expect this musical response, based on what you know they’ve had before...” T3*

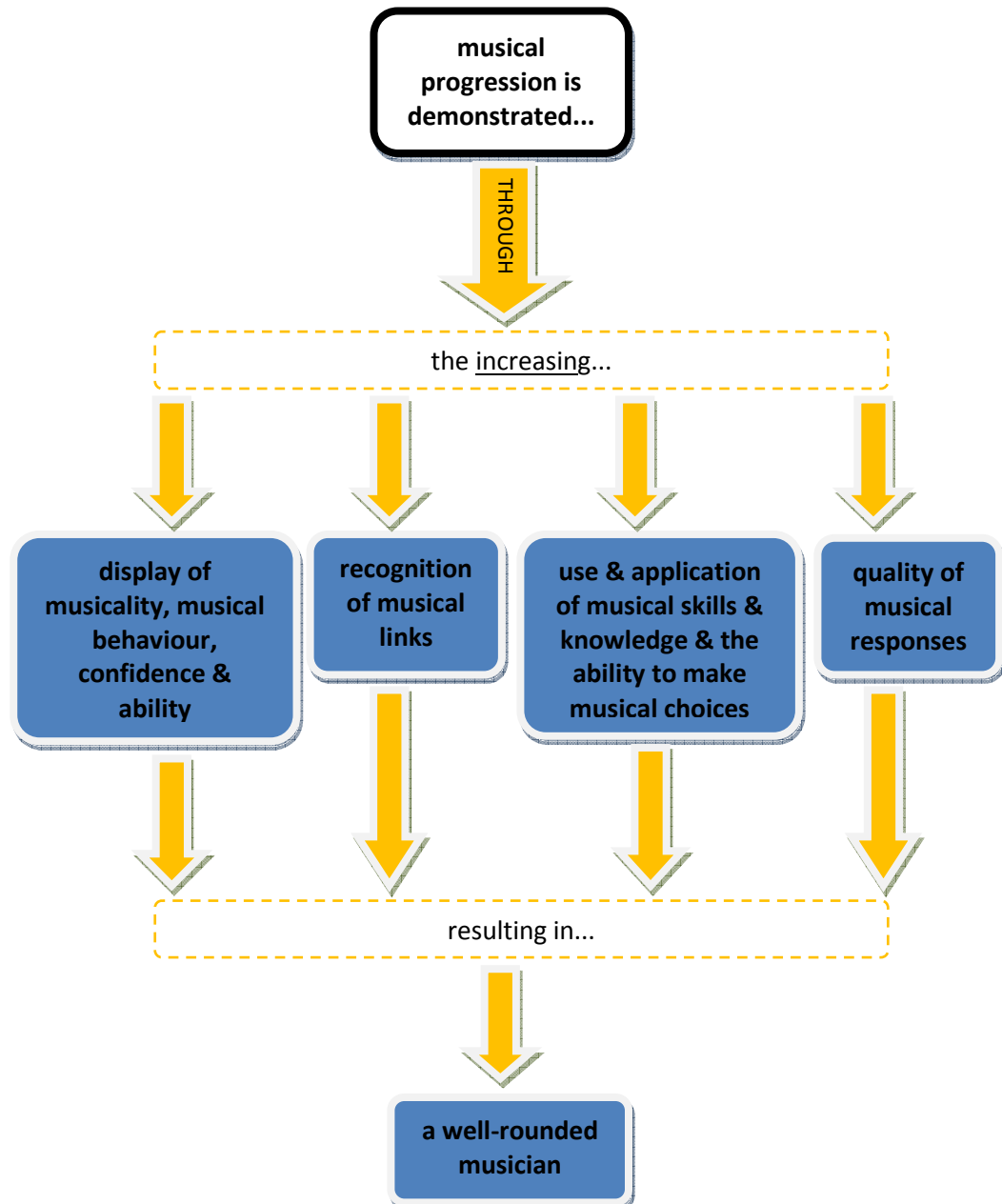
So responses that have increased in quality and depth are more musical and informed, built on and connected to prior knowledge and understanding. How teachers can increase the quality and depth of pupils’ musical responses will be discussed at 4.2.2.



### 3.3.5 How musical progression can be demonstrated: summary

The following relational model summarises the findings presented and draws them together in order to answer the research question, ‘What does musical progression look like in the primary school?’

*Fig. 11 What does musical progression look like in the primary school? A relational model to answer the research question based on the study and literature review.*



### 3.4 Chapter summary

This chapter has presented the interviewees' understanding as to the nature of progression; what it is and how it is demonstrated. Teachers at the focus group were asked these questions. However, they did not have any prompt material and only minimal thinking time to give their immediate response (Appendix F6/F7).

The predominant answer to 'what is musical progression?' was 'the development of skills'. Performance was also rated highly. It was interesting to note that skills in the four National Curriculum areas were mainly referred to in isolation. Understanding was only mentioned three times and quality once. Progression in demand and range were not referred to at all by term suggesting that teachers were not aware of these QCA terms, or the terms are not suited to conversational style discussion. Range was not even inferred, yet it could be said that progressive development of skill is a similar concept to progression in demand. There seemed no awareness of Ofsted's view of progression: 'pupils of all abilities making outstanding progress in developing their musicality' (2010: 3).

Musical progression was defined at 3.2.5, based on the interviewees' answers. A key aspect that stood out was the notion of interrelation. It was not often directly referred to, rather inferred through interviewees' answers relating to what progression is; the interrelation of progression in demand, range and quality, the interrelation of knowledge, skills and understanding and the interrelation of composing, performing, listening and appraising.

Once interviewees had explored what they thought progression was, attention turned to how children demonstrate and how teachers identify progression. Four main areas were identified, those of becoming a well-rounded musician, making connections, using and applying musical skills and knowledge and the quality and depth of pupils' musical responses. Again, the underlying theme of interrelation emerged; the interrelation of musicality, musical behaviour, musical confidence and musical ability to become a well-rounded musician, the need for children to interrelate their musical learning and make connections between the different aspects, and children's ability to interrelate new knowledge to existing knowledge.

Two teachers at the network meeting reported a dislike for the phrase ‘well-rounded musician’. Other phrases with similar meanings, such as ‘holistic musician’, were considered. However, ‘well-rounded’ was nearest to the words used by the interviewees (‘all-round musician’, T1). Also, Plummeridge (1999), Koopman (2005) and Read (1943) all refer to a ‘well-rounded music education’. As this term is generally accepted in the field of music education researchers, a ‘well-rounded music education’ should result in ‘the development of well-rounded musicians’.

As findings related to the nature of musical progression have been presented in this chapter, the findings related to professional application will be presented in the next.

## **Chapter 4 Research Findings Part 2: Professional application**

### **4.1 Introduction**

The last chapter presented the research findings relating to the nature of progression. This chapter will present the findings that apply to professional application: the teachers' role in aiding progression, how progression could be planned for, barriers to achieving progression and how teachers could be supported to encourage musical progression. Findings will be presented in the same way as in the last chapter with tables from the final template showing the structure of each section and the inclusion of summary diagrams at the relevant points, where appropriate.

### **4.2 Teachers' role in encouraging musical progression**

At 3.2.4, musical progression was considered to be a journey, with the aim as becoming a 'well-rounded' musician. This section focuses on interviewees' perceptions as to the role of the teacher in guiding the journey and empowering the children to travel as far as they can, as T2 expresses:

*"...there is a journey and the kids will develop between it and you have to basically... nurture that development and make sure that they're going to go as far as they can go." T2*

Interviewees' perceptions of the role of the teacher varied. T1 did not agree with the Todd quote (see 3.2.4.1) referring to the teacher as a facilitator, seeing their role as to teach 'how to'. However, later on in the interview when discussing non-specialists she indicated that they could facilitate music-making by making time regularly, providing the right environment to let children 'do' music and encouraging children's natural musicality to come out. She did acknowledge that without teacher understanding there would be no advancement, it would just be a space and time for music to be exercised, but that a specialist would be able to work with this if they inherited the class. However, if the class have seven non-specialists throughout school, concern regards how the class would advance through these experiences and achieve their full musical potential. T2 cautions that instead they could have the first year of music over and over again.

T4 concurred with the Todd quote and saw the teacher role as facilitator, guide and ‘signposter’, pointing out different pathways in order to encourage pupils to achieve their potential. T5 thought the Todd quote summed up his musical philosophy and also saw the teacher as a signposter/facilitator to enable children to travel without sending them down the route the teacher wants them to go on. So both T4 and T5 acknowledge showing children there are different ways to travel on their musical journeys and that teachers cannot have a ‘one-size-fits-all’ approach. T5 does not believe that the teacher needs to be a musician to do this though:

*“you don’t need to be a musician any more than you need to be an artist to be able to teach an art lesson” T5*

T2 felt that the specific nature of the role of the music teacher, and the musical knowledge and understanding required, supported the case to have a music specialist teaching music throughout the school. T6 agreed with this view, feeling the non-specialists in her school were not equipped to teach music and that to have the progression you would wish to see, one music specialist throughout the school should teach it. She felt that teachers can encourage and signpost, but they need a level of musical understanding and expertise to be able to do that. T7 is a specialist teaching music throughout her school and believes this leads to outstanding progress being made. She feels that there is nothing wrong with an elitist approach as some children have a definite talent for music. T7 also values technical skills and reading conventional notation, which would require ‘teaching’ by a music specialist.

The practitioners’ view on whether musicality is natural or can be nurtured affects their perception of the teacher role. T1 believes that musicality is innate and therefore a non-specialist facilitator could provide opportunities to do music and let the children’s musicality come out. However, after saying that human beings have natural musicality within them that is brought out by experiences, T1 refers to ‘non-musical’ teachers. One can only suppose that she means teachers who have not had the opportunities to have their musicality nurtured. This suggests that the teacher’s own musicality can grow through experience.

This raises the issue of natural development. Without teacher intervention, what progress would the children naturally make through their primary school years? One would assume that without formal musical intervention a Y6 child would be able to do

more than a nursery child. Would this be due to natural development, external experiences, transference of skills or knowledge from other subjects, or a combination? Children may be able to do more, but maybe would not have progressed in quality without this being nurtured. Is the role of the teacher, therefore, to develop a child's musicality and extend it beyond development that would occur naturally or due to other external factors? Whatever the label of this role, the teacher, specialist or non-specialist, must enable *all* pupils, irrespective of existing ability and musicality, to travel as far as they can, in terms of becoming a well-rounded musician, not just in terms of 'levels'. How interviewees perceived this could be done will be discussed next following the structure of the final template.

*Table 6: Section 3 from the final template: teachers' role in encouraging musical progression*

<b>3. Teachers role in encouraging musical progression</b>	3.1 Curriculum delivery	3.3.1 Building	
		3.3.2 Experiences	3.3.2.1 Enjoyment
		3.3.3 Practical music-making	3.3.3.1 Wider Opportunities
	3.2 Nurturing quality	3.4.1 High expectations	
		3.4.2 Teacher behaviour	
		3.4.3 Teacher responses	3.4.3.1 Effective questioning
	3.3 Teacher knowledge and understanding		

#### **4.2.1 Curriculum Delivery**

It was widely acknowledged amongst participants that perceiving the delivery of the music curriculum in terms of delivering increasingly difficult tasks was limited. Answers suggested that teachers need to develop musical understanding and nurture musicality, through providing experiences that progressively build on prior learning and present opportunities to use and apply what has been learned. T3 has an all-inclusive approach and employs different ways of helping all children achieve in music.

*“...you have to provide like a cocktail of different activities to encourage everybody to come on board and if you can take them as far as you can, again within each little block, but then combine them, and all the time taking them, a bit like a pyramid with as many blocks in it as you can...”*  
T3

The quote acknowledges that not everyone is starting at the same musical point, or with the same musical attitude. Therefore a range of different experiences and opportunities is required to enable everybody to travel. The quote also refers to how the interrelating of learning should be a natural part of the process.

*“...it’s got to be ongoing, and it’s got to be built on all the time, and it comes through all things, you know if you’re doing pitch you can also incorporate a rhythm that maybe you did last term or the term before...”*  
T3

T3 focuses on developing musical understanding and being able to use elements musically. She employs an integrated approach to achieve this as she does not agree with isolating elements. ‘Interrelating’, or integration, does not form a separate section, rather it was considered in the last chapter and arises in this one, before being discussed in Chapter 5.

Three areas arising from the interviews pertaining to the teachers’ role in curriculum delivery will be discussed next; ‘building’, ‘experiences’ and ‘practical music-making’.

#### **4.2.1.1 Building**

In the interviews every teacher referred to the notion of ‘building’; ‘building up’, ‘building blocks’, ‘building the foundations’, ‘building on’, ‘building a wall’. Altogether there were 33 direct uses of the word, excluding instances where the idea was referred to but the terminology not used. T3 referred to the idea of building 17 times.

*“...it is building on what they know and then opening the door to show them that they can learn more.”* T3

*“...it’s got to be built on all the time, and it comes through all things... it’s like building a wall really.”* T3

Therefore, a fundamental part of the teachers’ role in nurturing musical progression is to be a ‘musical builder’, i.e., to ensure continuity always building on and drawing upon the children’s existing understanding, skills and knowledge from prior musical experiences.

Alexander (2009) refers to progression having micro and macro aspects. Macro aspects refer to ensuring continuity between classes and schools, and micro aspects as ‘building, minute by minute and day by day, on the child’s existing understandings’ (*ibid.*: 8). The inference from the interviewees is that ‘building’ is important for the advancement of existing understanding, skills and knowledge. It could be seen as ‘adding more’: in breadth (range), complexity (demand) or quality, but it appears to be more than that as it builds on the previous foundations (T2) in order to ‘open the doors’ (T3) to the next stage of learning.

#### **4.2.1.2 Experiences**

If the first step is for teachers to ensure continuity by building on prior knowledge, T3, T4 and T7 suggest the next step is to provide progressive experiences that will further develop pupils’ skills, knowledge and understanding.

*“...give them the opportunity to experience as many different things as they can and through that they build up their own skills, their own level of understanding.” T3*

*“...it’s giving the children the opportunity and the experiences to develop musical skills and knowledge and understanding...” T4*

The inference is that these experiences should vary in range to provide different opportunities for different children to engage with and access the experience. However, providing an experience alone is not enough, or this could just result in ‘doing music’. T6 raises the point that teachers need to consider what learning has taken place through the experience.

*“...it’s quite interesting that, thinking of things that the children do or... experience and thinking what you would say the learning is...” T6*

When shown prompt 4, where Swanwick regards learning as the residue of experience, this caused uncertainty for T2 and T7.

*“I found that quite hard to get my head round really... I don’t know how you can... uhm...” T7*



Yet, T2 went on to say:

*“I think learning is the residue of experience but I mean you can have the experience and you can learn from it but who is guiding the experience and why have they chosen that experience and what comes after that experience to have the next experience and what are they supposed to learn from the next experience.” T2*

T2 acknowledges that the experiences need to have lasting impact to show that musical learning has taken place. However she is suggesting that it is more than this and the learning needs to be going somewhere. She suggests that teachers need to have a clear understanding of why they have chosen that experience and how it fits in with a planned progression of experiences. Without that movement it would remain an isolated musical experience with no opportunity for progression. Random, disjointed musical experiences result in limited progression. This is why the National Curriculum promotes interrelated musical experiences that will develop current understanding, skills and knowledge. T2 shows awareness that experiences that build on prior skills, knowledge and through which pupils are further developed lead to progression.

#### **4.2.1.2.1      Enjoyment**

Teachers acknowledged that these experiences should also promote enjoyment.

*“...if musical activity is just academic...there is no joy, you don't get that joy, that buzz of making music.” T1*

T6 felt the aim of the primary school teacher is to embed a love of music in the child. T3 believes this enjoyment can advance progression:

*“...it is a journey and some of them will travel it more quickly than others due to the fact that they get a lot of enjoyment from it whereas you have to encourage the ones who maybe don't instantly have that enjoyment for it.” T3*

So to enable the children to travel as far as they can on their musical journey the teacher needs to create inclusive and interrelated musical experiences that develop pupils' musicality and are enjoyable thus inspiring them to engage with their music-making and music learning. T1 and T2 believe practical music-making is where children can experience this.

#### **4.2.1.3 Practical music-making and Wider Opportunities**

T5 refers to Christopher Small's idea that music is a verb, and therefore music should be taught through the children practically doing music (as opposed to passive observers, not to be confused with discussion on isolated doing without learning) and believes learning goes on through the doing. However, it appears that T5 automatically links this to performing and making music with voices or instruments rather than classroom learning as doing which could include listening and appraising activities as well.

T1 referred to the role of practical music-making in developing skills. She also finds that practical music-making activities are where children can combine the different skills they have learned and demonstrate holistic progression. However, T1 acknowledges that careful thought and planning have to be behind these activities to ensure they are opportunities to encourage musical progression.

*"...I think it's about the environment and how it is setup... that can enable a good facilitation, if that's the right word, of creative music-making." T1*

T1 refers to activity that promotes the interrelation of skills. T2 also comments that providing music making experiences is not enough, and developing understanding and musicality need to be integrated. This integration is something that T4 and T5 believe is central to the way WOpps structure practical music-making lessons.

WOpps was perceived by T2, T4 and T5 as a positive way to deliver practical music-making, whilst bringing the different aspects of musical

learning together so children do not just learn a technical skill.

*“I think Wider Opportunities is... a way of instrumental teaching that does have time to develop other aspects of music.” T2*

This was also T5’s perspective:

*“...with Wider Opps... there was a very huge qualitative progression... they are doing the instruments that they are assigned to, but there’s an awful lot of singing and rhythm work and co-ordination, hand-eye co-ordination, all sorts of musical skills are embedded within that and the individual instrument, the specific instrument, is actually a vehicle for the musical knowledge and the musical progression, and I think it’s superb the way it has been structured.” T5*

If structured like this with an awareness of embedding and interrelating skills it means that it is not just technical ability that is being nurtured, and the instrument is the vehicle, or musical glue for bringing skills together. When asked if WOpps focuses on developing skills or understanding, T4 and T5 said it was both, acknowledging that they were interrelated, embedded and the process was cyclical, with one feeding into the other:

*“There’s everything, the rhythmic skills are feeding into the playing, the playing is feeding into the rhythmic skills, we’re looking at formal and informal types of notation, after 6 weeks the children are accompanying themselves singing on the ukuleles, so there’s a huge amount of quality there for them because they are like little self-contained musicians so it’s very well embedded, yes” T5*

T4 and T5 recognised that WOpps allows all children to travel, responding to the children and taking them on the appropriate ‘journey’ for them:

*“I think they’re very good at taking children on that journey from wherever they happen to be, case in point with your class and the other Year 3 class at the moment, they are doing the same programme but on two very different journeys.” T4*

However, although T6 recognises it is good provision and the children enjoy it, she was concerned about progression routes following the experience. In particular, the transference and development of the technical skills learned.

*“...they get all of that experience, but then what do they move onto? And they move onto the normal music curriculum which is your listening, your appraising, your composing, but not in... the same way as they would when they were actually playing and learning an instrument... Perhaps it's because of the experiences involved, or the lack of the continuity of the experiences, you've got me thinking.” T6*

Her response shows that this is something she has not given great thought to and the process of the interview and the prompts were helping her to reflect on current practice within her school. Her answers also show uncertainty as to how to embed WOpps within a progressive music curriculum.

#### **4.2.2 Nurturing quality**

Thus far a teacher's role to encourage musical progression has been to provide interrelated experiences and opportunities that build on current knowledge, skills and understanding, and deliver them in a practical way that encourages enjoyment. Swanwick remarks that, ‘so much depends on not *what* is done but on *how* it is done, on the quality of musical engagement’ (1999: 38). Interviewees also referred to the importance of quality engagement and how the teacher can nurture qualitative progression. T1 referred to nurturing quality through practical music-making tasks:

*“...if you can give them the sense of producing the best note that they possibly can, that it's got to be as lovely as they can, and... that you're working with them to help them to do that.” T1*

T2's example refers specifically to whole-class singing:

*“...there's no point in moving into two-part singing that falls apart if the kids can't do quality one-part solid singing... so you know when they are ready to move on really, and that's the quality, that's the progression.” T2*

T3's focus was more generic:

*"...the quality comes from realising where the child is at and letting them develop and then if you need to bring it together, allowing for those different levels within that group." T3*

T5 follows a practical, instrumental-based approach to teaching and he sees nurturing quality as providing ensemble experiences to extend the children. He exemplifies how quality is nurtured through the ensemble setting:

*"With the choir we start off learning the tune, learning the words, then after that, it's getting the phrasing right, getting volume, how to make it a performance so you are communicating, that's the biggie. I mean anybody can stand there and produce sound but does it communicate anything and we do a lot of work on that. Whether the same thing goes on in classrooms is the big issue" T5*

Here the quality is developed through performing and T5 indicates how ensembles cater for qualitative progression for those who have private instrumental lessons or enjoy singing and therefore participate in ensembles. However, although he questions whether quality is nurtured in classrooms, he does not indicate if and how he nurtures quality in all pupils through whole-class teaching. This was the issue with school A in the pre-study where the non-specialist subject leader said:

*"the most able children [who] play their instruments to a high level, I would say probably in the classroom [are] not catered for under music. But if they are most able in music their parents are probably paying for private tutoring out of school."*

Yet T2 views it as paramount to focus on nurturing quality in all to avoid an elitist approach. She believes that first and foremost class music should focus on developing well-rounded musicians through curriculum delivery, reinforced by extra-curricular ensembles. Otherwise some children will always be missing out.

T1 emphasised the importance of teacher musicality in nurturing quality. T2, T3, T4 and T7 assented. T6 also concurred and felt that many non-specialists are not equipped to improve the musicality of pupil responses. T5 agreed that not everyone can react in a way to nurture quality. Therefore, all interviewees

either explicitly or implicitly confirmed the importance of the teacher's own musicality when nurturing quality in pupils.

#### **4.2.2.1 High expectations**

In order to nurture quality, T2 places importance on the teacher having high expectations of pupils' musical responses and musical behaviour.

*"I think it's more a state of personality really, that you don't accept rubbish off them, you have high expectations and that's where the quality comes from... but it's just about being picky and not letting things go..." T2*

She believes having high expectations ensures that the teacher does not move on before the quality is the best it can be and, therefore, avoids the situation of moving from task to task without progression in quality.

*"...you just know musically when they are ready to move on don't you, when you've got sort of the quality that you are going to accept." T2*

T1 has high expectations of musical responses and musical behaviour, which she specifically values:

*"I guess it's probably more my expectations of the children and their musical responses and their musical behaviour that I'm looking for most of all." T1*

T3 illustrates how teacher expectations are one way to avoid purposeless lessons but instead to think progressively.

*"I think it's your expectations... when we've covered that and we can incorporate it musically, then my next level of expectation is moving up another rung of the ladder." T3*

#### **4.2.2.2 Teacher Behaviour**

The interviewees suggest in the following quotes that the way a teacher behaves can nurture musical quality and encourage musical behaviour.

*"...because I am a musical person, the musicality is also demonstrated and taught and passed across to them." T1*

*“...when they are doing performances in the class, you’re insisting on quality performances, ‘oh we’re going to stand up and we’re going to get our posture right, and we’re going to do this, and the words need to be right’, and things like that...” T2*

Demonstrating how to act or play instruments musically is part of this:

*“...if you are going to teach music, and you’ve got a range of instruments, you should help the children to get the best out of it by showing them how to do it, how to control them.” T7*

This then encourages the children to behave in a musical fashion as shown by T1:

*“I think it’s always about relating it to musical behaviour. So when they are doing something physically, when they are actually demonstrating something... I always prompt them to do it in a musical, to prepare themselves first.” T1*

These quotes suggest that in order to teach in a way that nurtures musical quality it is important for teachers to behave in a musical fashion (see 3.3.1.2), modelling musical behaviour and encouraging the children to behave as musicians.

#### **4.2.2.3 Teacher responses**

Another way to nurture quality is through how a teacher responds to children’s answers, practical responses and musical performances. T2 suggests that teachers should insist on quality.

*“...you have to develop the quality because you have to have the foundations there, you have to insist on quality right from the beginning, quality responses where you are having a developed discussion of music.” T2*

T2 believes it is a teacher’s knowledge and experience that helps them to respond to the children to consolidate learning and develop quality. T3 also refers to specialists naturally knowing how to increase the quality and depth of pupil responses.

Interviewees recognised that teacher knowledge and understanding determines how well a teacher is able to respond.

*“...we do have to have... an appreciation of the quality of music-making... it maybe just needs a greater understanding from the teacher as to what quality is.” T1*

*“...it relies on a certain amount of musical understanding by the member of staff in charge, definitely when you are responding to what children are doing...” T4*

This suggests that non-specialists may not have the knowledge to do this, or are unaware of the importance of this. However, this is not limited to non-specialists as T6, a music specialist, did not find the phrase ‘increasing the quality and depth of musical responses’ straightforward:

*“I would possibly see that as your responses to, tricky one isn't it... Is that their understanding of music, sort of what type of music it is? Is it their, I don't know...” T6*

She tried to relate it to her experiences:

*“...in my first school I taught music throughout the whole school... you could actually see, now what kind of progression... you're making me think now... it's the quality of the responses because I'm thinking about their understanding of the technical... elements...” T6*

This response still indicated uncertainty. So how do teachers improve the quality of pupils’ responses? Interviewees were shown a prompt from Swanwick (1997, prompt 11) which suggested asking oneself whether the pupils’ response was evidence of musical understanding and then how to respond to them. This was not clear to T7.

*“I'm not sure about that quote... I don't really understand that one because it wouldn't be my first question.” T7*

Instead she illustrated her practice:

*“I'm always talking to them, always relating back to other things that they know... I really try to pull out of them as much as possible and if I see children doing something beyond what I was expecting I would give them something a bit further to do...” T7*



T3 suggested:

*“...it’s being aware all the time of telling the children why they are doing something... so that they can then build up their understanding.” T3*

Although Ofsted (2009a/2010) advise that musicality of the response should be seen as the main goal of outstanding teaching, T5 emphasises that not everyone can respond in a way to nurture quality and it is necessary for teachers to have understanding to improve the quality of children’s responses. This was even highlighted in some interviewees’ responses where they confused pupils’ incorrect use of language with lack of musical understanding.

#### **4.2.2.3.1 Effective questioning**

The interviewees’ perceptions suggest that in response to questioning or listening tasks, teachers should not just take answers at face value and move on. Rather, they should seek opportunities to extend and deepen the children’s musical knowledge and understanding, and improve the quality of their response. It was suggested by T2 and T6 that this can be done by questioning the children, making them think about their answer, how to make it more musical, how to take it deeper. T1 supports the use of prompting:

*“...and prompting them as well, so if I’m clapping something I’ll say “what am I clapping?” and somebody might say “the beat”, and I’ll say “No, remember the beat is..” and so there’s a reminder on that and we’ll do a bit of stamping... you know it happens naturally and constantly.” T1*

T2 suggests, in order to nurture quality and progression, after vocal or instrumental performances, teachers should tease out of the children the musical choices they made in preparation for the performance. This could also be thought as ‘drawing out’ the children’s knowledge and understanding.

*“I think the quality comes with using the different components, teasing out of a child that they are playing within a group so they have to listen, they have to maybe think about rhythm, if they are on pitched percussion you have to think about the notation, they have to think about how this is going to sound to an audience... and I think within that the quality comes on.” T3*

T1, again, believes this to be dependent on the teachers’ musicality:

*“...how a teacher is able to... draw out of what the children have achieved, an analysis and a summary, a review of what they have done, but... I think you probably need a music specialist or someone with an understanding of the musical skills and... the musicality of it, to be able to draw that out.” T1*

### **4.2.3 Teacher knowledge and understanding**

T6 also felt teacher knowledge and understanding played a huge role in determining how well the teacher is able to respond to pupils in order to improve the quality of their response.

*“Questioning... For that again, you need an expertise to be able to do that, don't you?... But, you know, you haven't got the teachers. The teachers aren't equipped to be able to do that... you would have to have the subject knowledge to support that, to ensure that you got more quality.” T6*

T1 believes it takes a musical specialist with musical understanding and musicality to be able to understand the concept of nurturing quality (see quote at 4.2.2.3.1) which is inherent in that teachers’ delivery style and responses to the children. T4 and T5 agreed that as music teachers they naturally responded to the children in a way that nurtured quality but that not everyone would be able to do that unless they had training and support to do so:

*“...if you are going to develop the quality of what they can come up with then you need to have that skill to do that so I think you're right it will need support.” T4*

In contrast, T2 feels that training would be insufficient and considers lack of teacher understanding and expertise as support for the case to have a music

specialist in school.

*“I think with all the training in the world you can go through all of the schemes, you can go through all of the levels of attainment... but unless you truly understand music and you have the experience of a million examples in your head that you can just recall... you can't really do it, and neither would you have the inclination if you are not a passionate music practitioner” T2*

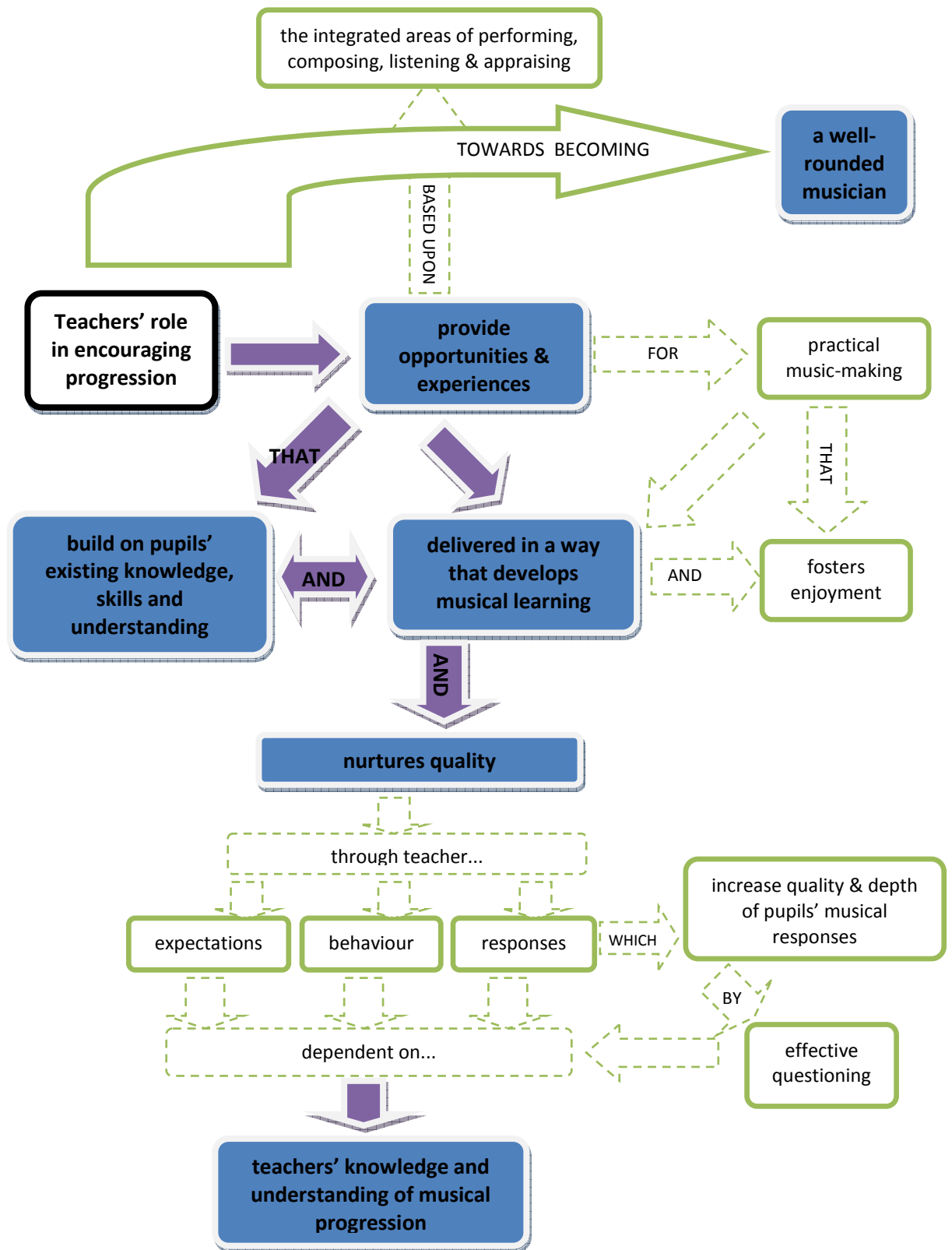
*“...you can't get quality if you cannot hear it yourself, if you can't hear that kids are out of tune or you can't hear that they're not pitching, if you can't transmit an accurate pitch then they're not going to get it...”  
T2*

T7 believes musical progression is dependent on the teachers' musical understanding, and if the teacher does have limited understanding (which she believes many do) then she questions how they can nurture a child's understanding. How lack of teacher knowledge and understanding can be a barrier to achieving musical progression will be further discussed at 4.3.2.

#### **4.2 Teachers' role in encouraging musical progression: summary**

The following relational model draws together the findings from this section on the teachers' role in encouraging musical progression.

Fig. 12 What is the teacher's role in facilitating musical progression? A relational model to summarise the research findings in this area.



These findings have marked similarities with Mills' view of the teachers' role:

*“We **build** on the natural affinity for and **joy in making** music... that all children bring... and **help them on the early stages to achieving their full musical potential**. We avoid dogmatic approaches to music teaching that constrain children, but rather **guide them as they grow musically**, and exceed our very **high expectations of them**” (2005: 5, author's emphasis).*

This appears to affirm aspects of the research findings relating to what progression is ('growing musically'), the teachers' role in nurturing progression (guiding them as they grow musically, helping them achieve their full musical potential), and how to nurture progression (through building, providing opportunities for music making and having high expectations).

### **4.3 Barriers to achieving maximum progression**

Just as teachers should be aware of how to encourage musical progression, they should also be aware of what impedes, or slows down the rate of progression. Interviewees identified examples of where progression could be compromised. These included getting instruments out but with no direction as to improve the quality or evidence of musical learning:

*“...one of the offences of class music-making could well be just getting the instruments out, whatever they be and having them there for children to go at... and then they all disappear off into different corners of the hall... I think it would be very rare for there to be quality music-making going on.” T1*

This illustrates 'doing' music without thought of the musical outcome or insistence of quality. T3 also echoed this idea:

*“...not just be content with, in Reception, getting the maracas out and having a shake and putting them away, and then when they go into Year 1 they do something similar, they might have a conductor or something like that...” T3*

These two quotes may explain why T6 says:

*“I would say probably, the majority of schools... the children are experiencing music, and having lots of different experiences, but without them being challenged.” T6*

The coded responses will now be explored as per the table below.

Table 7: Section 4 from the final template: barriers to achieving maximum progression

<b>4. Barriers to achieving maximum progression</b>	4.1 Isolated experiences	4.1.1 Academic/unlinked tasks	
		4.1.2 Technical focus /ability	
	4.2 Lack of teacher knowledge & understanding	4.2.1 Uncertainty	

### 4.3.1 Isolated Experiences

One main hindrance to achieving progression appears to be not considering how to join up the musical experiences the children are receiving. For example, T4 said:

*“we have someone in doing composition next door at the moment with cellos but that is a one-off and isn’t something which is a progressive plan throughout the school, but it just happens to be happening today”*  
T4

At 4.3, T6 commented that there can be many musical experiences, but not necessarily progression in quality. T2 finds this to be particularly the case in relation to non-curriculum based performances.

*“...brilliant concerts should be the end product of a good balanced musical education...”* T2

Yet T6 reports that the reality is:

*“...in a normal primary school... because time's so tight, if you are working towards particular endpoints... we've done two large-scale musicals... in the summer terms that is our music curriculum because something has to go at some point and whilst they got a lot out of it... it is done, it is taught in isolation, it's not then built upon.*

T2 suggests isolated experiences within the classroom could lead to repetition year on year:

*“...it's the first year of music again and again and again isn't it and... 'cause there's no detail of the progression you couldn't differentiate your music lessons...”* T2

T7, in contrast to T2, T4, T5 and T6, is not a supporter of WOpps and believes it

operates in isolation to the rest of the music curriculum.

*“...I think that’s the problem... we’ve done the ten weeks of playing open notes on the cello, we’ve ticked the performing box. I don’t believe that the kids have ever actually achieved anything because all they’ve done is simply just sat there and played these notes in isolation with no bearing to anything else that they are doing.” T3*

This reiterates that WOpps programmes need to be embedded within a progressive music curriculum to avoid T7’s concerns being realised. To ensure a musical experience in isolation is not just a ‘nice experience’ it needs to be built upon and embedded into a long-term journey of musical learning.

#### **4.3.1.1 Academic/unlinked tasks**

The problem of dry, academic exercises focusing on knowledge ‘about’ music was discussed in Chapter 1. T7 appears to refer to a technical understanding, or knowledge ‘about’ music, when using the term ‘understanding’. For example, she says ‘I’ve got one child who is a Year 1 at present who can identify and tell me what crotchets and minims are, and he can identify them on a musical score and he understands it’. One could question how identifying a note on a score is an indicator of understanding. T7 goes on to say ‘And we do it like, it’s a cross-curricular bit with maths really, so adding and taking away and things like that’. One could say that making notation like maths is an ‘academic task’ and rather than showing understanding ‘of’ note values, it is knowledge ‘about’ note values. A demonstration of understanding could be considered as whether the children can use and apply this academic knowledge musically.

Music lessons such as these can take place where no real musical learning is achieved. T1 believes that in order to truly progress, children need understanding behind the ‘nuts and bolts’:

*“...you can do something more complicated at the end of an hour than you can at the beginning of the hour, it doesn't necessarily mean that you have developed a deeper understanding of it, it just means you’ve copied something and got hold of something and repeated it I guess.” T1*

Therefore teachers need to consider the learning that will take place through each activity. As T6 said:

*“...it's quite interesting, thinking of things that the children do or that we experience and thinking what you would say the learning is...”*

This implies that schools may be providing isolated musical experiences rather than progressive ones where musical learning is taking place. T5 suggests that teachers who move from task to task may not be aware that there is any quality to improve. T6 concurs with this and adds that without underlying musicality teachers follow schemes rigidly and deliver tasks in isolation.

In Chapter 3 it was acknowledged that T2 and T6 placed value on progress in the separate areas of performing, composing, listening and appraising. However, most understood Ofsted's view of the importance of these areas not being isolated and the need to build towards an overall musical progression. The next two quotes demonstrate T2 and T3's awareness of the shortcomings of isolated tasks.

*“I think that can be a danger if you think, right we did crotchets last week, we'll do minims this week.” T3*

*“...what is the point of being able to say “quaver, quaver, crotchet, minim” and not actually be able to stamp out or tap out the value of each of those notes?” T2*

They also both refer to technical knowledge without musical application. Integrated activities should result in overall musical progression yet isolated activities may only result in limited progression in the separate components of music.

#### **4.3.1.2 Technical Ability**

Although it was recognised that there is a time and place for focusing on technical knowledge or ability, a component of musical ability which when combined with other factors leads to the development of a well-



rounded musician, T2, T3, T4 and T5 expressed concern regarding focusing on technical ability in isolation.

*“...you shouldn’t focus too specifically on just the technical aspects, it’s got to be a combination of so much for it to be musical. T4*

T1 acknowledges from her own musical journey that it is possible to isolate technical ability from musical understanding.

*“...I didn’t have that understanding, but I could have played a Beethoven sonata.” T1*

T2 adds that it is often the pressure of measurable achievement that causes teachers to focus on technical rather than musical ability.

*“I think when you’re a peripatetic teacher in a school and the school’s putting pressure on you to move the children through grades you miss a lot, you don’t have time for quality teaching you’re just training them to play three pieces you know and make sort of technical gains on an instrument that aren’t reflected as musical gains.” T2*

So technical ability, or musical skill development, is one part of becoming an all-round musician, but should not be focused on in isolation.

#### **4.3.2 Lack of teacher knowledge and understanding**

There was a general consensus that holistic progression is hard to achieve if teachers do not understand it themselves. T4 comments in relation to range:

*“...you’ve got to have a reasonable amount of knowledge so that you can explain to [pupils] well this is why it sounds like that and this is where it’s from.” T4*

T6 believes enabling all children to travel on their journey of musical understanding is too high an expectation for generalist class teachers:

*“...Yes, but is an ordinary primary school teacher, are they able to do that?... some of the gifted and talented pupils in Year 6 will have more skills than your teachers, so it, whilst it probably should be the teacher’s*

*job... primary school teachers aren't equipped with the skills to be able to, to allow them to do that... they can encourage, they can signpost, but you still need a level of understanding, a musical level of expertise to be able to do that." T6*

T1 believes her musicality comes naturally to her and is instinctive but she believes that for many non-specialists, responses to nurture quality may not be natural. If the teacher does not naturally see the links then they cannot readily nurture those links in the children. Therefore following a scheme lesson plan without a desire or understanding to further quality, could result in either imparting facts or 'doing musical tasks'.

*"...that comes down, again, to your teacher who is actually teaching, because they will be, if they've got this scheme in front of them and they're not a musician, then they do... follow it rigidly, you know, do task one, do task two, three, without having that underlying musicality beneath it." T6*

Without teacher understanding, advancement, and therefore progression, will be limited. In response to Ofsted's criticism that 'teachers tended to consider only increasing the difficulty of the task rather than helping pupils to improve the quality of their response (2009a: 47)', T6 (a headteacher) replied:

*"I'm just thinking of the teachers here... the three schools that I've worked in, they just haven't got the, they're just not equipped to be able to question, because their understanding and subject knowledge is so low." T6*

T4 and T5 felt that it is teachers such as these, with limited knowledge and understanding, who are probably delivering a succession of non-connected tasks, as they were unsure of methods to improve quality, or were unaware there was any quality to improve.

*"...it relies on a certain amount of musical understanding by the member of staff in charge, definitely when you are responding to what children are doing, you know if it's going to be a nuts and bolts lesson or is it going to be more building on their responses and trying to enhance their understanding, depends on your, as a teacher whether you've got that knowledge to do that." T4*

Even though the interviewees were all music specialists there were still times where T1, T2, T6 and T7 expressed uncertainty in response to interview questions or prompts. This is represented in the final template at 4.2.1. Rather than form a separate section, these uncertainties have been raised at the various relevant points.

### 4.3.3 Barriers to achieving progression: summary

The greatest barriers to achieving musical progression appear to be experiences that are not embedded within a progressive curriculum, unrelated tasks that are not rooted in an integrated approach, and an isolated focus on technical ability. These will be addressed in the next section through planning for musical progression. The other great barrier to achieving musical progression was lack of teacher knowledge and understanding. This is propositional subject knowledge, pedagogical subject knowledge, awareness and understanding of musical quality and holistic musical progression, and how to interrelate musical concepts. This will be discussed in Chapter 5.

## 4.4 Planning for musical progression

In Chapter 1, Cutler (2009) advocates carefully structured music lessons with a sense of progression driving the planning, and Ofsted (2010) call for lessons to be planned and structured thoroughly to promote good musical learning. This is often commented on in post-inspection reports, ‘Areas for improvement... included revising the scheme of work to give more detail about progression *within and across all the musical experiences and opportunities*’ (Knight 2009: 4, author’s italics). Interviewees’ perceptions of how planning should detail this interrelated progression will be discussed next.

Table 8: Section 5 from the final template: planning for progression

<b>5. Planning for musical progression</b>	5.1 Embedded experiences		
	5.2 Planning for progression in demand		
	5.3 Planning for progression in quality		
	5.4 Schemes of work		

When asked how they plan for progression, T3 indicated how her knowledge and understanding guide her planning.

*“I haven’t got a set thing on my plans saying where am I going next, I know where I am going next, it’s the non-specialist who doesn’t...” T3*

*“I suppose the planning for progression is you know where you want to be at the end of the unit or a half-term and then you think, right we’ve got that, from there I’m going to build up and I’m going to go onto something more advanced but still providing opportunities for the ones who haven’t achieved as much to work at their level as well while allowing the others to progress further.” T3*

T2 refers to following a skills-based curriculum to map progression:

*“...[a skill-based curriculum] is a useful document to have as evidence to use if you have Ofsted coming in and you can say “look I’ve mapped this progression through here and they are developing these skills” and then it’s up to you really to put the quality there...” T2*

T4 points out the importance of responsive teaching in informing planning:

*“...you are constantly reflecting on what you have learned and what you’ve done and that might change your pathway en-route as you’re reflecting.” T4*

All four of these quotes suggest that paper plans are not enough, and acknowledge the importance of the teacher to bring quality to the plans and to respond to the children.

The four specific areas of embedding experiences, planning for progression in demand and quality, and published schemes of work will be discussed next.

#### **4.4.1 Embedded experiences**

It has been suggested that WOpps, however progressive the programme is for a child’s musical understanding, does not happen in isolation as identified by Ofsted, and is not a fun year of music-making but a lost opportunity in terms of musical progression. T6 expressed concern regarding continuity of the experience and what the pupils move onto next.

To address this concern, the music curriculum preceding WOpps should put foundations in place that can be nurtured through the programme, and learning post-initiative should build on and develop the skills, knowledge and understanding covered. T6 highlighted earlier that this is an area schools may need support in.

All WOpPs programmes, visiting music teachers and other Music Service support need to be fully embedded within a progressive school music curriculum so that these do not become isolated experiences. T5 speaks of their extra-curricular ensembles being embedded into the curriculum to avoid isolation:

*“...the choir and the orchestra are built into the curriculum whereas for a lot of schools they are a bolt on so we give the opportunity to take all of the children who want to play... it’s the children’s choice... so it’s embedded in the curriculum...” T5*

Furthermore, T3 shows how units, topics, tasks and experiences within the yearly curriculum need to be embedded and interrelated, focusing on combining the different aspects of musical learning. Her quotes show that rather than planning a unit on pitch which focused purely on pitch, pitch is an ongoing skill that would be embedded through all other units taught, enabling links to be made and pitch not to become an isolated concept.

*“...it’s got to be ongoing, and it’s got to be built on all the time, and it comes through all things, you know if you’re doing pitch you can also incorporate a rhythm that maybe you did last term or the term before and it’s like building a wall really.” T3*

*“...you can say right we’re going to do a block on pitch or rhythm or whatever, but then it can’t just cut off, because music isn’t like that, music is all the elements, usually at all times, not all the time, but the children and us should be able to see where maybe things are not needed as well.” T3*

#### **4.4.2 Planning for progression in demand**

Planning for progression in demand involves ensuring concepts are introduced progressively, getting gradually more complex, demanding more of the pupil whilst building on prior skills, knowledge and understanding. T1 plans for progression in demand throughout the year by considering the starting point and where she would like the children to be by the end of the year.

*“...creating a framework that identifies the basic skills of singing and making music together as a group... and then the more focused skills of rhythm... and melody and also descriptive music-making, creative music-making. I organise that... into a long-term plan, so I have an overview of the year of where my focus is going to be and it is a build up from one end of the year to the other really... my weekly sessions are progressive so that the kinds of activities they start off with are simpler and they build up...” T1*

It is important to have progression in demand throughout each year, but a whole-school approach to planning for progression in demand is also needed to avoid repetition. T3 highlighted that this planning cannot be the same every year as progression is subjective and teaching needs to start with where the children are at. This will differ from year to year and school to school, and will be responsive.

*“...you have an edict from on high saying ‘you will do this... you are 7 you should do this’, it doesn’t work like that...” T3*

T7 is also of a similar opinion:

*“the children are always going to be different and you might have a child that’s really struggling to grasp any notion of music but then you are going to have another year where the group as whole are just whizzing away and so you just move on with the group, you know. Let the children almost like lead where you go.” T7*

*“...each term I start off with the QCA plan as the sort of model... and then just go off on a tangent, and just start building up on other ideas. Because I watch what the kids are doing, what they want and what their needs are and if I see the children are really making a really good progress we go a bit further on and we explore other ideas.” T7*

T2 also felt that planning for progression in demand should not be quite so formulaic and should respond to qualitative progression, that teachers cannot move onto the next step until the children have attained the basics and the understanding.

It may be considered easier for primary schools to demonstrate progression in demand in their schemes of work and long term planning, setting out how progression in the four areas is planned throughout the school, the order children are introduced to concepts and how these get progressively harder building on previous concepts. However, in order to support planning for progression in demand, a range of genres, styles and traditions need to be incorporated into planning through which to explore musical concepts and ideas. Interviewees did not refer to progression in range when they were asked about planning for progression. Yet, ‘...by presenting a wide range of musical territories to navigate together, and musical discoveries to share.... these will be tomorrow’s musicians – holistic performers, educators and passionate advocates for music’s

universal relevance' (Zeserson, 2010: 50). If careful planning in this area contributes to the development of the well-rounded musician, why did not one of the interviewees refer to it? Within written plans the musical genres and styles to be studied or explored at each age/stage to support progression through the concepts and develop the well-rounded musician can be included.

It was 'progression in quality' that interviewees suggested was harder to plan for on paper.

#### **4.4.3 Planning for progression in quality**

The Ofsted report (2009) establishes the need for musical quality to be at the centre of planned learning, and this was the area that teachers felt was harder to express in planning.

*"...can you actually plan for that a lot of the time, or does it just, you know... It's responsive teaching really, which is what good quality teaching should be." T6*

The general belief was that progression in quality was nurtured through teacher expectations, behaviour and teacher responses:

*"I don't plan for it because I watch what's happening... I don't know if I could [plan for it], I don't think I could actually..." T7*

T1 is of the opinion that you do not plan for qualitative progression, it is by responsive teaching that you nurture quality. T4 also believed that quality is what the teacher brings to the lesson and so would be more of an issue for schools without music specialists. The suggestion is that music is not something you can plan for at the beginning of the term, stating what you are going to do week by week. Signposts can be mapped out, but lessons should be responsive, and then inform the next lesson taking into account where the children are at.

Where teachers believed qualitative progression could be planned for was in short term planning; ensuring there was room for progression within tasks, that tasks were linked in a way that could build and deepen children's understanding, and in the lesson expectations indicating qualitative application of knowledge and understanding, not just acquisition of skill. T3 thought that you could plan

for activities that show progression. A concept could be introduced, with the children engaging in an activity where they have to use and apply their knowledge and demonstrate that this had developed. So, for example, when referring to a composition activity it may be that the expectation is that the pupils will compose a more complex piece of music, incorporating the new musical element, with a higher awareness of quality as their musical knowledge, skills and understanding develop. The teacher could then observe evidence of comprehension and musical progression as opposed to disconnected knowledge, for example that a crotchet is one beat without demonstrable usage:

*“...they’ve then got to be able to use that crotchet.” T3*

When planning activities, the learning outcomes can be phrased in a way to show the learning rather than the doing, for example ‘I can compose a 4 bar rhythm and apply it’ rather than ‘I can play a 4 bar rhythm’. The first phrase shows how understanding is developed rather than an isolated ‘I can do’ which the children may not be able to use and apply.

When asked how she could plan for progression in quality, T1’s response indicated that she associated qualitative progression with creative tasks.

*“...it can be identified that in that particular week... that activities are going to take place that weren’t skill-building activities and it wasn’t about getting harder and harder and harder but that time and space was going to be used, it was going to be organised well and the right equipment... was going to be made available for the work to take place, and maybe would be planned with the children, and identified on the actual teachers plan that that was the kind of work that was going to take place and that the outcome would be recorded possibly in some way and would be drawn on and assessed” T1*

This response suggests that rather than interrelating, T1 separates planning for progression in demand (‘skill-building activities that get harder’) and progression in quality (seeing this as creative, composition-based activities). It also suggests isolation of ideas in teaching through designated weeks of skill-building and weeks of composition. Although this is T1’s individual approach, separating skill-building and creative tasks, the literature and other teachers’ comments would suggest that progression in quality is *not* separated and should be expected and nurtured in *all* music lessons through integrated tasks. Quality



can be nurtured through a skill-based lesson (see 4.2.2) as much as a creative task. When explaining how she planned for progression in quality, T2 showed understanding of relating quality to all aspects of teaching.

*“I didn’t plan in too much detail for each lesson because, especially if it was performing, if it was during a term of recorder, it would be very vague the plan, it would maybe be what notes I was focusing on and what pieces of music I wanted to do and then you just, the quality came out of when you were teaching it, did they get it, did they understand it, were they ready to move on, do we need some more of that next week and then your planning would change so there was no point having too much detail in your planning because you didn’t know, depending on the children.” T2*

With this in mind, the interviewees seem to suggest that the best planning for progression in quality is the attitude and approach of the teacher towards their planning. Firstly, being aware of the need to plan activities that allow for qualitative progression. Secondly, the teacher’s process of mental preparation before the lesson (as emphasised by T3), their expectations (also T3), responsive teaching during the lesson (T2, T3, T5, T6, T7), and reflection after the lesson (T4), to determine the next appropriate step.

*“...I think that’s how you can plan for it, when we’ve covered that and we can incorporate it musically, then my next level of expectation is moving up another rung of the ladder.” T3*

Yet again, it was felt that a teacher’s musicality and understanding determined how equipped they were to be able to do this:

*“...you know when they are ready to move on really, and that’s the quality, that’s the progression. A lot of that as well is instinctive, you just know music.” T2*

Interviewees’ perceptions relating to planning using a published scheme will be discussed next.

#### **4.4.4 Schemes of Work**

Commercial schemes of work can support teachers’ planning, particularly regarding progression in demand and range, as the authors have spent time to ensure that the concepts and ideas get progressively harder and explore a range

of genres, styles and traditions. T4 and T5 use a published scheme as the structure for their music curriculum:

*“...we use Music Express as the basis [for planning for progression] because I don’t think for classroom music we can keep a handle on it any other way... the schemes have a pretty good go at it, because they build on skills each year... you’re repeating certain elements and extending the knowledge each time you come back to that particular musical element.”*  
T4

Interviewees’ responses suggested schemes need to be used sensitively and in response to the specific needs of the children. The problematic areas were highlighted by interviewees:

*“...all children will not develop by the end of Year 1 to be able to do something, it’s a gradual thing, which I suppose is the same in lots of subjects, and that’s where a scheme can be a problem.”* T4

*“...the problem with schemes of work is...it’s the first year of music again and again and again isn’t it and... ‘cause there’s no detail of the progression you couldn’t differentiate your music lessons can you... that didn’t happen in QCA did it?”* T2

T7 follows the QCA unit topics, but cautions teachers from seeing it in isolation as:

*“...this is the unit on pitch so we’re just going to do pitch, it’s that pulling it all together so that they understand each little thing isn’t in isolation, that relates to that, and this is all together, and then you build on that.”* T7

T6 has suggested that teachers are not equipped to be able to do this. T5 believes basic progression in quality can be embedded within a scheme, but acknowledges that quality comes through how the teacher interprets and delivers it. Without bringing this, progression in quality can be neglected, and children could be embarking upon ‘technical tasks’ without understanding and not always learning through them. T4 believes the neglect of quality is the downside of published schemes:

*“Which I suppose is probably where schemes may be to blame slightly because it is very much geared towards a practical task that a non-specialist can cope with.”* T4

This suggests a need of support for non-specialists following a published scheme to understand how they can deliver it in a way to nurture quality.

#### 4.5 How generalist teachers can be supported to understand and achieve musical progression

Interviewees in this study suggest that, in general, teachers are not secure with the notion of musical progression. Therefore, this cannot underpin their teaching. How interviewees felt generalist teachers could be supported to develop their own understanding of musical progression so that it could inform their teaching and potentially lead to increased musical progression in their pupils is shown in Table 9.

Table 9: Section 6 from the final template: supporting teachers to understand progression

<b>6. How non-specialists can be supported to understand &amp; achieve musical progression</b>	6.1 Expectations			
	6.2 Resources			
	6.3 Specialist support			
	6.4 Opportunities to develop own musical understanding	6.4.1 ITE/training		
		6.4.2 Demonstration		
		6.4.3 Learn alongside the children		
6.5 Practical advice				

T1, T2 and T6 believed that music specialists would ensure the best musical progression. T4 felt that teachers struggling with the notion of progression are probably struggling with teaching music. However, as all primary school teachers are expected to be able to teach music to primary school children they therefore need to be equipped to ensure the greatest musical progression they are capable of. T5 felt particularly strongly about this:

*“...people, primary teachers in particular, still en-masse tend to think of music as a specialist subject... you don’t need to be a musician any more than you need to be an artist to be able to teach an art lesson... the children are way ahead of me in some maths but it’s my responsibility as a practitioner to find out and to take the children on to the next step and it’s the same in any subject...”*

T5

T6 is of the opinion that at present, teachers are not in a position to realise this ideal, that the expectations of teachers are ‘pie in the sky’.

### 4.5.1 Expectations

It is imperative to have reasonable expectations of the non-specialist teacher. T1 thought it was enough that non-specialists provided positive musical experiences that specialists could then build on:

*“...if I inherited a class of children who have a joy of making music because they have done it regularly with a class teacher, then a specialist teacher would be able to take that on board and work with that a lot more easily than a class of children who came up and had no enjoyment of making music whatsoever.” T1*

T6, a non-teaching Headteacher with no music specialists on her staff, suggested that in the first instance the teacher should be expected to focus on planning for and encouraging progression in demand:

*“...if they are a non-specialist I think you would be looking at the progression in demand, you would certainly want to see that... to be perfectly honest, I think if I was observing my staff here, if I saw progression in demand I think I would probably be quite content with that...” T6*

Even a good understanding of progression in demand would transform progress compared to the unrelated, isolated tasks suggested by T1. As such teachers became more confident and experienced, you would expect them to gain more understanding of nurturing quality.

T2 and T7 expressed concern regarding non-specialists and progression in range, indicating that this was difficult enough for specialist teachers:

*“...even for musicians, you know it’s impossible to embrace all of the different cultures in a truly musical way because the understanding can’t be there.” T2*

*“...progression in range is probably, for me personally, is my weakest... and I’m a musician, so therefore to expect a non-specialist to teach on that level I think is incredibly hard...” T7*

This leads us back to the role of the teacher as facilitator and sign-poster; the non-specialist does not necessarily have to have all the answers but needs an awareness of how to direct the children to enable progression to be made rather than just ‘experiencing music’.

#### 4.5.2 Resources

Access to good resources can help non-specialists to deliver a progressive music curriculum.

*“I think probably the best advice you can give is the same as any other subject, you know you’re not going to be an expert in every subject but you can still teach it, nobody worries about teaching geography, you go and find out what you have to teach and then you deliver it, so use the resources, use books, use other members of staff, there’s tons of stuff on the internet” T5*

*“...even though the teacher may not be musical, there is a lot of material around that can guide a teacher through the musical maze if you like.” T3*

The most referred to resource by the interviewees was published schemes of work. Such schemes, particularly with musical extracts on CD’s, can support specialists and non-specialists, with material for each year through the primary school.

*“...it’s actually having the extracts of music on a disc which are very useful to suddenly say ‘ooh I need that bit of music’ which I think is useful for teachers. Because that’s the other thing, the resources, unless you know all the different music, how can you show examples if you only know half a dozen classical masterpieces sort of thing.” T7*

T3, T4 and T5 acknowledged that a published scheme is a good starting point to provide a structure to delivery throughout the school and ensures coverage.

*“...there is a scheme in school that is structured and it is user-friendly, because I dip into it and I have used it myself and I think if they use that as a basis, if they get stuck that’s where I come in, but it is structured within the scheme and I think it’s a fantastic crutch for a non-specialist.” T3*

*“...people who are struggling in musical progression are probably struggling with the idea of teaching music at all and they would want some sort of structure to follow and I think that’s when a scheme is invaluable to them because at least you know they are going to do something.” T4*

Specialists, or non-specialists gaining in confidence, can always build on the scheme.

*“...[a scheme] supports non-specialists and specialist musicians can take it on the next step.” T5*

However, published schemes on their own will not support a teacher to deliver a fully progressive music curriculum as they do not instruct a teacher how to respond to pupils or nurture quality. It also does not nurture the teacher’s own musicality and musical understanding or bring music to life for them, as shown by T1:

*“...when you give them a black-and-white document, or a multicoloured document, that does not give them a sense of pulse and rhythm and it doesn't give them a joy of music...” T1*

Aside from published schemes, there is a wealth of musical resources available to help deliver the musical curriculum and aid pupil understanding. However, knowing how to use these resources in the best way is often the area that non-specialists would appreciate support with.

### **4.5.3 Specialist support**

As discussed earlier, many specialist teachers ‘instinctively’ (T2) know how to teach music responsively in order to develop children’s understanding. Therefore, they can support the non-specialist with this and other ways of encouraging musical progression. This support would also help the non-specialist to build up their own musical understanding. The importance of the availability of specialist support was acknowledged by T7.

*“I think teachers have got to get this idea that they perhaps don't know everything and it's not a problem to say 'look I'm not really sure about that, but I will find out'. But there's got to be somebody somewhere that they can find out from and I think that is really important.” T7*

T3 also supports this idea and illustrates how this support could look in practice.

*“I think you should have somebody who's on call if you like to assist you and say, 'well have you thought about' and... without making it too complicated, if you have ticked the success criteria, 'that has been a successful lesson and that should be your assessment for there, you have achieved it, where are you going to go to next, where do you think it might go to' or 'where are the gaps what do you need to go back and have a look at?'” T3*

If no specialist support is available in-house, T7 suggests schools should make use of the local Music Service:

*“I think there’s got to be a nucleus in counties of a good music support service... there needs to be a nucleus of people who are good classroom practitioners in music...” T7*

Although a by-product, specialist support is one way that a teacher’s own musical understanding can be developed.

#### **4.5.4 Opportunities to develop own musical understanding**

It has been suggested that children need musical understanding behind the ‘nuts and bolts’ in order to make maximum progress. Therefore, to nurture children’s musical understanding, teachers need to have as developed a musical understanding as possible. This would help them to nurture quality and identify musical links. Aside from access to a specialist to help with curriculum planning and delivery, interviewees suggested some ways to develop the teacher’s own musical understanding; through ITE, CPD, demonstration and learning alongside the children.

##### **4.5.4.1 ITE/training**

It was acknowledged that ITE does not always fully equip new teachers to deliver the music curriculum:

*“One of the things that I found in my research was that initial teacher training in music is very poor, and so it doesn’t produce a workforce that is confident in the subject.” T5*

The effects this study could have for ITE are discussed in Chapter 6.

T4 thinks teachers need skills and knowledge to nurture quality and this can be achieved through training. A need for more training to raise confidence, subject knowledge, educate on delivery styles, and develop the teacher’s own understanding was also acknowledged by T6:

*“You talk about subject knowledge... ask any primary school teacher ‘how much training did you have on teaching music?’... you’re just thrown in at the deep end really.” T6*

*“I would question how many schools... in the country have ever had a training day in music... but I think it would have to come down to training, and increasing their subject knowledge and confidence, and confidence is a massive thing, because if teachers aren't confident in teaching it, if anything is going to go on the timetable...” T6*

However, T2 believes that if teachers are ‘unmusical’ and lacking in musical understanding, then training will not address this:

*“...with all the training in the world you can go through all of the schemes, you can go through all of the levels of attainment, you can explain it ‘til the cows come home, but unless you truly understand music... you can’t really do it, and neither would you have the inclination if you are not a passionate music practitioner really.” T2*

This reinforces her view regarding the importance of a specialist teacher’s musical understanding in nurturing progression.

#### **4.5.4.2 Demonstration**

Another way to develop the teachers’ own musical understanding is through demonstration.

*“...maybe have the opportunity to look at what other teachers are doing.” T3*

*“...it has to go hand-in-hand with practical experience and demonstration of music making.” T1*

By observing a music specialist teachers can see activities in practice, but more importantly focus on how the teacher is responding to the children, the questioning employed, how musicality is modelled, nurtured and developed.

*“...I would say I would like you to see me teach music because what I guess I’m saying is that I want them to see the musicality in action.” T1*

T3 suggests this demonstration helps the teacher improve their own practice:



*“if you can show a teacher how something might be done they then think, right I know what I’m going to next and I know what I want them to achieve.” T3*

T7 raises the point that if there is not a specialist to observe in school, then to make links with the music service.

*“...probably observing if they can within their school, if not have they access to somebody from the music service who can come in, it’s a lonely place out there in music.” T7*

Observing WOpps teachers is another opportunity:

*“...teachers should be watching what is happening in Wider Opportunities and going ‘I’m going to take x, y and z, maybe not the instrumental teaching, but all the things that go around it and put that in my classroom’.” T2*

The best form of training is often observing best practice, and actually doing it, rather than reading about ‘how to’.

#### **4.5.4.3 Learn alongside the children**

Even with good resources, the support of a music specialist and opportunities to develop their own musical understanding, just as for the children, this is a journey and will not all come at once. The teacher may need to be prepared to go on their own journey of musical understanding and musical progression alongside the children, always keeping one step ahead, as indicated by T3.

*“...take it slowly I think, pick yourself a unit, have a look at it, get it under your belt and then you learn along with the children... if you’re having trouble where are the children having difficulties as well and try and incorporate that... set yourself smaller steps I think and build up on what you know, do a little bit more, re-cap, do a bit more and keep building it up that way.” T3*

This was also mentioned by TC in the pre-study, ‘It’s like learning alongside them’.

Interviewees suggested teachers need to acknowledge that there are times when they will need to seek further advice in order to help the children progress, once they know what the twists and turns of the journey are.

*“I think teachers have got to get this idea that they perhaps don’t know everything and it’s not a problem to say ‘look I’m not really sure about that, but I will find out’.” T7*

*“...you don’t have to be the boss and the fount of all knowledge all the time, it’s okay to say ‘I don’t know but I’ll find out for you’.” T5*

T5 suggests making use of the children’s existing skills and knowledge, rather than lessons always being teacher-led.

*“...allow the children to use their skills rather than always having to be ahead of them. In nearly any class there’s going to be children who have a well developed response to music so use that instead of feeling it’s all got to come from you, it doesn’t have to be didactic, it can be collaborative and process driven” T5*

*“allow the children to be the sort of agents of their own learning basically with the teacher as facilitator and signpost... the only people in the education system who don’t have any say in what they learn is the children themselves... and I think for something like music where it is very much an emotional responsive thing, it’s a perfect opportunity to allow children to have that reflection and that agency” T5*

T1, T4, and T7 also promote child-led sessions and peer-learning where the teacher does not have to have all the required knowledge and this can come from the pupils.

#### **4.5.5 Practical Advice**

Finally, the interviewees were asked to give practical advice for non-specialists who may be struggling with the idea of progression. T1’s answer focused on the enjoyment of music-making.

*“...my advice to teachers is to enjoy making music with your children, it’s making the time... where we are going to relax and not worry about the constraints of maths and English... and all the rest of the subjects, but it’s to actually come together and just enjoy making music.” T1*

This comment refers to making time for music-making, but does not suggest that progression is necessary. T2 thought non-specialists should focus on teaching skills, and T6 thought non-specialists should aim for progression in demand. T3 emphasises the need for firm foundations:

*“...set yourself short goals I think. Don’t try and do the performance before you’ve built up the notches to get to it. Set yourself achievable goals on the way to achieving the main target at the end, you know that’s what you are going to, you have to build up to it otherwise your building blocks, your basic understanding, your foundation is not going to be there and I think that’s maybe where things fall down...” T3*

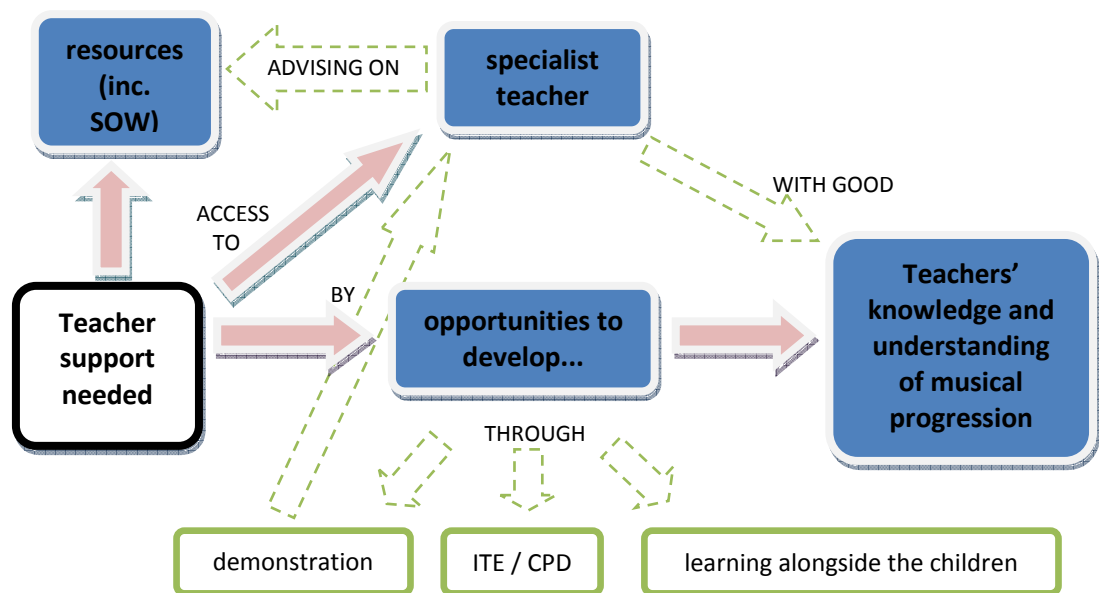
*“You need to give the children the tools and accept that some will be at the top of the ladder and all the way down and try and bring up each child to as high as they are capable of going.” T3*

This last comment brings us full circle and emphasises the role of the teacher; to provide the tools, to allow for differences, and enable all children to travel as far as they can.

#### 4.5.6 How teachers can be supported: summary

Support is needed to improve teacher knowledge, understanding and awareness of musical progression and therefore equip teachers to understand their role in nurturing progression. How this can be done is represented in the following relational model, which presents the findings from this section.

*Fig. 13 How teachers can be supported to achieve progression. A relational model to answer the research question based on findings from the study.*



#### **4.6 Chapter summary**

This chapter presents the findings related to the teachers' role in nurturing progression. In the next chapter these are discussed more fully in relation to the literature. They are also drawn together with the findings presented in the last chapter that explore the nature of progression to form an overall relational model to answer the research questions.

## Chapter 5 Discussion

### 5.1 Introduction

The last two chapters, following the thematic structure of the final template (Appendix E10), presented the seven subject leaders' perceptions with the aim of answering the following research questions:

*What is meant by musical progression in the primary school?*

*What does musical progression look like in the primary school?*

*How do teachers encourage and develop musical progression?*

Summaries at the end of each section included a relational model (where appropriate) to display the key points and research findings. The individual research questions could be answered as follows:

*What is meant by musical progression in the primary school?*

The development of a child's interrelated skills, knowledge and understanding (through the integrated activities of composing, performing, listening and appraising), on their musical journey through school (of demand, quality and range) to become a well-rounded musician.

*What does musical progression look like in the primary school?*

Musical progression is demonstrated by: the increasing display of musicality, musical behaviour, confidence and ability, the recognition of musical links, the use and application of music skills and ability to make musical choices, and the quality of pupils' musical responses.

*How do teachers encourage and develop musical progression?*

Plan (on paper and mentally) for progression in demand, quality and range, provide opportunities/experiences that build on existing skills, knowledge and understanding, delivered in a way that develops musical learning and nurtures quality. Quality is nurtured through the teachers' expectations, behaviour and responses and is dependent on teachers' knowledge and understanding of musical progression.

In this chapter, the final relational model is presented to represent the findings, where the relationships and connections are made explicit. Discussion of the teachers' role in encouraging musical progression will follow, relating findings to the literature review. The issue of teacher knowledge and understanding will then be explored in more depth before presenting the key finding as the theme of interrelation.

## **5.2 Relational Model of Research Findings**

When the sectional relational models are drawn together, the final relational model below presents the findings in a holistic way. It links the different questions, and represents how the findings inter-connect, in order to summarise the research findings and answer the research questions posed.

*Fig. 14 What is musical progression, how is it demonstrated, how can teachers encourage it and how can they be supported to achieve it? An overall relational model to answer the research questions.*



The five main areas discussed in the interviews are surrounded by a black border. The sixth area, planning for progression, has been located within the teachers' role in encouraging progression. The reader could choose to start reading the diagram from any of these boxes and would see how the aspects of the research findings interrelate to each other. The research proposes that the coming together of all these aspects would result in holistic progression leading to a child becoming as well-rounded a musician as possible. A teacher would need to interrelate, integrate and embed these various aspects in their teaching to achieve this aim. However, as can be seen in the model, this is dependent on the foundation stone, which all arrows eventually lead to. If 'teachers' knowledge and understanding of musical progression' is limited, this has consequences for the level of progress that can be made. It is therefore imperative that ways are found to raise teachers' knowledge and understanding. Teacher knowledge and understanding will be discussed at 5.4. As the findings were presented in the last two chapters, the role of the teacher will now be discussed in more detail in relation to the literature review, as this could be considered the section that could have most impact for improving practice, which has been an important aim of the research.

### **5.3 Teachers' role in encouraging progression: discussion of findings**

Griffiths (2010: x) writes, 'there is still much work to be done to bring agreement over what we mean by high qualities in pedagogy'. As discussed in Chapter 1, Mellor suggests that music educators should remain open and 'develop a more dialogic pedagogy which is less concerned about 'nutting' and 'bolting' musical development into a grand schema of musical progression' (2009: 17). This research has supported Mellor's view, although it highlights the importance of teacher knowledge and understanding to do this.

Findings also supported Paynter's view that musical experiences need to be of worth, 'authentic musical activities' (2002: 219), not doing for doing's sake, although the importance of practical musical activity over academic knowledge was acknowledged. It cannot be assumed that a 'musical activity' that takes place in school automatically equates to educational value. As Hennessy writes:

*"One can find the situation where music activity is going on throughout a school with little discernible progression from one year to the next, except that which can be attributed to normal development" (1998: 139)*



A technical task can be ‘done’, such as playing the maracas and performing a four bar rhythm, with no actual understanding by the child of what they have done, how to improve it, or how it linked to other areas of musical learning. If tasks are purely academic and take place in isolation, followed by another unrelated task that does not develop previous knowledge, skills or understanding, it is hard to see how there can be progression in quality. Yet, the school could state that they are ‘doing music’. Mills also acknowledges the importance of musical experiences over ‘doing a musical task’:

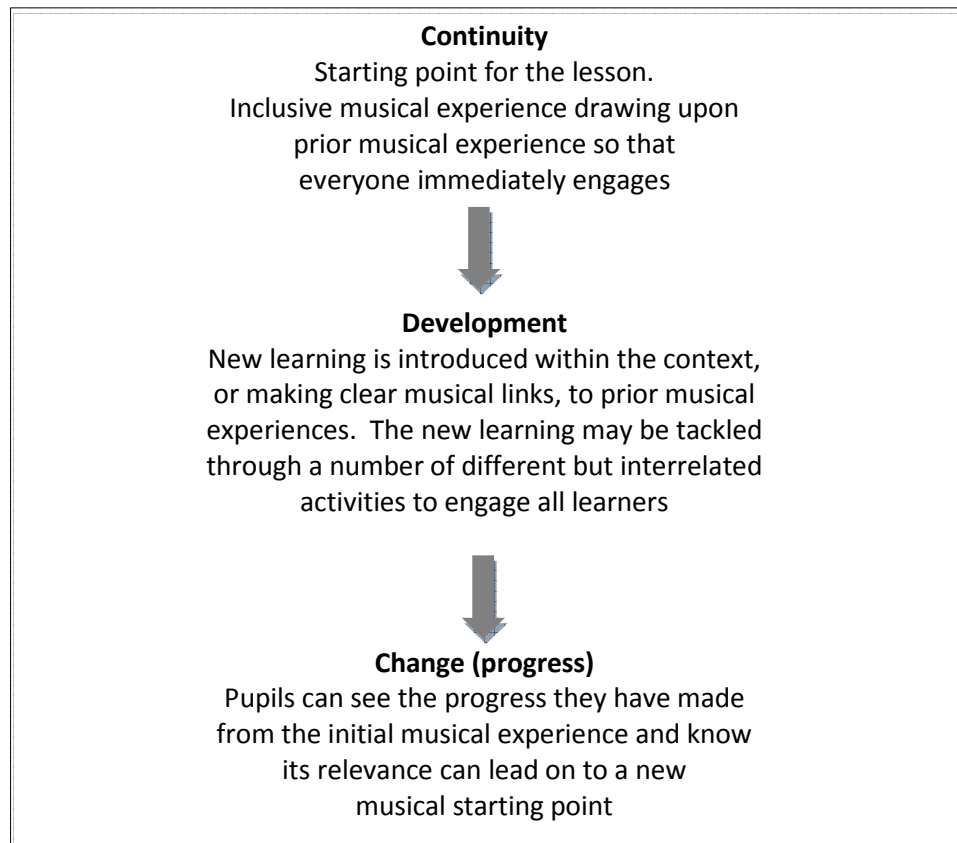
*“...activities such as echoing rhythms, or learning about the time values of the different sorts of notes used in staff notation, are not musical experiences per se... although they can, in some circumstances, be educationally helpful interludes.” (2005: 2)*

However, although Paynter’s and Mills’ sentiments are understood, this research suggests that an extra caveat needs adding. This would be that the experience needs to go somewhere. Without that movement, even an authentic musical activity could remain an isolated musical experience with no opportunity for progression. Random, disjointed musical experiences result in limited progression. This is why the National Curriculum promotes interrelated musical experiences that will develop understanding, skills and knowledge. Swanwick (1994: 144) writes of musical learning taking place through ‘multi-faceted engagement: singing, playing, moving, listening to others, performing in different size groups, integrating the various activities we associate with music’. Cooke (2010: 39) also speaks of the importance of children knowing how the activity relates to progression:

*“For pupils to find planned activities meaningful and intrinsically rewarding, what they are asked to do must focus on the full range of what it is to be musical and not just on instrumental or vocal skill development... They also need to understand the relevance of the activities to the planned outcomes: to understand the objectives and the planned progression towards them so they can see the learning journey they are taking.”*

She advocates structuring musical experiences and activities using the following model of continuity, development and change to ensure they are rich, meaningful and address musical progression:

Fig. 15 *Development and Progression* (Cooke, 2010: 40)

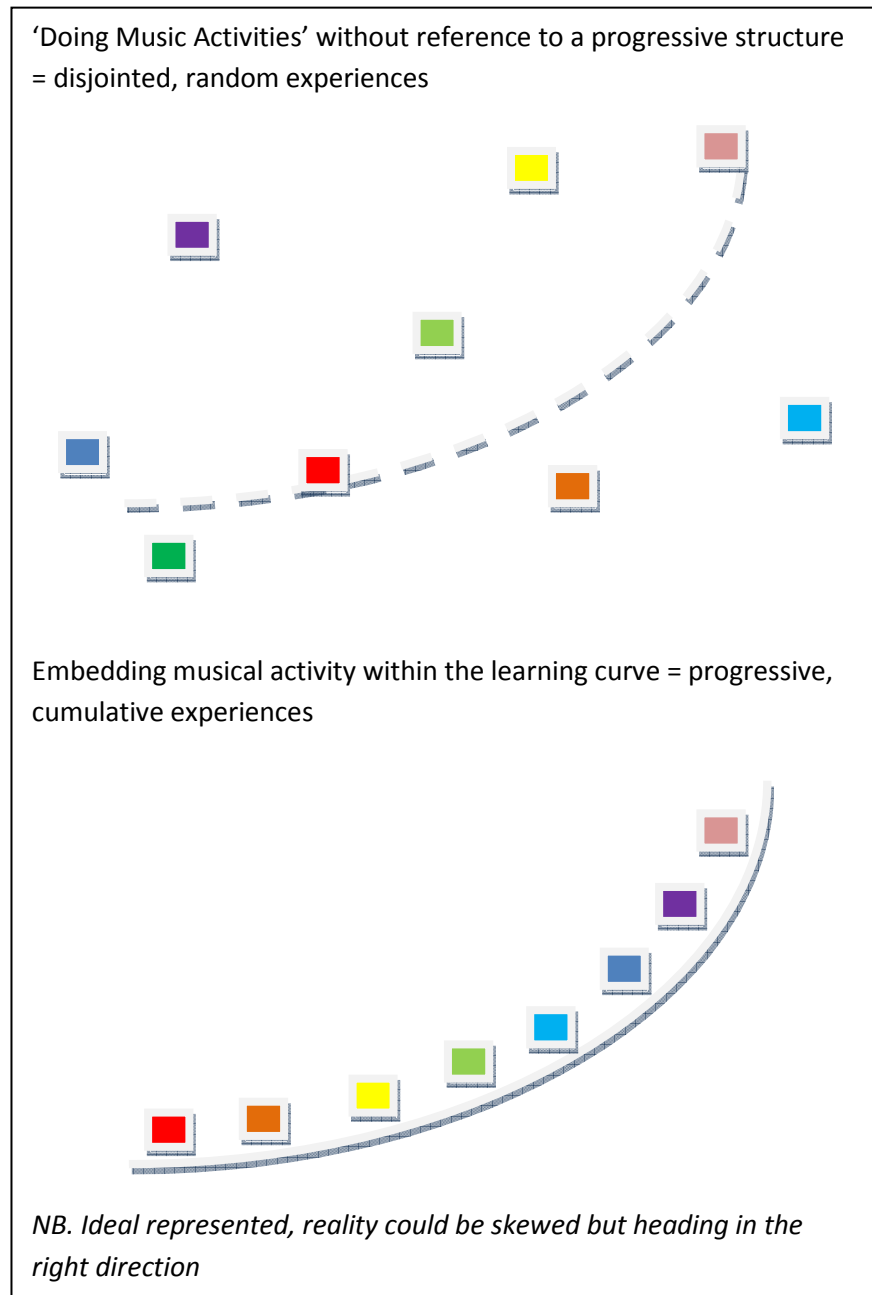


The first two sections nicely support the findings of this study. Experiences that build on prior skills, knowledge and through which pupils are further developed lead to progression (change). However, interviewees did not specifically comment on pupils seeing the progress they have made in relation to experiences. It was acknowledged that the experiences needed to have lasting impact to show that musical learning had taken place.

The study found that a demonstration of musical progression was the pupils' increasing ability to make links. Spruce (2010b) also writes of the importance of pupils making links and meaningful connections between different musical encounters. For pupils to be able to make these links, Cooke (2010: 40) refers to the need for teachers to make 'clear musical links to prior musical experiences'. Beach (2010: 103) argues that not only does building new knowledge on existing foundations support a constructivist view of learning, 'making links is an important feature of creative learning... because it harnesses the imagination in deepening learning. Being creative is about making such links and then using them in new ways which are likely to bring about a more

fundamental understanding'. Following a school inspection, HMI Tony Knight reported that 'progress was less in the lessons where links between tasks were not as strong' (2009: 2). So, rather than 'doing music tasks' in isolation, teachers need to ensure the 'doing' is a high quality and authentic musical experience with explicit links to prior knowledge, and embedded within a learning curve:

*Fig. 16 Musical activity and the learning curve*



In order to achieve this (Fig. 16), teachers need knowledge and understanding of the stages of progressive musical experiences (identified by Cooke, Fig. 15) to ensure that

children are moving somewhere through the activity (as in the second picture), not just more isolated doing (like the first).

In the study T1, T2, and T3 all placed high importance on teacher expectations. This is supported by Knight who writes, ‘in the best lessons, pupils are engaged and helped to make rapid progress through high expectations and progressively challenging activities’ (2009: 2). Yet, Ofsted found that a significant proportion of primary teachers expect too little of their pupils (Alexander, 2009). This suggests that by expecting too little, teachers could be limiting potential progression.

Another concern was that a technical focus could limit progression. Ofsted reported that at KS3 focus is often on technical mastery rather than musical quality, and teachers can concentrate on increasing the difficulty of tasks rather than the quality (2009a: 47). Although referring to KS3, this is relevant to KS1/2. For instance, WOpps should focus on qualitative aspects of music making as well as the development of technique (quantitative development).

Experiences such as WOpps also need to be of sufficient and worthwhile length. Ellison & Creech (2010) caution that short-term experiences may not ‘support sustained developmental gains’ and stress ‘the importance of coherent and consistent approaches to music in the primary years, with built-in potential for sustained progression’ (*ibid.*: 211). The place of the experience within the curriculum needs to be considered to ensure that the opportunity is of maximum benefit for musical learning. As Meyer writes:

*“all the new initiatives (Wider Opportunities, Sing Up etc) will be totally useless unless backed up with curriculum time to consolidate and effectively enhance the musical development of each child. Somehow this needs to be embedded in the curriculum too, or this vital area of development will be lost.” (2009: 47)*

There can be a danger that the focus of WOpps can be mainly performing if the integration of the four National Curriculum areas is not understood. Spruce (2010a: 20) warns:

*“... if one aspect of musical development (e.g. performing) is promoted in music rooms to the exclusion or near exclusion of others, then not only is children’s musical experience impoverished but those children who demonstrate musical development and achievement in another unexplored area can be seen as failing.”*

This suggests that not only should there be an integrated approach to the different musical areas, but that there is a need for balance to ensure all aspects are being nurtured equally. This is something that T4 and T5 need to be aware of as their focus is primarily on practical, performance-based, instrumental learning and ensembles. Mills also writes ‘undue emphasis on performance can be counter-productive... students with differing learning styles would be unlikely to have their different needs met’ (2005: 52).

This is also relevant in light of current curriculum review. Gove’s view of music education suggests preference of a cultural and knowledge-based curriculum with everyone learning how to play an instrument. There is a danger that this could be interpreted as a music education where children learn about the lives of composers, the technical ability of playing an instrument and the reading of formal notation (Hallam, 2011). With reference to the literature review, this appears to fit more with music for the elite rather than music for all. Lamont and Coll (2009: 3) acknowledge the importance of musical skill development in becoming a performing musician, but believe an emphasis on musical understanding is preferable. Over technical skill development, Beach favours helping pupils to ‘experience what it is to be a musician: someone who makes musical decisions and expresses themselves in a unique and rewarding way’ (2010: 105).

To do this, teachers need to focus on qualitative development. Ofsted have raised lack of teacher focus on improving the quality and depth of pupils’ musical responses as a weakness of class music. Knight observed that ‘opportunities were missed to ensure [pupils] all had something to aim for... they did not always know what would make an even better response’ (2009: 2) and that teachers should ensure ‘that pupils know what to do to improve their work... to make more musical progress’ (2009: 4). In this study it was recognised that teacher knowledge and understanding determines how well a teacher is able to respond. In order to increase the quality and depth of pupil’s responses, teachers need to be reflective practitioners, who do not just follow a set lesson plan. Teachers need to be able to respond and react as a lesson unfolds and lead the children in the best way to ensure a well-rounded progression. This idea of ‘responsive teaching’ is reinforced by Evans (2009) who advises using ‘a toolkit of musical PLODs’ (possible lines of development) rather than a set lesson plan with listed objectives, thus enabling teachers to be guided and informed by the children.

How teachers can improve the quality of pupil's responses is an issue. Swanwick (1997) reminds us that all teaching, not just music, involves responding appropriately to what pupils do and say. Therefore, in music a teacher's response should always aim to nurture quality, enable links to be made with prior knowledge, lead the children to making connections, or seeing the 'musical glue', and develop their musicality. This avoids coercing children into using musical vocabulary without understanding behind it.

The role of formative assessment is crucial for musical learning and development, and should be embedded in all teaching.

*“Assessment that is aligned with progression in music is embedded in effective teaching (Asmus, 1999) and is underpinned by accurate and clear communication of musical concepts, presented in a coherent manner.” (Ellison and Creech 2010: 218)*

This quote supports the case for effective teaching that enables progression, with AfL embedded within. It also supports the need for accurate teacher knowledge and understanding of musical concepts, which need to be taught effectively, with an understanding of progression. This is revisited at 5.4.

AfL is about teachers 'coming to know the musical understandings of their pupils' (Philpott, 2010: 139) and using this knowledge to enable further progress. AfL should be evident in every music lesson to advance the children on their journey of musical progression. AfL can take the form of questioning, feedback, target setting, self or peer assessment (*ibid.*). As suggested by this study, Fautley (2009) advocates the use of careful questioning to increase pupil confidence in talking about, and engaging with, music. Gazard refers to this as 'probing for musical reasons' (2010: 65). Cooke (2010: 38) suggests using 'musical modelling' (by teacher or pupils), highlighting the importance of teachers knowing their pupils musically, and their own knowledge and understanding, to do this:

*“Pupils need to feel that what they are being asked to do is musically relevant developmentally, in relation to both prior and future learning... This requires of the teacher an in-depth knowledge of their pupils and an ability to highlight connections between prior, current and future learning.” (2010: 39)*

Spruce also writes of this importance, supporting the concerns of the interviewees:

*“If teachers are to provide for children’s musical needs, then they need to know children as musicians. However, in order to come to this knowing, teachers need to understand what is meant by musical achievement and development, the many ways in which children demonstrate such achievement and development and the factors that impact upon it. Without this understanding, teachers cannot hope to really understand what it is they are trying to achieve, [or] be able to engage in musical discourse with their pupils” (2010a: 20)*

This quote resonates with the study’s findings. Teachers need to know their children as musicians, have an understanding of musical progression and how it is demonstrated, and what prevents progression. In order to realise this, teachers need an understanding of what they are trying to achieve.

Although this study has emphasised the importance of teacher knowledge and understanding, Wiggins and Wiggins point out that the relevant literature has mainly focused on raising teacher confidence rather than their knowledge.

*“Little attention has been given to their musical knowledge base and thus their competence for teaching music” (2008: 1) and “confidence alone is meaningless if it not accompanied by competence” (ibid.: 3)*

Teacher knowledge and understanding is not just important for classroom delivery, but also for planning valuable and progressive musical experiences. Paynter asserts that for music to be valuable, classroom experiences must be for *all* pupils and ‘exploit natural human musicality’ (2002: 219). Exploiting this natural musicality is dependent on planning quality, musical experiences and delivered by a teacher who understands how to facilitate progression and can respond in a way that will do so. A one-size-fits-all approach to planning that the teacher does not deviate from would be extremely questionable.

Recalling Swanwick’s view (1979) that knowledge ‘of’ music (musical understanding) is the central form of musical knowledge, to achieve musical development the focus should be on holistic musical engagement that places musical learning and understanding at its centre. Stafford (2009) also believes knowledge ‘of’ music (which engages children and develops their love for music) needs to be central to teaching and learning to ensure musical progression. This therefore needs to be utmost in teachers’ minds when planning musical activities: that these focus on knowledge ‘of’ music,

develop musical understanding and are supported and informed by contextual learning of knowledge 'about' and knowing 'how to'. Consideration must also be given to how musical experiences relate to each other. Gazard (2010: 9) supports T3's view that mental preparation is important and refers to the need to 'prepare the ground', ensuring everything is in place 'practically and mentally' before starting the lesson.

Predetermined schemes of work that follow a unit-based approach (such as QCA) have, in many cases, helped raise the confidence of non-specialist teachers. However, Mills (2005) believes following such units of work does not lead to high quality teaching tailored to the individual pupils. Teachers following such schemes, without musical understanding, can result in delivering 'nuts and bolts' lessons. A published scheme can never instruct a teacher how to respond to individual pupil responses in order to develop musical understanding. If the teachers themselves cannot see the musical links, they will not relate the compartmentalised 'unit on pitch' to the children's previous work. Hennessy warns that 'for inexperienced teachers of music, it may lead them to dis-integrate rather than integrate the strands of the curriculum' (1998: 141).

The Ofsted Report stated 'very few of the schemes of work seen gave sufficient detail of musical progression' (2009a: 32). T6 queried the kind of progression Ofsted were referring to, and said 'if the schemes of work give insufficient detail then what hope do the teachers... have really? We rely on schemes of work for the subjects such as music, and, if they're querying that, then there is no hope, unless you've got a music specialist'. This is a valid point. T6 is interpreting it in relation to published schemes, and if this is the case, a lot of schools will be in a similar position. If Ofsted are referring to school's own schemes, then maybe the co-ordinator has a limited understanding of progression. If co-ordinators had this knowledge and it was part of their underpinning teaching philosophy, it should be apparent in their planning. As Ofsted implies it is not, this suggests such co-ordinators are not in a position to effectively support their colleagues and require training to raise their understanding of planning for and nurturing progression. Again, this lends support to the production of a teacher guidance document.

In order to animate published schemes, and realise the best techniques to expand upon resources, interviewees acknowledged the importance of access to specialist support. Ellison and Creech (2010, 217) support this view:



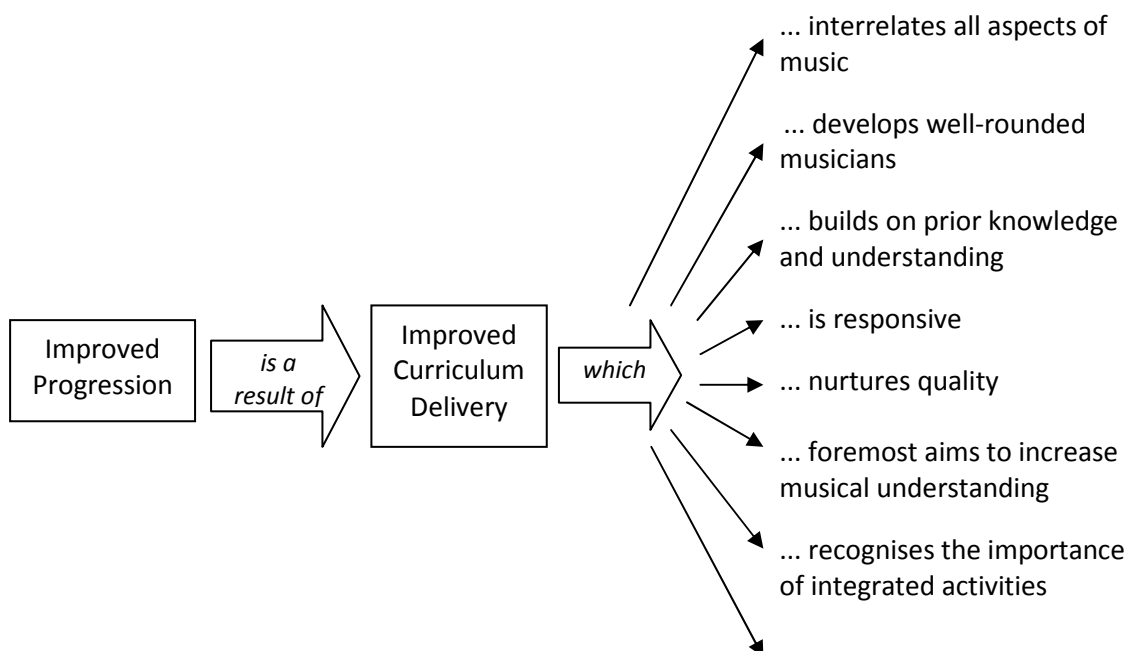
*“The interpretation of the National Curriculum is another area where generalist class teachers thus benefit from strong subject leader support. Indeed, this is essential if children are to be facilitated in systematic progression through their primary music education”*

This suggests the need for a specialist music co-ordinator, who actively supports non-specialists in planning and delivering a progressive music curriculum. This is in-line with Henley’s recommendation that, ‘All primary school should have access to a specialist music teacher’ (DfE, 2011a: 25). Similarly, Knight acknowledged the importance of specialist support when feeding back to a school in his post-inspection letter:

*“...the school is aware of the need to provide the subject co-ordinator with more time to monitor the music provision across the school so that there is greater understanding of musical progression within and across all the different musical experiences.” (2009: 3)*

In summary, to contribute towards the overall research aim; that of improving curriculum delivery, the findings relating to curriculum delivery can be summarised to their main points for practitioners to consider when reflecting on practice. Figure 17 shows how improved curriculum delivery should result in an improvement in children’s musical progress.

*Fig. 17 Summary of findings for improving practitioner practice*



... is delivered with confidence  
and enthusiasm

This study has suggested that music delivery in the primary school can be improved by enhancing teachers' understanding of musical progression and how it is manifested. This understanding of progression would enable teachers to plan and deliver lessons more effectively and respond in an appropriate way to enable children to make maximum progress in becoming well-rounded musicians on their musical journey through the primary school. However, the recurrent theme is that teachers need the knowledge and understanding to be able to do this.

#### **5.4 Teacher knowledge and understanding**

As teacher knowledge and understanding appears to be fundamental, the second part of data analysis, the compilation of practitioner profiles, focused specifically on this (Appendix G). The point was to try and ascertain the practitioners' views of important musical knowledge, how they deliver this knowledge and how their views affect how they steer the journey of musical progression. By compiling the practitioner profiles it became apparent that there are different styles in which to do this. The suggestion from this analysis is that it is acceptable for practitioners to have differing views on progression (as supported by the literature review where there was a lack of consensus) and therefore guide the journey in different ways. However, what *is* important is the practitioner has an idea of where they are taking the children and why. Otherwise, if they are steering without a map and knowledge of the route and destination, pupils will make limited progress on their journey.

Lamont and Coll (2009) identified that knowledge of musical development underpins all aspects of teaching. Spruce (2010b) writes of the role teachers' experiences play in constructing their values and beliefs which inform their approaches to music teaching. This is supported by McCullough:

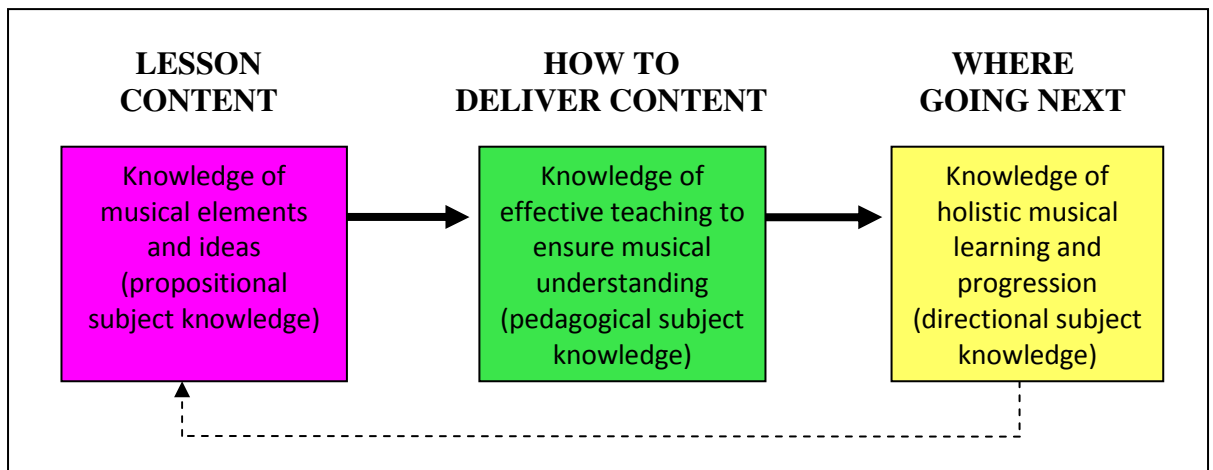
*“Knowledge about musical development is important because the decisions teachers make are determined by their underlying thoughts, beliefs and attitudes. Therefore, what teachers consider musical development to be underpins what and how they plan, teach, and evaluate what their pupils do. Theory underpins practice – consciously or not – but this is a two-way process since practical experience helps develop personal theories”* (2010: 22)

If the teachers' views are a considered response to the issue of progression, reached by reflection on their own practice, and consideration of other music educators and

researchers' perspectives, then the teacher has a reason, a grounding for the journey to be made. However, if there is no reasoned theory underpinning a teachers' practice and the teacher shows a lack of understanding of progression and how to facilitate it, one could question what the destination point of the journey is.

Three types of teacher knowledge and understanding have emerged through this research as necessary for primary school teachers to deliver the music curriculum in a way that results in maximum progression:

*Fig. 18 Three strands of essential teacher knowledge for delivering a progressive music curriculum*



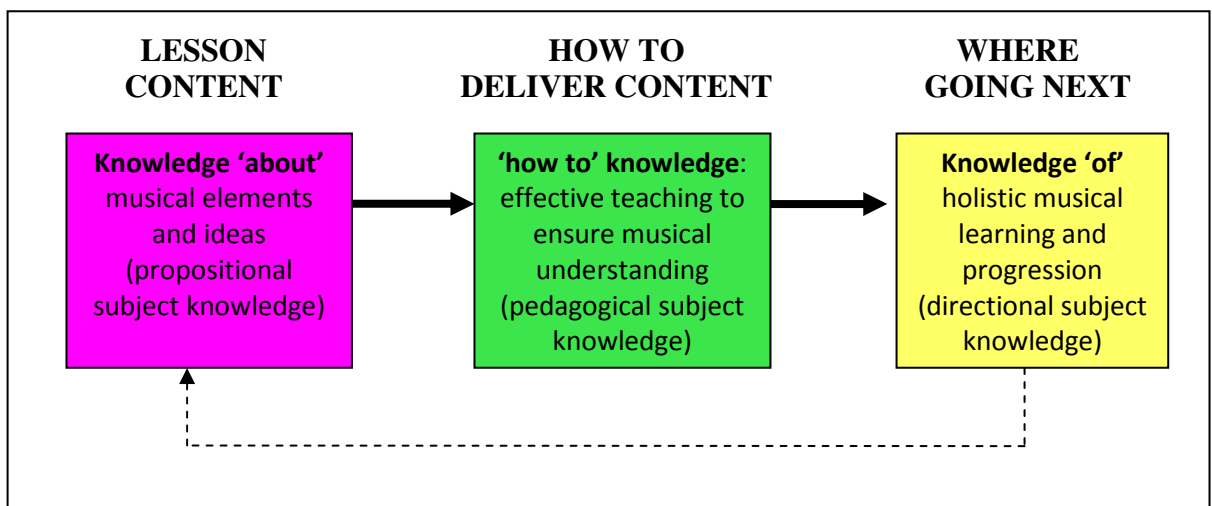
McCullough (2005: 3) asserts that there is 'more to subject knowledge for a teacher than amounts of knowing *about* that subject'. This figure shows that teachers do need knowledge of musical ideas and concepts that they are going to teach (propositional knowledge). However, in addition to this they need to know how to deliver that knowledge to ensure that musical learning takes place, part of which is knowledge of responsive teaching and interrelating of musical ideas. This also needs to be underpinned by knowledge of the 'bigger picture'; how the musical experience or activity is embedded in the learning journey, what it is building on and where it is leading.

This model was explored through the creation of practitioner profiles. Information from the interviews relating to each knowledge strand was gathered (see Appendix G). Interviewees' comments relating to their own beliefs and practices were extracted as well as their opinions relating to other teachers. As evidence of these three strands is being sought in interviews that focused on perceptions of progression, it is

understandable that there would be less reference to lesson content (propositional knowledge) as teachers were not directly asked about this. Where this was referred to, it was usually in relation to other teachers' understanding. Also, all the interviewees are musicians and therefore have a high musical knowledge. Interviews with non-specialists may have focused on propositional knowledge more. To examine this, the two interviews with non-specialists in the pre-study were also consulted (Appendix G8 and G9). However, it is acknowledged that these followed a different interview guide and focus.

McCullough's comment regarding propositional knowledge as knowledge 'about' music indicates how this three-stage model can be modified to link to Reid's three knowledge types (1986): knowledge 'of', 'about' and 'how to'.

*Fig. 19 Essential teacher knowledge for delivering a progressive music curriculum linked to Reid's three knowledge types*



Non-specialists with limited musical understanding may only focus on the lesson content, knowledge about musical ideas, rhythm, pitch etc. Their 'how to' may be limited to 'doing music' rather than trying to ensure musical understanding. However, this would be because they do not understand the bigger picture of what they are trying to achieve, the importance of qualitative progression. For the 'how to' not to result in isolated musical doing, the teacher needs musical understanding and musicality in order to nurture musicality in pupils, to result in their deepened musical understanding. A teacher with developed musical understanding and musicality will usually have considered where they are going and why, and have a good knowledge 'of' music.

The practitioner profiles show that the teacher's journey is as individual as the child's. Teachers come from different backgrounds and bring different levels of cultural capital, instrumental expertise and experiences of music to their teaching. Teachers will therefore employ different delivery strategies, different signposts and have individual ways to ensure progression. What appears to be important though is their knowledge and understanding of all three knowledge strands. This research has not aimed to find just one way to ensure progression, but rather highlight the journeys of some practitioners to aid understanding for others and to study the relationship between how their knowledge and understanding of progression influences their curriculum delivery. The teachers' underpinning philosophy will direct their teaching style and affect the progress that pupils can make. The key point is that their philosophy is considered, ensuring that their teaching style is founded on knowledge of the bigger picture. If teachers have an understanding of the end goal, their teaching methodology has foundations. A question for further research is do non-specialists primarily focus on propositional knowledge, and if so how to move them on to considering pedagogical and directional subject knowledge. It is acknowledged that a teacher could have good subject knowledge and deliver it well, but it is not embedded in the bigger picture. The suggestion is that teachers need to have considered all three in order for them to teach in a way that will encourage maximum progression. It is also acknowledged that the teacher's individual view of the final strand will influence their perceptions of propositional and pedagogical knowledge.

Trinity Guildhall write, in relation to the Ofsted Report 2009, that the features of less effective teaching are symptoms of 'weak pedagogical understanding and an approach to teaching and learning which is [not] underpinned by clear and appropriate principles and philosophy' (2009: 7). This could be seen as strands two and three, pedagogical and directional subject knowledge, and appears to support the findings of this research, particularly when the document states that 'ineffective teaching emerges from a lack of a secure and appropriate underpinning philosophy and understanding' (*ibid.*: 8). Their view is based on:

*"...rigorous and detailed analysis of the report which reveals that the issues that arise most frequently are weaknesses in teachers' conceptual understanding and skills including their lack of understanding of the nature of musical progression and how to provide pupils with experiences that are of high musical quality" (ibid.)*

Specifically, this study has shown that teachers need a good knowledge and understanding (pedagogical and directional) of the notion of interrelation to ensure experiences of high musical quality.

### **5.5 Key finding: Interrelation**

The key finding from analysing interviewees' perceptions of musical progression and how it is achieved, combined with the relevant body of literature, lead to the emergent theme of interrelation. This is a broad term and underpins the presentation of findings in the last two chapters and much of the discussion in this chapter. Interrelation of the following have been discussed:

- knowledge, skills and understanding
- demand, range and quality
- performing, composing, listening, appraising
- different musical elements such as rhythm, pitch, dynamics, tempo, timbre
- aspects of a well-rounded musician: musicality, musical behaviour, musical confidence and musical ability
- Reid's three types of musical knowledge (1986): 'of', 'about' and 'how to'
- experiences: within the classroom, between classroom and extra-curricular

Interrelation is very similar to integration, and can be achieved through an integrated approach. Beach et al. (2010: 1) define integration as 'an approach to music education which acknowledges and makes links between all those aspects of what it is to be musical... so that children experience a joined-up approach to musical learning'. This is founded upon the ideals of a holistic approach to music education which values the interrelating of all aspects of music in order to deepen the child's musical understanding. Spruce (2010b: 63) defines integration as:

*“ways in which the range of musical experiences and different aspects of being musical, that children encounter both within and out of school, can be brought together in an integrated way so as to make musical learning and development as rich and meaningful as possible. Integration is important because it enables children to understand how different musical encounters relate to each other and how each contributes to their developing relationship with, and knowledge of, music – it can give their musical lives a sense of coherence”*

He writes that delivering the curriculum in:

*“...an integrated way provides teachers with opportunities to adopt a holistic approach to children's musical development; to observe the full context of a*

This links to the aim of nurturing well-rounded musicians and the theme of interrelation (or ‘joined-up thinking’) appears to tie everything together. Published work (Spruce, 2010, Beach et al., 2010 and the Trinity Guildhall KS2 CPD Programme materials) mainly focuses on the integration of musical encounters in and out of the classroom and the interrelation of musical ideas within WOpps. This research acknowledges that children’s out of school experiences also shape their musical journey, but this study has focused on how the intervention of a teacher within class music can aid progress. The interview findings suggest that in this environment, integration and interrelating are central to *every* musical experience and underpin all aspects within class music and the teachers’ thinking of progression as well.

Aside from published work on the interrelation of children’s out of school musical experiences with their in-school experiences, concepts within whole class instrumental lessons, and the National Curriculum/QCA documents recommending the integrated activities of performing, composing, listening and appraising, the researcher has not found any work relating to wider interrelation within lessons. This research would suggest that interrelating the development of skills, knowledge and understanding, interrelating progression in demand, range and quality, integrating and interrelating musical experiences, and interrelating musical elements is all necessary for developing true musical understanding and realising holistic progression. Therefore, teachers need to be aware of how interrelating all aspects of what it is to be musical will lead to a more holistic progression in pupils.

The practitioner profiles illustrate seven individual views of progression and practice. However, they all seem to acknowledge the importance of interrelating at some point. Interviewees’ key views relating to interrelating, responsive teaching and musicality, either stated or inferred, have been extracted from the profiles and represented in the following table.

Table 10 Practitioner views on interrelating, responsive teaching and musicality

	<b>Interrelating</b>	<b>Responsive teaching</b>	<b>Musicality</b>
<b>T1</b>	teachers need to see links to nurture children's musical understanding.	no mention	human beings have natural musicality within (yet talks about 'non-musical teachers')
<b>T2</b>	interrelation of demand and quality, inferred through drawing aspects of musical performance together, musical choices	Refers to playing musical examples and giving further examples in response, and effective questioning	infers nature as talks about 'un-musical teachers' and children with 'talent', however talks about nurturing all to achieve
<b>T3</b>	values integrated approach & shows good understanding of this	inferred	very strongly nurturing quality in all
<b>T4</b>	interrelating of skills, knowledge and understanding, interrelation in WOpps acknowledged	importance of teacher reflection	nurture quality (not nature?)
<b>T5</b>	Positive view of interrelation in WOpps	Not mentioned directly	nurture (don't have to be musician to teach music), yet caters for 'talented' or 'instrumentalists' through ensembles
<b>T6</b>	interlinking happens at some point but probably not at primary	good quality teaching is responsive	no ref to nature/nurture
<b>T7</b>	demand, range, quality all marry together	responsive teaching	nothing wrong with elitist approach, some children have definite talent for music

Although T1's planning separates skill-building and creative music making, her answers suggest unconscious acknowledgement of interrelation in progression and that she interrelates when teaching. For example, she says she does not do listening as that is the class teachers' job and she is the visiting instrumental specialist, yet listening should be integral to every musical activity taking place. This suggests T1 is compartmentalising and seeing her role in relation to performing and instruments and viewing listening and appraisal as separate entities to be covered by the class teacher. Yet this research suggests a broader interrelation.



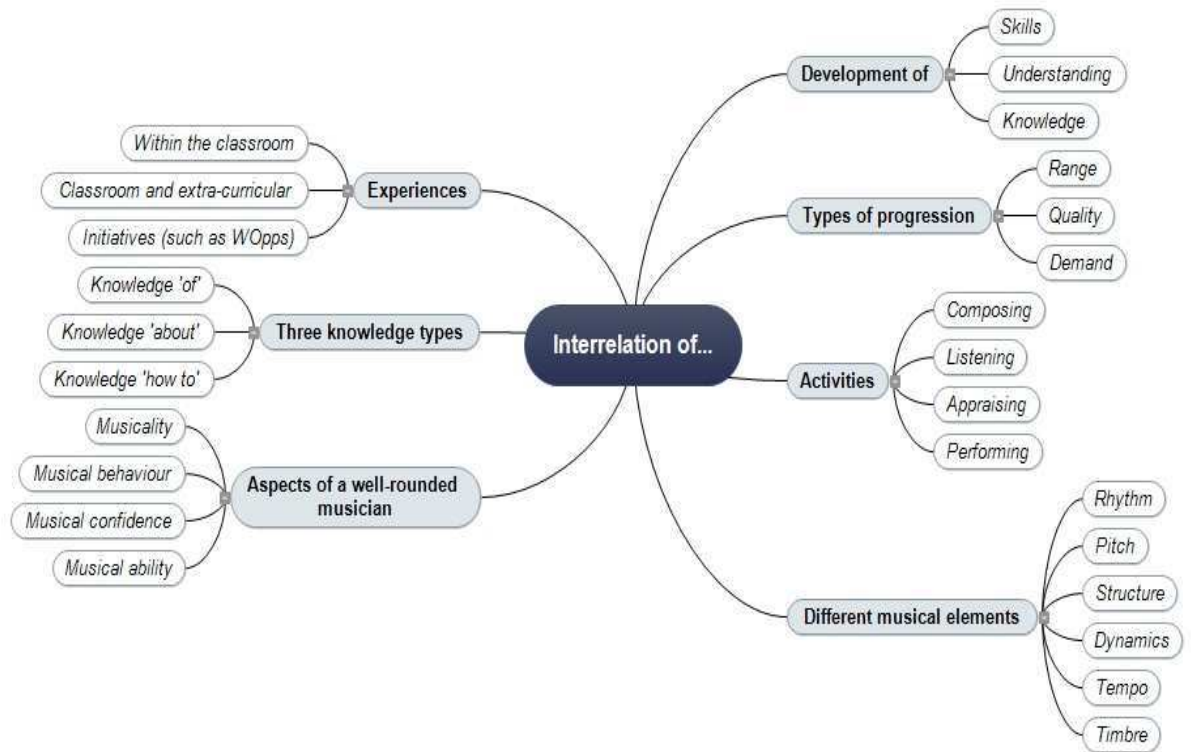
T6 acknowledges interrelation but was unsure as to whether it should happen at primary. She also says responsive teaching is what good teaching should be. T4 and T5 have a mainly performance and ensemble focus but acknowledge the successful interrelation in WOpps. T7 has the most traditional approach to music teaching (valuing technical focus, the teaching of crotchets and quavers) and measures musical ability as reading conventional notation. However, she acknowledges the importance of responsive teaching and the children not seeing concepts in isolation. McCullough (2010: 28) writes on this matter:

*“We learn by constructing our own knowledge based on the experiences we have. This knowledge builds on previous knowledge, and then itself becomes the basis for further new knowledge. The more ways in which different aspects can be linked up, the more rounded will become the concepts held.”*

Therefore, on one hand, the teacher needs to have a mentality of ‘joined-up thinking’ and bring all ideas, concepts and skills together and interrelate all aspects of music and progression. On the other, the pupil needs to learn to interrelate all aspects of music to fully progress. So, in light of the interviewees’ perceptions, the Todd quote that interviewees were shown based on the literature review (Appendix D1), can now be modified to take into account the additional perceptions: ‘The process of bringing all ideas, concepts and skills together to form a musical understanding, enabling children to see the ‘musical glue’ between these and display ‘joined-up thinking’, will lead to children making well-rounded musical progress’. However, this again was deemed to be dependent on teacher knowledge and understanding.

This research suggests that teachers need a clear vision of holistic progression. Therefore, the author proposes a pedagogical framework of a musically holistic approach based on interrelation. The following model shows the interrelation of smaller elements within the whole, like cogs in a wheel. Gazard writes, ‘we look at [performing, listening, appraising, composing] but it is important to stress that they are all interlinked. It is best to think of the process as a cycle’ (2010: 39). Yet, the researcher’s claim is that the cycle is bigger than that and teachers could follow this model centred on a musically holistic approach where all elements interrelate.

Fig. 20 An interrelated model of a musically holistic approach

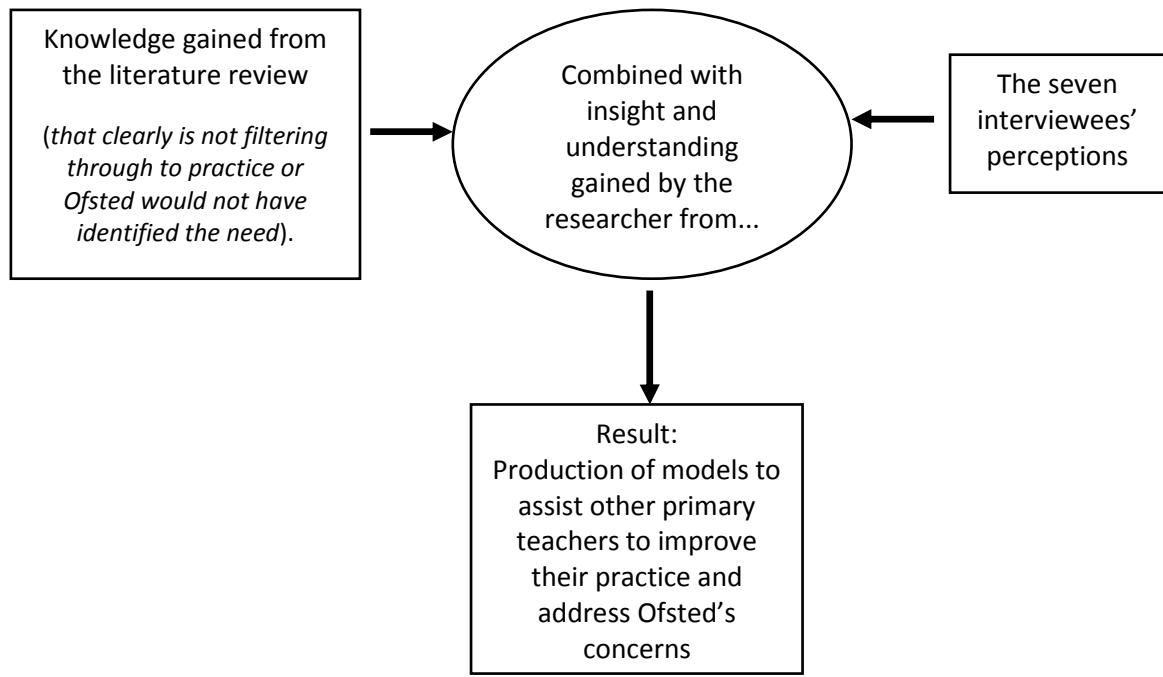


If the teacher is joining-up music (activities, experiences, concepts, knowledge types), children will see how interrelating leads to overall development. A joined-up approach to music teaching would enhance and nurture a holistic musical progression. The importance of the role of responsive teaching and teacher musicality and understanding to do this is recognised. Therefore, there is a need for modelling good practice and demonstrating interrelation.

## 5.6 Chapter summary

This research has focused on investigating musical progression in the primary school, through exploring the relevant literature and teachers' perceptions.

Fig. 21 The research process



T1 and Davies (Appendix H) suggest the first step to achieving progression is to encourage teachers to make time for positive musical experiences. As they gain in confidence from doing this, support through CPD and access to a music specialist will help develop their knowledge and understanding in the three areas in Figure 19. Equipping teachers with these three knowledge types should enable them to 'join-up' the experiences (Fig. 20) and embed them in a progressive learning curve (Fig. 16).

T6 suggests primary teachers should aim for progression in demand. Random musical experiences covering more complex ideas do not mean progression in demand has taken place, just that the task has got harder. To really progress in demand, the children would have to have the technical or concept-specific understanding (this is separate to qualitative understanding). Some schools may not be adding at all to a child's natural progression or progression due to transferable skills from other curricular areas or external experiences. In these cases, as T6 suggests, progression in demand would be preferable. It would also be a step on from T1's recommendation that teachers make regular time for musical experiences.

Teachers with limited understanding or confidence can act as a facilitator and deliver tasks from a published scheme. If this is delivered well, and the children have advanced

through it, they will probably progress in demand. Linking back to Todd's representation of the QCA strands as a cube, discussed earlier, T5 observes:

*“what you'd expect then would be the cube would just expand and become a bigger cube all the way through. In reality what is going to happen is some sides are going to get bigger and it's going to turn into rectangular prisms and it's not all going to be a linear progression all at the same rate.”*

If progression in demand is focused on in isolation this side of the cube will expand more rapidly than the other two as quality may not have been nurtured to the full extent and the range explored may be limited. However, progress *would* be occurring in that school, it would just be skewed and not as well-rounded as it could be. Yet, as T6 remarks, if this was being achieved by non-specialists she would be pleased. By aiming for progression in demand this would avoid isolated tasks and repeating the first year of music over and over again. The learning would be going somewhere.

This research suggests that in addition to this, developing teacher knowledge and understanding of nurturing quality would enable pupils to make qualitative progress as well and therefore progress more holistically. As training takes place and staff became more confident with progression in demand, their awareness of progression in quality would increase and this would gradually be brought into their teaching meaning the cube would become better aligned and start to expand at more similar rates. Linking back to the three types of knowledge model, the teachers' awareness of where they are going is important. If a school is focusing on demand at least they know where they are going and therefore can make steps towards it. So, progression in demand provides a structure for moving through the musical elements and ideas (for example, in the level descriptors), quality is what the teacher brings to this through their musicality and responsive teaching, and is added in person to ensure a deepened musical understanding. Range is what demand and quality are developed through. Progression *in* range is still uncertain and would require further research to seek wider perceptions on this issue.

## Chapter 6 Conclusions

### 6.1 Introduction

The author set out to explore the factors that may prevent ‘a teacher operating at a local level’ from successfully implementing ‘the curriculum on the ground’ (Stakelum, 2008: 91). The research commenced when a new curriculum was impending that promised to open opportunities for learning through a new approach to delivery. However, this curriculum was withdrawn and an empirical pre-study highlighted teachers’ lack of understanding of musical progression. The author was concerned that teachers’ limited understanding and experience of this may affect their curriculum delivery, a concern supported by the Ofsted Report (2009a). The intent of this research is to add to existing knowledge about primary music education, further informing current discussion of curriculum delivery issues for teachers, with the goal of improving classroom practice. This research is timely and relevant, with practical implications for teachers, subject leaders, music services, music hubs and other advisory bodies. It will also be useful for Ofsted to reflect on the points they raised about musical progression and inadequate provision in their 2009 report.

The research sought perceptions from seven music specialists to explore what they understood by ‘making musical progress’. To validate findings, further teacher perceptions were sought at a focus group of music subject leaders. The network meeting findings disclosed no new perceptions of progression although indicated that this was an area that many subject leaders had not given sufficient thought to. Their understanding of progression appeared to be a one-dimensional linear view of progression, focusing on quantitative aspects (‘development of skills’). Therefore it could be considered that lack of teacher knowledge and understanding is a factor that ‘works against the successful implementation of the curriculum on the ground’ and affects pupils’ musical learning.

The main research findings clarified understanding of the phrase ‘musical progression’, how it is demonstrated, and the teacher’s role in delivering a progressive curriculum. Interview findings were drawn together with literature to propose answers to the research questions and consider possible implications for practice. Through exploring the issue of musical progression in the primary school, it became apparent that the

teacher's own musicality and musical understanding informed their comprehension of musical progression, and this in turn influenced their ability to nurture pupils' holistic progression through interrelating all aspects of what it is to be musical, and by teaching responsively. The research suggests that improving teacher knowledge and understanding of holistic progression would help teachers to understand what they were aiming for in their teaching and consequently improve their curriculum delivery. This understanding of progression would underpin their teaching and enable them to plan and deliver lessons more effectively, responding in an appropriate way to enable a higher standard of musical learning and the children making maximum progress. However, it is acknowledged that teachers will need to be supported to be able to do this (Chapters 4 and 5). This would go part-way towards addressing Ofsted's concerns.

Although different practitioner perceptions and practices are acknowledged, the researcher was able to draw the similarities together in order to produce relational models that illustrate what progression is, how it is demonstrated, the teacher's role in nurturing it and the support teachers need for this. The aim of this was to raise other practitioners' understanding of progression. Along with published research, examples from the interviewees as to how musical progression is demonstrated and nurtured can be utilised as an illustration to help schools that are finding the concept more challenging in order to help the practitioners come to their own thought-out understanding.

This research aimed to add to wider literature, written in an easy-to-access and informative way that practitioners should be able to understand, relate to and then utilise to improve their practice.

## **6.2 Considerations for improving curriculum delivery**

Through exploring teacher perceptions of musical progression it became apparent that conceptions were dependent on the practitioners' understanding of musical learning. Teachers who had a limited understanding had a limited view of musical progression. The practitioner profiles show that there is not just one line of thought regarding musical progression amongst primary practitioners. However, what appears to be important is the consideration practitioners give to the bigger picture of musical progression and musical learning which underpins their professional practice, curriculum delivery and perceptions. The findings showed that to ensure musical

progression the teacher (specialist or non-specialist) needs to have musical understanding which underpins three types of knowledge; propositional subject knowledge, pedagogical subject knowledge and directional subject knowledge (see 5.4).

The major considerations in relation to improving curriculum delivery focus on training (ITE and CPD), teacher musicality, and the role of Ofsted.

### **6.2.1 ITE/CPD**

It has been discussed that ITE should better equip teachers in the knowledge and understanding they need to ensure progression. Alexander (2009: 24) supports the interviewees' call for improvements in ITE and CPD to raise teacher understanding and quality of curriculum delivery:

*“...teachers’ understanding of the subjects in question and the scope of their pedagogic repertoire... takes us back, yet again, to ITT and CPD.”*

Henley (2011a) has also acknowledged the need to increase the number of hours spent learning about music within ITE to create a more confident workforce. This study suggests how those extra hours should be spent. For those who are already teachers, CPD is needed to raise teacher knowledge and understanding. The three types of knowledge shown in Figure 18 could be seen as the stages that ITE and CPD should focus on in order to raise teacher knowledge and understanding. Firstly, although as Beauchamp (2010) writes, teachers entering the profession *should* have an understanding and grounding in musical elements and ideas through their own National Curriculum music education, the reality is ITE students have had varying experiences and student knowledge is not necessarily at the standard required to enable them to teach it. Therefore, the first part of ITT should ensure teachers have sufficient propositional knowledge about musical elements and ideas that will form the lesson content that they are expected to teach. Additional booster modules could be in place for students who particularly lack confidence or knowledge in this area. However, this is where the teacher's progress can stall as they may learn activities as part of ITT that they repeat in school, but have no understanding of how to adapt these for their group, or have no understanding of where to go to next, so there is no aspect of advancement embedded in the tasks. TD, from the pre-study, refers to this issue with student teachers:

*“I have student teachers who... regurgitate something that they have been shown at University, they don't know why they are teaching it or what's it's for or what aspect of the National Curriculum it's dealing with, nevermind specific to that class or what they're supposed to be doing, and they've no idea and they just do it anyway”.*

Therefore, a secure base in the concepts they need to teach is not enough. The next step is learning effective teaching strategies to deliver the lesson content in an interrelated way that ensures musical understanding and musical learning (pedagogical subject knowledge). However, these two steps alone are not enough to deliver a fully progressive music curriculum. The teacher also needs to have an understanding of progression and the bigger picture to know where the journey is heading (referred to in Chapter 5 as directional subject knowledge). This is the area that there appears to be least understanding about.

Teacher knowledge of the musical journey and the aim of nurturing well-rounded musicians who have travelled as far as they can is essential for pupils to make maximum musical progress. Teachers will use different delivery styles and employ the use of different experiences in order to do this, as seen by the different practitioner profiles of the interviewees, but this is welcomed. Different teachers have different strengths, different passions and different ways of engaging with children. After completing this research, the author believes it would not be possible, or indeed desirable, to create a standard scheme of work, accompanied by set training to result in children making musical progress. Instead, children's musical progress is dependent on teacher knowledge and understanding, which comes through in their subject delivery. This is where attention has to focus then and is of note for ITE providers and Ofsted.

These findings are timely with the creation of music Hubs (as established by the NPME). One remit is that Hubs should be driven by need, and should find out what support is needed. This research has highlighted one such need and an area where teachers need support – knowledge and understanding of musical learning in order to know how musical progression is demonstrated and how the teacher can facilitate every child to travel as far as they can and become as well-rounded a musician as possible at the end of their primary days. Therefore Hubs can act



on this research and see if musical progression is an area their teachers lack understanding of.

Another outcome of the NPME is that the teaching agency will develop a new ITT module in music to raise the standard of music teaching of new entrants to the profession. The need for this was established in Chapter 1 prior to the publication of the plan. This research has shown that showing teachers activities that they can 'do' is not enough; training needs to start with teacher knowledge and understanding of musical concepts *and* musical learning. Teachers need to know how musical concepts relate to each other so that they are not isolated, but integrated. Teachers need to understand musically how this is the case. They need to know about the importance of knowledge 'of' music, supported by knowledge 'about' and 'how to'. They need to understand about qualitative progression and how this is demonstrated, and more importantly what they should be doing to develop this.

However, it is recognised that this is the ideal, and many factors will prevent this from being the reality in many cases (as discussed in the focus group). Curriculum pressures, time constraints and limited training budget are just a few of these factors.

Hallam, Creech, and Papageorgi (2009) identified the need for support for KS1 teachers to deliver the music curriculum in a way that laid foundations in musical literacy and underpinned progression through KS2. They evaluated the impact of an additional training day in the delivery of music at KS1. The study found that the training was effective in raising teacher knowledge and understanding, and therefore confidence. As the intervention had been deemed successful, the author was interested in learning about the nature of the intervention; whether it focused on raising knowledge 'of' 'how to' or 'about' music. Did the training provider also find that teachers lacked understanding of qualitative progression and interrelation? The author therefore contacted the training provider (see Appendix H) who confirmed the training was 'mostly practical and always linked to how children learn and progress musically'. So the successful intervention was based on raising teacher knowledge of musical learning and progression and relating knowledge of musical elements to this. She also went on to say:

*“The teachers had no idea of progression before the training. This is also my perception from all the different training courses I have run, as most Primary teachers have very little or no musical input in their initial teacher training. Even Primary teachers who are nominated as the Music coordinator for their school often have no idea about musical progression. Most teachers seem to think only in terms of musical activities rather than understanding a musical development for their pupils. The most important thing is to encourage all Primary teachers to make music, so that all children experience music regularly.*

*In the training, I ensure that, although we are focusing on rhythm, pitch and descriptive music making as separate aspects, the teachers understand how all the strands combine. Also, when we are working with very young children, these separate aspects have to be taught as parallel strands in order for the children to develop skills and understanding in rhythm, pitch etc.” Davies, Appendix H*

This communication concurs with many findings from this study: teachers’ lack of understanding of progression, the limitations of music ITT, teachers’ focusing on musical activity rather than progression, the interrelating of musical strands or elements, and the need to develop skills and understanding. Davies also supports T1’s perspective that first and foremost all teachers should be encouraged to provide regular musical experiences. This research would suggest that a facilitator can provide these musical experiences, but they need the understanding to take this further. This understanding is not dependent on technical musical competence though. This will be discussed next.

### **6.2.2 Contribution to the specialist v generalist debate**

The contribution to the specialist/generalist debate from this study is the suggestion that it is not the level of performing or technical expertise that is paramount in curriculum delivery but rather the teachers’ musical understanding, and awareness of the importance of nurturing quality. None of the interviewees referred to technical competence being of importance for a teacher to deliver music. Conversely, T7 could not understand why someone who previously had played piano to Grade 5 would automatically qualify to teach music. Interviewees also acknowledged that a technically competent musician can lack musicality and that musicality was more important than technical competence.

Class teachers can pursue more regular opportunities for nurturing and developing musical progression within their class and can use their holistic knowledge of the children to support this development. As discussed in the previous chapter, if the class teacher is lacking knowledge or understanding, they should be supported by a music specialist within the school or from their local music service to raise their knowledge and understanding of delivering a progressive music curriculum. If an external specialist delivers part of the music curriculum, their work needs to be embedded in the school's progressive plans for music, so that preceding work leads up to it and following work builds on it. They also need to communicate with the class teacher to ensure they are developing the children in the best way and so the class teacher can support and reinforce the specialist's work within the classroom.

Debate regarding whether class teachers or specialist music teachers are the best people to deliver the music curriculum is likely to continue. However, this research suggests the best person for the job is the teacher with musical understanding, an ability to communicate that with passion, knowledge of how to nurture musical learning and ensure musical progress. This person does not need to consider themselves an instrumentalist, they just need to be able to teach musically, i.e. with musical quality.

### **6.2.3 Ofsted**

The third consideration for improving curriculum delivery relates to Ofsted. There is an assumption that teachers are informed of National Curriculum documents and Ofsted publications. However, this research has shown that none of the teachers in this study, or the pre-study had read the Ofsted Report 'Making more of Music' (2009a). If these music specialists have not read the document, one can assume the non-specialists have not either. If teachers have not read this document, this suggests that Ofsted do not drive or inform their practice. This feels like a wasted opportunity as Ofsted could be constructively supporting schools to improve provision.

Although Ofsted are an inspectorate body, they have a wealth of observational experience and see a broad spectrum of practice. This provides the opportunity to 'join-up' the thinking of inspectorate and advisory bodies and maximise this

knowledge to constructively build a better music education in the UK. Ofsted could forge links between ‘satisfactory’ schools and ‘outstanding schools’ to improve practice and avoid the professional isolation Ofsted refer to as a cause of lack of musical progress. This ultimately would lead to Ofsted constructively enabling progression routes, rather than just commenting on progression status within the school.

However, T6 (a headteacher) does not believe Ofsted are really interested in music, ‘in the powers that be, when Ofsted come in to do your inspection, are they interested in the music? No, not at all’. T6 also refers to Ofsted seeing one lesson, out of context and queries how they can judge progression unless they come in and see a series of lessons. This suggests that T6 does not value Ofsted’s comments on progression as she believes them to be flawed and therefore it is unsurprising that she has not read their 2009 report. T6 also questions whether the Ofsted inspector observing the lesson is a music specialist. However, T6 has not appreciated that the Ofsted triennial music reports are based on specialist subject inspections, not normal whole school inspections. If T6 has misunderstood this, this may be a widely held misconception and may explain why Ofsted’s comments on progression are not really heeded by teachers.

If Ofsted’s phrases such as ‘teachers need to increase the quality and depth of pupils musical responses’ are not explained, T5 suggests they are meaningless. Rather, Ofsted should define what they mean and give illustrative examples so that teachers can improve their practice. In relation to the prompt outlining what Ofsted class as outstanding progression, T2 comments:

*“...it doesn’t help you with progression though. It’s saying ‘oh we want to see this’ and that’s the end result, but where’s the progression? There’s no support there for progression whatsoever, but that’s typical Ofsted isn’t it, ‘we want to these amazing schools and in an amazing school you see [xyz]’, but they don’t tell you the steps that you have to go through, you have to put things there yourself”*

This negative view of Ofsted and their lack of help adds support to the need for a teacher guidance document covering the issue of progression. A document that illustrates possible progression routes using examples from other teachers,

with a focus on the journey, not the end result, seems to be what teachers need. T7 mentioned that Ofsted ‘want to know if the child understands what they are doing and I think if the teacher doesn’t really understand it, I don’t know how can the child really understand it’. Again, this indicates the need for teacher support. For the end result there is already Ofsted guidance and level descriptors available. What teachers need is help with the signposts on the way. This was also seen in the e-mail communication with Davies (Appendix H) which affirms the need for specialist support, training and improved ITT alongside relevant teacher guidance information. The information gathered in this research would be a starting point for such a document.

### **6.3 Contribution to knowledge**

Aside from raising points to consider in relation to improving curriculum practice, this research has made valuable contributions to the field of primary music education literature. There is a gap in current literature relating to teachers’ subject knowledge in music. McCullough writes ‘Subject knowledge is part of teachers’ thinking and potentially underpins all aspects of the teaching cycle: planning, delivery (content and approach) and assessment. Subject knowledge in music is currently under-researched in this country in comparison with other subjects’ (2005: 1). This research has looked specifically at teacher knowledge of musical progression in order to add to existing knowledge in the field, but more importantly to bridge the gap between published literature in this area and practitioners’ everyday practice.

This research has studied seven new cases to explore subject leaders’ conceptions of progression. The findings will be useful for the local music service to know specifically what support is needed in this area, as well as informing them in detail of the approach to practice by seven cases. The research has offered a new perspective as to what musical progression is as a result of the synthesis of existing literature with the research findings from this study. This perspective has been represented as a relational model that can help other teachers to understand what progression is. Aside from what progression is, the research has also drawn on teacher perceptions of how progression is demonstrated and achieved. Interrelation was identified as a theme underpinning most of the research findings. The teachers’ perceptions were influenced by their experiences, knowledge and understanding and in turn underpin their professional practice. Teacher guidance material was produced founded on these perceptions. A

final outcome was the production of the three strands of teacher knowledge model, that could be used to inform ITE and CPD. The research has also highlighted new areas for further research on curriculum delivery (see 6.6).

Thomas (1997) believes the National Curriculum's explanation of systematically developing children's musical skills and understanding is poor. She therefore advocates the need for strong subject leader support for generalist class teachers in interpreting the National Curriculum, and believes this to be essential if children are to be facilitated in a systematic progression through their primary music education. The findings of this research are supported by Thomas' view, both in teachers' understanding of National Curriculum guidance, and recognition of the need for active specialist support and the crucial role this has in enabling teachers to facilitate progression in the primary school. The production of teacher guidance material is just one way that the findings of this research can be applied to support teachers, in the first instance to inform and encourage reflection from music specialists and then to be rolled out to generalists. The original document (Appendix F2) was produced in response to interviewees' perceptions and written in teacher-friendly language. Progression was defined, explained, examples were given and ideas for planning were suggested. Teacher feedback and task results from the network meeting, along with further analysis of the interview findings could result in a revised teacher guidance document. However, the researcher would wish to dedicate the time this deserves to do it justice and on a more tried and tested scale before wider distribution.

The research suggests that Ofsted could be more effective in helping schools. It has proved that there is not enough clarity in their terminology and phrasing and indicated that Ofsted is not influencing day-to-day music teaching.

The research also adds to current debate regarding the music curriculum. At a time when the curriculum is being reviewed this research suggests broadening the aims of music education from those based solely on quantitative, cognitive, skills-based objectives towards those which include less tangible, but more enriching elements which nurture musicality. A music curriculum should be practical, where children learn through doing as opposed to just doing, based on the interrelated activities of listening, composing and performing, as proposed by Swanwick (1979). A holistic curriculum based on interrelating all aspects of what it is to be musical should result in well-

rounded musicians who have made good musical progress. Plummeridge (1999) and Koopman (2005) uphold that a well-rounded music education involves acquiring cognitive musical understanding and a more experiential level of learning. It is therefore necessary to have qualitative alongside quantitative to result in the ‘well-rounded musicians’ that this study highlights we should be striving for. However, this study suggests this cannot be assumed. Teachers need to know how qualitative aspects should form part of the overall musical education of the child and it should be a natural process occurring alongside the development of musical skills through composing and performing. If children are to experience a well-rounded and meaningful music education, then their education should be developed through ‘an integrated mode of experience’ (Read, 1943). Whilst focus is on a quantitative skills-based approach to delivering the music curriculum, there will be a predominant focus on quantitative progression. This is particularly pertinent to informing current debate on curriculum review and should be noted by policymakers.

The Henley report (2011a: 5) calls for teachers to ‘deliver every part of a rounded music education to every child’, not purely skill development or performing, but a rounded music education, and for every child, not just those who have instrumental lessons. The NPME (2011: 7) echoes this: ‘change is needed to ensure all pupils receive a high quality music education’. This research suggests that the teachers must have the knowledge and understanding to deliver a rounded, quality music education that focuses on all aspects of what it is to be musical and interrelate these in order for *all* children to become well-rounded musicians.

## **6.5 Limitations of the study**

The author acknowledges that there are limitations to this study. The first limitation is that the relational models are based on seven interviewees’ perceptions. However, this decision has been justified in the thesis. Although the subject sample is small, the author believes the depth of data that has been achieved will be appreciated for its intrinsic value and the number of themes that have been drawn from the data which merit further research. In addition, the curriculum support teacher for the music service indicated that some of the most proactive music specialists in the county were included in the sample, and others had attended the network meeting. She therefore believed that if the researcher was requiring perceptions from more teachers who had a good understanding of progression in order to inform others, that potential interviewees from

within the county had been exhausted. Although this was not intentional, it did validate the need to raise teacher knowledge and understanding of progression so that every music subject leader could confidently answer ‘what is musical progression?’, and be able to show how it was demonstrated in practice.

The second limitation was shortage of time with the focus group. In the allotted 30 minutes, most time was spent gathering the teachers’ initial perceptions of progression (although the benefit of this is acknowledged). However, there was not enough time to amass teachers’ perceptions on the research findings. A low percentage (29%) submitted feedback on the teacher guidance document, suggesting the teachers present had not even had time to read it. If this research were to be carried out again, a larger time slot would be requested with more time for teacher discussion, followed by the presentation and explanation of the research findings (rather than participants reading the summary diagram).

It may be perceived that only using a sample of specialists is a limitation of the study. However, in the pre-study, the non-specialists displayed a limited understanding of progression. As a research aim was to improve practice, non-specialists’ perceptions may have been of limited use to support others. For that reason, specialists were selected specifically as interviewees. Non-specialists were involved in the focus group to add a wider dimension.

## **6.6 Further research**

This research has suggested ways that delivery could be improved to maximise children’s musical progression. The research also highlights other areas that are particularly interesting for further investigation.

The first issue is whether pupil disaffection and disengagement limits progression. This was raised at the network meeting (Appendix F6/F7) and appeared to be a common theme for some of those teachers. However, this issue had not been raised by the seven music specialists interviewed. Welch and Adams (2003: 6) write that ‘much perceived musical ‘disability’ is a product of enculturation, including inadequate education and/or inappropriate experience’. Therefore, of key interest for further study, would be whether higher levels of teacher knowledge and musicality result in higher quality musical experiences. Are such experiences delivered in a more engaging style which



results in higher levels of pupil enthusiasm and motivation, and therefore, greater progression.

Secondly, the research gave insights into the importance of the teacher's musicality over their technical competence. The findings suggest that it is the teacher's musicality, rather than whether they are a 'music specialist' or 'generalist' that can have most impact on nurturing progression. However, additional research would be required in order to explore this further and inform the 'specialist/non-specialist' debate.

Thirdly, further research could explore whether teacher confidence is dependent on knowledge and understanding and whether interventions to raise teacher knowledge and understanding will result in increased teacher confidence as well. Many studies (Holden and Button, 2006; Hennessy, 2000) refer to the importance of teacher confidence in delivering the National Curriculum for music. However, this study suggests that teacher knowledge and understanding is paramount (supported by Hallam et al.'s study, 2009).

Fourthly, in response to feedback from the network meeting, there is a need to carry out further research on teacher perceptions to compile a more informed 'teacher guidance document' that could be used by Music Services in supporting primary school teachers in the area of musical progression in the primary curriculum. Feedback to the Music Service on the usefulness of the network meeting indicated that the session had been received positively, with the main comment being that attendees would have liked to have spent longer discussing progression. Only one feedback form (out of 27) indicated that the attendee had not learned anything from the session. Therefore, this supported the need for raising knowledge and understanding.

The teacher guidance document requires revision, taking into account the final template (E10), the academic write-up (Chapters 3-5) that has taken place since the production of the original document, the results from the network meeting tasks (F6), the feedback on the original document (F8) and the publication of new literature, to support the research findings. The researcher would like to embark on further research and spend longer compiling a document in consultation with a larger sample of practitioners in order to produce a document of worth and at a standard that could be distributed nationally. After more wide-scale research and checking, the revised teacher guidance document

could be given to Music Services and Hubs to help them support teachers with musical progression in the primary school.

Finally, due to the scope and remit of this thesis, the literature review and research very much focused on progression within English primary schools following the National Curriculum. It would be of interest to the author to research progression in an international context, particularly schools following specific methodologies such as Kodály, Suzuki, Dalcroze. This would allow for comparison and exploration of whether indicators of progression are universal or specific to the curriculum being followed.

## **6.7 Concluding remarks**

Pre-study research highlighted teachers' lack of understanding of Ofsted's reference to 'making musical progress', and therefore identified the need to illuminate this issue for teachers to aid understanding and improve practice. Therefore, by qualitative case study, a practitioner definition of progression has been reached through the synthesis of the seven interviewees' perspectives and a literature review: 'a child's development of their interrelated musical understanding, knowledge and skills through the integrated areas of performing, composing, listening and appraising, on their musical journey to become a well-rounded musician'.

The seven cases illustrate seven different perspectives of progression and how to achieve it. The similarities and trends have been drawn together to produce relational models to show what musical progression is, how it can be demonstrated, the teacher's role in encouraging progression, and the support needed to do this. Underpinning all of this was the dependency on teacher knowledge and understanding in order to achieve progression. The practitioner profiles have demonstrated that there is not one set way to achieve progression, but what is important is that teachers have the knowledge and understanding of where they are heading to direct and inform classroom practice. The profiles suggested that the journey of musical progression is individual for pupils and therefore the teachers have to provide different experiences and opportunities to allow all children to achieve. This also allows for differences in teachers' approaches and in how they guide the learning journey. The literature review supports the finding that different views of musical learning will affect views on progression and delivery styles to achieve this. The key point is the consideration teachers have given to progression. If teachers have an understanding of progression this gives a sense of purpose to their

planning and delivery, which without they would have a shorter term perspective that could lead to providing isolated experiences and detached learning. The key emergent theme, underpinning many codes and joining them together, was that of interrelation. The need for interrelation was acknowledged particularly strongly by T3. However, this was referred to, or inferred, in many answers, and has emerged as the musical glue joining together many aspects of what musical progression is, how it is demonstrated and how the teacher can nurture it.

Drawing teacher perceptions of progression together in a guide to help others, although acknowledging the many ways of approaching this, would be of use, although the initial document written for this study would need to undergo revisions. Through this research the importance of musicality (musical quality) for both teacher and pupil has been highlighted, however it appears to be the aspect of progression that many teachers are unaware of. Therefore, the model of the three stages of knowledge indicates the potential focus for ITT and CPD providers to raise teacher understanding of holistic progression.

At the time of writing the place of music in a new national curriculum is of current debate. This thesis started by considering the justification of music in the primary curriculum. If all children can benefit from a truly valuable and musical experience through which they can make good holistic progression, then this certainly justifies the case for keeping music in the curriculum. This study suggests that if time and money is invested in improving teachers' understanding of a balanced, well-rounded music education that develops well-rounded musicians then the quality of musical learning will be raised, and the position of music in the curriculum may be less vulnerable. If a true, holistic musical progression is not ensured, then the place of music in the curriculum may be questioned. However, if music is removed, it can almost be guaranteed that a lot of children will miss out on having their musical journey nurtured, and be left at the starting line.

The journey the author has been on intended to explore a little known area with the intent of informing and educating other teachers, so that their (and the author's own) current practice could be improved. Mills reminds us that the main purpose of including music in the primary school curriculum is 'excellence in music' (1998: 205). The Ofsted report (2009) and the Henley Review (2010) both inform us that this is not

yet being consistently achieved. From this study excellence is considered as every child fulfilling their musical potential, making as much musical progress as they are capable of, and becoming as well-rounded musicians on their musical journey through the primary school as they are able to. This research has found that teachers' lack of understanding regarding musical progression goes one way to suggest why children are not all making as much musical progress as they should. Therefore focus needs to centre on the improvement of teacher knowledge and understanding in order to impact upon their curriculum delivery and consequently result in pupils making more holistic musical progress.

## Postscript

Following the write-up of this thesis, Ofsted published 'Music in schools: wider still and wider' in March 2012. This is the latest triennial report into music provision in English schools.

Many of their concerns from the 2009 report remain and many support the findings from this thesis. The issue of musical progression was stressed early on in the executive summary:

*“nearly all schools recognised the importance of promoting a diverse range of musical styles but far fewer had a clear understanding about how all students should make good musical progress as they moved through the curriculum in Key Stages 1 to 3” (2012: 4).*

They asserted that 'significant improvement is needed in the quality of teaching' (*ibid.*: 5). Good or outstanding music education was only being provided in 33 out of the 90 primary schools inspected, 'schools where curriculum provision was weaker showed limited understanding about musical progression' (*ibid.*: 6). The limited impact of CPD, the huge variation in the quality of WOpps provision, and professional isolation of music teachers were also commented on.

Ofsted's recommendations include planning for good pupil progression and their advice echoes the findings of this research. They refer to the development of musical understanding rather than skills, they describe curriculum plans identifying the 'landmarks of musical understanding' (*ibid.*: 7) pupils are to achieve (referred to as 'signposts' in this research). They also recommend WOpps and other initiatives being part of the overall curriculum vision.

Ofsted's findings endorse the conclusions made in Chapter 6, supporting the need for further research in order to effectively support teachers in raising their knowledge and understanding of progression in order that they teach in a way that ensures pupils make the maximum progress possible.

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# Appendices



## Appendix A: Pre-study data collection

*The methods pertinent to the pre-study research.*

In light of a proposed new National Curriculum, what its implementation would mean for curriculum delivery style, had been identified as of importance for the research. A preliminary survey was carried out at the NAME Conference 2009 to assess the need for such research (see below). This was also confirmed by discussions with the Head of the local music service who believed that the delivery style required could vary greatly from present practice.

### Exploratory Research

To assess the need for such research a short survey was carried out at the NAME Conference in September 2009. The researcher was allocated a 5 minute slot during the Primary Focus Group Meeting and after presenting the research proposal, delegates were asked to note key words pertinent to the following areas:

*Fig. a Exploratory Research: NAME survey topic areas*

- Current curriculum; what has worked, what do you aim to keep as part of your school's curriculum
- What your school will need to change to support the delivery of the new curriculum; e.g. time, money, resources, CPD
- How you envisage delivery style to be different for the new curriculum
- What you find exciting about the new curriculum?
- What challenges do you think the new curriculum will bring?

Some people present were not aware that a new curriculum was impending. Of those who were, some common themes emerged, in particular aspects of the current curriculum that they would like to continue with. In general, there was a sense of excitement about the new curriculum and the opportunities that this would bring, yet an acknowledgement that time and money would be needed to implement it properly. Of particular interest were teachers' responses to how delivery style could change under the new curriculum.

*Fig. b Exploratory Research: NAME responses to delivery style*

#### **How you envisage delivery style to be different for the new curriculum**

- More lessons to involve LO's from more than one area x4
- More opportunity for child initiated development x2
- Less prescriptive, more creative with approach
- There could be much less time for music in some schools
- More flexible use of teacher expertise at school
- Music more often, more bite-size, more integrated with other activities
- It will need experience of dance / drama skills to integrate those with music.
- Joint planning
- Key issue – differentiation and challenge

- Forward thinking headteacher running music lessons with a progressive method of learning
- Class teacher will need confidence in delivery.
- More exciting!
- Less talk
- More interactive
- More practical
- Will be building on more of the same principles already in place
- More music taught by class teachers – although many schools are now used to buying outside music teaching in.
- Shared responsibility
- Teachers can be confident to teach in a variety of styles – ‘at the front’, pupil mentors...

This confirmed that it was worth pursuing the research focus and exploring how the new curriculum would impact curriculum delivery and raise overall standards. As all the respondents at the NAME conference were music specialists (either practising teachers or Music Advisors), it was felt that there was a need to explore perceptions of non music-specialists as well to present a more balanced view.

### **Initial Research Questions**

*Main Research Question:*

*How can music delivery in the primary school be improved?*

This question was a broad ‘umbrella’ question that could be broken down to look at specific aspects (sub questions) in order to attempt to answer this overall question.

*Sub Questions:*

*Area 1: Delivering the existing National Curriculum*

*What are teachers’ perceptions of the successes and weaknesses of the current National Curriculum for Music?*

This question would be addressed specifically through the interviews. The individual music co-ordinators perspectives, and anecdotal evidence and examples would be sought. They would also be asked about their colleagues’ perceptions, particularly non-specialists. It was noted that these answers would be subjective, although general trends would have been sought.

*How confident are teachers to deliver the National Curriculum?*

Subject leaders would be asked about the confidence of their colleagues to deliver the subject and the support they have had to give colleagues in order to do so.

*Do teachers perceive their ITE experience as sufficient in equipping them to deliver the primary music curriculum?*

Do teachers feel their teacher training was sufficient to enable them to deliver the current curriculum?

*Area 2: The New National Curriculum*

*What are teachers’ perceptions of the new curriculum?*

To be addressed through interview, this question would allow exploration of teachers’ perceptions of the new curriculum prior to implementation. This would include advantages and disadvantages, what it could mean for music education, what practical changes would need to take place to implement it and how they felt about a more creative approach.

*How will delivery style change under the new curriculum?*

Teachers would be asked at interview how they thought they would need to change their delivery style to deliver the new curriculum. Lesson observations would take place to see examples of delivery style in practice under the current curriculum. In phase two, lesson observations would take place a year later to see if and how delivery style has changed with the introduction of the new curriculum.

### *Area 3: The Ofsted Report (2009)*

*What effect will the Ofsted report (2009) have for primary school music delivery?*

At interview teachers would be asked if they had read this report, and what their reactions to it were. They would be asked what action they plan to take to improve music delivery as a result of this report.

*What do teachers understand by musical progression?*

Teachers would also be asked what they understood by the phrase ‘musical progression’ and if they understand Ofsted’s criticisms in this area.

### **Revised Research Questions**

The change in government came after the preliminary visits to the four schools where the original aims of the research had been explained and before Phase One of data collection had commenced. This required a slight amendment to the sub-questions in Area 2;

### *Area 2: The New National Curriculum*

*What were teachers’ perceptions of the new curriculum?*

Addressed through interview, this question would explore teachers’ reactions to the Rose Curriculum. This would include what it could have meant for music education, how they felt about a more creative approach and their reactions to it being put on hold. They would also be asked what has worked well from the current curriculum that they would like to see included in a new music curriculum.

*How could delivery style have changed under the new curriculum?*

Teachers would be asked at interview how they thought they would have needed to change their delivery style to deliver the new curriculum.

Interviews and lesson observations to compare changes in delivery style after the implementation of the new curriculum and interviews would no longer be able to take place a year later. Therefore, it was decided that Phase One would form the pre-study and key emergent themes pertinent to curriculum delivery that arose as a result of these interviews would determine the main research study.

### **The Sample**

For the pre-study research, the researcher worked with the Head of Music Service to identify four local schools to be used as case studies for the research. This small sample size was deliberately chosen to allow for in-depth exploration of the research questions. Two of the identified schools had a music specialist as their music co-ordinator, and the other two had a non-specialist as their music co-ordinator (see Chapter 1 for definitions). The HoMS is a music advisor and specialist inspector for music who used his specialist knowledge of the schools in the county to identify four schools that had different approaches to music delivery within their school. The case studies are therefore unique and represent a variety of parameters (music specialist, approach to music etc.). They were selected as cases that would satisfy the purpose of the study and

answer the research questions posed. The Music Co-ordinators were then invited to participate in the project and informed of the original research questions and aims.

By taking advantage of the opportunity to work with the local music service for sample selection, this allowed for the removal of a layer of data collection. Without this, an initial questionnaire would have to have been sent to all primary schools in the LEA in order to generate potential interviewees. However, by being able to use the specialist knowledge the HoMS has of all the primary schools, this enabled the generation of a varied and purposive sample, bearing in mind that no two primary schools are the same, without the need for a county-wide questionnaire.

*Profile of schools selected*

School	Age Range	No. of pupils	Free school meals	2009 KS2 SATs results % achieving levels 4 or 5			Music Co-ordinator
				Maths	English	Science	
A	3-11	116	Below average	100%	81%	100%	Generalist
B	3-11	451	Above average	96%	90%	100%	Specialist
C	7-11	247	Above average	66%	72%	85%	Generalist
D	3-11	256	Below average	88%	93%	93%	Specialist

School A is a smaller than average primary school serving a rural community in the North Pennines. In their last Ofsted report (November 2007) they were judged as ‘a very good school with several outstanding features’. Their music co-ordinator has taught for 22 years, is the EYFS teacher, and is classed as a ‘generalist teacher’ as she has not undertaken any specialist music teaching training or achieved a high music qualification, although she is a practising musician and has Grade 4 trombone and plays in the local brass band.

School B is a larger than average primary school located in a small new town suffering from economic challenge. The school also has a resource base for physically disabled children. In their last Ofsted report (April 2008) the school came out as a ‘good school’. The music co-ordinator has taught for 24 years, is the Deputy Head, and is classed as a ‘specialist teacher’ as she did a BA in Music, her PGCE was in Music Education and she has a Clarinet Teaching Diploma.

School C is an average sized Junior School. Interestingly, it is located in the same town as School B and therefore serves an area of above average social disadvantage. The proportion of pupils with learning difficulties is also above average. In their 2009 Ofsted report they were classed as ‘a good and improving school’. The music co-ordinator has taught for 3 years and is classed as a ‘generalist teacher’ as she has undertaken no specialist music teacher training. However, as a teenager she played piano to Grade 5, sung in choirs and she can play the recorder.

School D is an average sized primary school located in a town that has suffered severe economic depression since the decline of the coal mining industry. In their 2008 Ofsted report they were classed as a ‘satisfactory school’. The music co-ordinator there has

taught for 6 years and is classed as a 'specialist teacher' due to having a Music Degree and a diploma.

### **Data Collection**

For the pre-study research informal document analysis, lesson observations and interviews took place. In the initial visit to the school the purpose was for the researcher to familiarise herself with the school, start to build a rapport with the music co-ordinator and compile a 'participant profile'. The music co-ordinators were also asked to complete a consent form (Appendix A2) and a short questionnaire (Appendix A3) about themselves.

After the preliminary visit, a second visit was arranged for non-intrusive lesson observations to take place and an individual interview with the music teacher. The original aim was that these processes would be repeated a year on to allow for comparisons to curriculum delivery to be made in light of the implementation of the new curriculum.

### **Participant Profiles and Document Analysis**

The purpose of the participant profiles was for the researcher to familiarise herself with the schools before formal data collection took place. This is where information was collated that was deemed pertinent to understanding the place of music in the school and the role of the music co-ordinator, available resources, time allocated to the subject and other interesting factors relating to the delivery of the music curriculum. These profiles were not subject to formal analysis but rather aided the researcher in her understanding of the school, and the place of music within the school, and helped to form a base from which formal data collection could take place.

The music co-ordinators were asked to complete a questionnaire at this stage to gain initial information and understanding before formulating the interview questions (see Appendix A4). The questionnaires included questions on the co-ordinators role, training, experience and music teaching load. Relevant documents collected for the participant profiles included previous Ofsted reports, music co-ordinator job descriptions, school development plans, music schemes of work and planning, and school prospectus'. Informal document analysis took place in June 2010 to inform the researcher as to the music philosophy of the school, how music is provided and how closely the National Curriculum is followed. The aim was that the same documents would be studied a year later to see if and how these had changed in response to the new curriculum. This was to see how officially the school were interpreting the current and new curriculums, and could be compared to lesson observations and interview transcripts to see if this was being followed through in practice.

Field notes taken at preliminary visits were kept separate from the data being collected and stored for analysis. All evidence was documented, classified and cross-referenced so that it could be efficiently recalled by the researcher for sorting and examination over the course of the study.

### **Lesson Observations**

The aim was that observations of music lessons would take place in July 2010, the purpose of which was for the researcher to see the current National Curriculum in practice and to inform them on delivery styles the music co-ordinators currently employed, length of lessons, nature of teaching style and other points of interest. The

plan was to observe the lesson and allow time for the researcher to reflect on what they had seen and amend the proposed interview questions as appropriate in light of this. However, due to the timing, with it being the end of term, two schools were unable to participate in lesson observations in July.

In the two schools where lesson observations took place, field notes of the sessions were taken and an observation proforma completed (see Appendix A5) which was used to record the specifics being looked for; namely the nature of interaction, percentage of time teacher/pupil led, type of activity used, percentage of time spent on practical work, the style of questioning employed and the use of specific musical terminology or knowledge. An amount of time was allowed between the lesson observation and the interviews for the researcher to reflect on the lesson observation and use this knowledge to inform the interview questioning as required.

### **Semi-structured Interviews**

The main form of data collection was semi-structured interviews. The interviews were conducted by the researcher in July 2010. Due to the new curriculum being withdrawn they focussed on the revised research questions. An interview guide was written (Appendix A6), informed by the literature review, participant profiles and initial information forms. Although the researcher followed this, the dynamic nature of the interview situation allowed the researcher to clarify and explore responses by asking individual questions in response to information the co-ordinators provided.

The interviews lasted between thirty five and forty five minutes, and were concluded when the interviewee indicated that they had satisfactorily answered the questions and the researcher felt they had explored the research questions and all the issues in depth. All interviews took place in the interviewees' 'natural environment', in a location selected by themselves within their school (staffroom, classroom or office).

The interviews took place after the researcher had already visited the schools to collect documentation for the participant profiles. This was deliberate to enable a rapport to build between the researcher and interviewee so that they interviewee would be more at ease and more confident in expressing their views and opinions in the interview situation. As all interviews were face-to-face this further allowed the rapport to develop as the researcher could use positive body language to encourage the interviewee.

The interviews were recorded and the words transcribed verbatim to provide transcripts that formed the raw material for the first part of the study along with field notes of lesson observations and informal document analysis. As Template Analysis (the analysis approach applied to this research, see Chapter 2 for details) does not require highly detailed transcription like a discourse or conversation analysis approach, only the spoken words were transcribed and not intonation, pauses and laughs.

Once interviews were transcribed they were sent to the participants who were asked to verify that the transcripts were an accurate reflection of the interview. They were assured that illustrative quotes used from the interviews in discussion of the data would be labelled with pseudonyms to ensure anonymity.

The initial plan was that the second phase of interviews with the four music co-ordinators would take place in July 2011 after schools had had time to act and reflect on the new QCDA documents. The interviews would have focused on how curriculum delivery had changed in light of the new curriculum. Instead, the emergent themes from

the interviews regarding the current issues in curriculum delivery would determine the focus of the main data collection.

## **Appendix A1: Pre-study Data Collection: Letter to participants**

*Mrs Jane Todd, BA(Ed) QTS, MA(Ed)*  
*45 Dalton Crescent, Sheraton Park, Durham, DH1 4FB*  
*Tel: 07914 820019*  
*E-mail: j.s.todd@durham.ac.uk*

January 2010

Dear Headteacher,

For my doctoral research at Durham University I am carrying out a piece of research into primary music curriculum change in association with Durham Music Service. Adrian Biddulph has selected your school as one of potential interest to make up a sample of four primary schools from County Durham.

The research will focus on how schools are preparing for the implementation of the new primary music curriculum. Data collection will take place in two stages; July 2010 and July 2011. For the first stage document analysis will take place to see how the current curriculum has been implemented and interpreted. This will be followed by a lesson observation of the music co-ordinator to see how delivery style is used to deliver the curriculum and finally an in-depth interview with the music co-ordinator. This would mean a time commitment of three sessions in the school between April and July.

A year on, the same process would be repeated, with the aim of seeing how documentation, lesson delivery style and teacher perceptions have changed in preparation for the new curriculum.

Your school would be protected by anonymity in the research. The research is trying to highlight what changes will need to take place in primary schools to deliver the new curriculum, therefore your school is not being 'judged', rather selected to try and highlight issues that are relevant for other schools. As the focus is mainly teacher perception and interpretation there is not 'right and wrong answers'. This should be very useful for your school, enabling your music co-ordinator to reflect on advantages and disadvantages of the previous curriculum and help them focus on changes that need to be made to help support their colleagues deliver the new curriculum. Durham Music Service will then be able to follow this up to ensure they support schools in the best possible way to implement the proposed new curriculum.

Your assistance in this research would be invaluable and I do hope you will feel excited by the opportunity to be part of this at such an exciting time for curriculum change.

If you would like a copy of the full research proposal do not hesitate to get in touch.

Yours faithfully,

Jane Todd



## Appendix A2: Pre-study Participant Consent Form

CONSENT FORM

SCHOOL CODE:

**TITLE OF PROJECT:** 'An exploration of teacher's perceptions of implementing the new primary music curriculum. A case study of County Durham'

(The subject should complete the whole of this sheet himself / herself)

Have you read the covering letter explaining the purpose of this research? YES / NO

Have you received enough information about the study? YES / NO

Are you aware of who to contact to receive further information required? YES / NO

Are you aware that Data Protection Acts will be complied with and therefore all responses are confidential and all participants are protected by anonymity YES / NO

Do you understand that you are free to withdraw from the study:

- at any time
  - without having to give a reason for withdrawing
- YES / NO

**Signed**..... **Date**.....  
(NAME IN BLOCK LETTERS).....

## Appendix A3: Initial Participant Information

### *Research into the implementation of the new primary music curriculum Initial Participant Information Form*

Name: \_\_\_\_\_ School: \_\_\_\_\_

#### **SECTION A: BACKGROUND INFORMATION**

1. How many years have you been teaching?  
\_\_\_\_\_
  
2. How many years have you been a music co-ordinator?  
0-2 years        2-4 years        4-6 years      
6-8 years        Over 8 years
  
4. Is this your first post as a music co-ordinator?  
Yes        No
  
5. Are you a musician?  
Yes        No
  
6. Would you refer to yourself as a 'generalist' or 'specialist teacher' and why?  
Generalist        Specialist      
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
  
7. What training have you received to teach music?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
  
8. How many pupils are there in your school?  
50-100        100-150        150-200      
200-250        Over 250

#### **SECTION B: ROLE AS MUSIC CO-ORDINATOR**

9. How many hours do you spend on music duties each week?  
1-2 hours        2-4 hours        4-6 hours        6-8hours      
8-10 hours        10-12 hours        12-14 hours        Over 14 hours
  
10. What does your role as music co-ordinator entail?  
Teaching Music      
Writing Music Policies

- Managing resources
- Supporting staff in curriculum delivery
- Monitoring curriculum progression
- Taking responsibility for curriculum development
- Monitoring pupil progress
- Developing a framework and guidelines for assessment
- Running extra-curricular music activities
- Liaising with / overseeing visiting music teachers
- Involvement with Wider Opportunities Programme
- Use of 'Sing Up' material
- Accompanying whole school singing
- Organising school shows / musicals / nativities etc.
- Organising visits to concerts / musicians to the school
- Bidding for money and managing a budget
- Attending meetings
- Attending courses for own CPD
- Other:

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11. What training have you had to support you in your role as music co-ordinator?

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**SECTION C: MUSIC TEACHING**

12. How many classes do you teach music to?

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13. What commercially produced music schemes do you use, if any?

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14. What other resources do you use to support your teaching?

- Percussion instruments
- Class set of tuned instruments
- Interactive whiteboard / music software
- Recording equipment
- Flashcards
- Puppets
- Piano / keyboard
- CDs / tapes
- DVDs / videos
- Enlarged pictures / diagrams
- Other:

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## Appendix A4: Completed initial participant information forms

### *Research into the implementation of the new primary music curriculum Initial Participant Information Form*

Teacher A (TA), School A

Teacher B (TB), School B

Teacher C (TC), School C

Teacher D (TD), School D

#### SECTION A: BACKGROUND INFORMATION

2. How many years have you been teaching?

TA - Since 1988, 22 years

TB - 24 years

TC - 3 years

TD - 6 years

2. How many years have you been a music co-ordinator?

0-2 years    ○    2-4 years    TA, TC    4-6 years    TD

6-8 years    ○    Over 8 years    TB

4. Is this your first post as a music co-ordinator?

Yes    TA, TC, TD    No    TB

9. Are you a musician?

Yes    TA, TB, TC, TD    No

TA - Bass trombonist in Silver Band

TB - Diploma in clarinet, Music Degree

TC - I played piano as a teenager to Grade 5, was in a choir and can play recorder, not sure if this counts?

TD - Music Degree, LTCL

10. Would you refer to yourself as a 'generalist' or 'specialist teacher' and why?

Generalist    TA, TC    Specialist    TB, TD

TA - I have an overview of music provision throughout our school. I do not teach a music lesson on a specialist basis. My role is to promote music and support teaching / non-teaching colleagues in their delivery of a music curriculum.

TB - Generalist in sense that I have taught as a classroom teacher for so many years. However, specialist as my degree was music and my PGCE had music as a specialism.

TC - Generalist as I am primary trained so teach all subjects, did not specialise in music at any part in my training.

TD - Specialist as have BMus and LTCL (Trinity College London Diploma)

11. What training have you received to teach music?

TA - Sage Training for EYFS (2/3 workshop sessions)

Twilight training with Durham Music Services (2/3 sessions)

TB - BA(Hons) music

PGCE Music Education

LTCL Clarinet Teaching Diploma

TC - 4 one-hour sessions over 4 weeks during my PGCE. Since qualifying various courses but more about extra-curricular music tTBn teaching curriculum (e.g Singing Playground, Mike Brewer National Youth Choir, Sing-Up).

TD - PGCE Primary

12. How many pupils are there in your school?  
 50-100                   ○           100-150           TA           150-200           ○  
 200-250                TC           Over 250           TB, TD

**SECTION B: ROLE AS MUSIC CO-ORDINATOR**

9. How many hours do you spend on music duties each week?  
 1-2 hours           ○           2-4 hours           TA           4-6 hours           TC  
 6-8 hours           TD           8-10 hours           TB           10-12 hours           ○

TA – 1 hour band, 1 hour singing leaders. At certain times of the year much more, e.g. 12 hours at the Sage on Sunday 25<sup>th</sup> April for DMS concert.

TB – Teaching music to 2 classes, Friday afternoon choir and orchestra

TC – Teach music to both Year 3 classes

10. What does your role as music co-ordinator entail?
- |  |    |    |    |    |
|--|----|----|----|----|
| Teaching Music                                       |    | TB | TC | TD |
| Writing Music Policies                               | TA | TB | TC | TD |
| Managing resources                                   | TA | TB | TC | TD |
| Supporting staff in curriculum delivery              | TA | TB | TC | TD |
| Monitoring curriculum progression                    | TA | TB | TC | TD |
| Taking responsibility for curriculum development     |    | TB | TC | TD |
| Monitoring pupil progress                            |    | TB | TC | TD |
| Developing a framework and guidelines for assessment |    |    |    |    |
| Running extra-curricular music activities            | TA | TB | TC | TD |
| Liaising with / overseeing visiting music teachers   | TA | TB | TC | TD |
| Involvement with Wider Opportunities Programme       | TA | TB | TC | TD |
| Use of 'Sing Up' material                            | TA | TB | TC | TD |
| Accompanying whole school singing                    |    | TB | TC | TD |
| Organising school shows/musicals/nativities etc      | TA | TB | TC | TD |
| Organising visits to concerts/visiting musicians     | TA | TB | TC | TD |
| Bidding for money and managing a budget              | TA |    | TC | TD |
| Attending meetings                                   | TA | TB | TC | TD |
| Attending courses for own CPD                        | TA | TB | TC | TD |
| Other:   |    |    |    |    |

11. What training have you had to support you in your role as music co-ordinator?

TA - none

TB – Sing Up training, Durham Music Services twilight training, attended a music conference, Charanga training

TC – None officially for the role of music co-ordinator, Have had training of teaching singing to the whole school, conducting a choir and singing playground.

TD – Network meetings (from the Sage)

**SECTION C: MUSIC TEACHING**

12. How many classes do you teach music to?  
 TA – own class (EYFS), lunch time brass band and weekly singing leaders  
 TB – 2, both Year 3 classes + music activities.  
 TC – 2, both Year 3 classes + music activities.

13. What commercially produced music schemes do you use, if any?

TA - none

TB – Music Express (AC Black), teachers use as a base and musicians add to this.

TC – I don't personally use a scheme but others in the school use Music Express. I use Red Hot Recorder for the teaching of recorder and a wide range of books for singing.

TD – Music Express, adapt as necessary

14. What other resources do you use to support your teaching?

Percussion instruments	TA	TB	TC	TD
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Class set of tuned instruments	*	TB	TC	TD
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Interactive whiteboard / music software	TA	TB		TD
---	----	----	--	----

Recording equipment		TB	TC	TD
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Flashcards		TB	TC	TD
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Puppets	TA			
---------	----	--	--	--

Piano / keyboard		TB		TD
------------------	--	----	--	----

CDs / tapes	TA	TB	TC	TD
-------------	----	----	----	----

DVDs / videos		TB		TD
---------------	--	----	--	----

Enlarged pictures / diagrams		TB		TD
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Other:

TA – Sing Up Song bank resources (\* school have these though for Wider Opps)

TC – Singing – own voice / the children's

## Appendix A5: Pre-study lesson observation proforma

### *Lesson Observation Proforma*

<b>School:</b>	
<b>Teacher:</b>	
<b>Year Group:</b>	
<b>Length of lesson:</b>	
<b>Lesson Objectives:</b>	
<b>NC PoS:</b>	

### **Comments on Lesson Content and Delivery**

<ul style="list-style-type: none"><li>○ <i>Percentage of time Teacher-led / Pupil-led</i></li> <li>○ <i>Nature of Activity</i></li> <li>○ <i>Percentage of time 'making music'</i></li> <li>○ <i>Use of specific musical knowledge, vocabulary / terminology</i></li> <li>○ <i>Pupil reactions / behaviour</i></li> <li>○ <i>Use of resources</i></li> <li>○ <i>Other comments:</i></li></ul>
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### Pre-study: Proposed Interview Questions

The interview will be semi-structured meaning that certain questions will be asked of all interviewees. However, as questions are open-ended allowing for interviewees individual experiences and perceptions, this gives the researcher scope to ask pertinent questions relating to individual answers.

The proposed question bank the researcher could draw on is as follows:

- ∇ **Section 1: Questions relating to the National Curriculum:**
  - a. How do you interpret and apply the current National Curriculum for Music?  
How is it used in practice?
  - b. Do you offer anything over and above statutory requirements?
  - c. Has your school participated in any of the National Initiatives, e.g. 'Sing Up' or 'Wider Opportunities'?
  - d. How confident are your colleagues to deliver the National Curriculum?
  - e. Was ITT experience sufficient for yourself / your colleagues to deliver the National Curriculum for Music?
  - f. How have you supported your colleagues to deliver the National Curriculum?
  - g. How well are pupils achieving under the current curriculum?
  - h. Does the formal curriculum limit children's creative responses and exploration?
  - i. Does the current curriculum meet the needs of all pupils?
  
- ∇ **Section 2: Questions relating to the implementation of a new curriculum:**
  - a. How and when did you hear of the proposed new curriculum?
  - b. What was your initial reaction?
  - c. What could this have meant for music education?
  - d. How do you feel about a more creative approach?
  - e. How do you think delivery style would have needed to change to deliver the new curriculum?
  - f. The new government have now put this on hold and the existing curriculum is in place until 2012 whilst they explore other options. What is your reaction to this?
  - g. What has worked well from the last curriculum that you would like to see included in a new music curriculum?
  
- ∇ **Section 3: Questions relating to the Ofsted Report (2009):**
  - a. Have you read the Ofsted Report 'Making More of Music'?
  - b. What do you understand by musical progression?
  - c. What action will you take to improve music in your school as a result of this report?
  - d. How could musical progression be addressed through a new curriculum if this is currently not good enough under the existing curriculum?



## **Appendix B: Pre-study data analysis**

As the case study generated a large amount of data from multiple sources, it was important that the data was well documented and organised systematically in order to keep control of the data and prevent the researcher from losing sight of the original research purpose and questions. As only two observations were carried out, and the document analysis was informal in order to inform the researcher, the main form of data analysis focused on the data collected from the interviews.

In this instance, the researcher examined the raw data in order to find links between the research objects and the outcomes with reference to the original research questions. An inductive approach was followed in order to do this with an emergent framework being employed. As each part of the data collection took place, preliminary data analysis was undertaken which served to summarise emerging issues and to identify further questions which needed to be asked in order to gain holistic data. So to start with all the school documentation regarding music was scrutinised, looking for key factors that would be important for the observations and the interview. Then, after the observations were carried out the researcher read through the material, identifying information that would be pertinent to follow up in the interview. After each interview was carried out it was transcribed and subject to preliminary data analysis. The process was one of re-reading the transcript, and actively questioning where the information collected was leading the researcher and looking for key issues that stood out from the text that could be potential emergent themes. The process was one of engagement with the text, not necessarily to critique it, but to gain a deeper understanding. For each type of recorded data, perusal of existing documents, observation proformas and transcriptions of interviews, the process was undertaken to highlight emerging issues, in order to allow all relevant data to be identified and to provide directions for the seeking of further data.

During data collection, after each interview, the researcher started accumulating emerging issues into potential themes. Supportive data for each particular aspect was summarised. Care was taken to ensure this did not distort future interviews to tailor them towards the theme. As preliminary data analysis and summary recording took place throughout data collection it meant that by the end of data collection the researcher had remained close to the data and had a good working knowledge of it.

Following the completion of preliminary data analysis and collation and summary of the major points gained from the interviews, more formal analysis was undertaken in the form of template analysis (See Chapter 2 for more details).

To form the initial template, a similar stance to Crabtree and Miller was taken, that of the middle ground where the initial template was created based on the research objectives and interview questions (see Appendix B1), after an initial read through of the interview transcripts. The interview questions provided some pre-defined codes which helped guide the analysis. King (2004) believes the interview topic guide to be the best starting point as the main questions can serve as higher-order codes, with subsidiary questions and probes as potential lower-order codes. King says this format is most effective when the topic guide is fairly substantial and structured, with the interviewer defining in advance most of the topics to be covered. As this is the case in this pre-study, the initial template was formed following the outline of the interview

guide, with the three sections from the interviews forming the three main headings (the National Curriculum, the proposed new curriculum, and the 2009 Ofsted report on music), each with sub-codes from the interview questioning.

The final template that resulted from template analysis can be found at Appendix B2. The template is not the end product of the analysis, rather a tool to aid interpretation of the data. Although the interpretation of these findings is not solely a summarisation of the interview contents indexed under each theme, this was deemed an appropriate place to start in order to identify trends that stood out for further research. Therefore for each code in the final template the key points from each school were listed in summary form; an example of this can be seen at Appendix B3. This summary enabled the researcher to identify key themes which emerged while remaining close to the original data. These themes arose either as key codes where the responses highlighted a need for further enquiry, or where themes were interwoven throughout several codes.

Interpreting data in a template analysis approach involves making judgements about the relevance of particular themes to the understanding the researcher is attempting to build of the phenomenon under investigation. In the pre-study, this meant identification of current issues relating to curriculum delivery highlighted by the exploration of teacher's perceptions and interpretations of the current curriculum.

On close examination of participant responses differences were apparent in how the National Curriculum was used and applied by each subject leader. This was understandable as subject leaders respond to their own skills, the abilities of their staff and the needs of their pupils. Although these differences were interesting it was not felt by the researcher that they required further investigation in isolation. The differences in delivery style employed by the specialist subject leader in comparison with the non specialist co-ordinator were again of interest, and although they inform the study it was not deemed necessary to research those differences further in isolation in this instance. However, there were two themes that stood out predominantly for further exploration. These were musical progression and whole class instrumental tuition.

## Appendix B1: Pre-study analysis – Initial template

### Initial Template for Qualitative Analysis of Pre-study Interview Transcripts

*NB Themes should emerge from the interview transcripts, not pre-defined although this initial template is a loose framework based on the original line of questioning.*

1. The National Curriculum	1.1 How used and Applied	1.1.1 Schemes of Work
		1.1.2 Four areas of learning
		1.1.3 Wider Opportunities
	1.2 Extra-curricular provision	
	1.3 Teacher confidence	1.3.1 Non-specialists
		1.3.2 ITE Experience
		1.3.3 Training / Support
1.4 Pupil achievement	1.4.1 Assessment	
1.5 Scope for creativity		
1.6 Provision for all		
2. Implementation of a new curriculum	2.1 Reactions to proposed curriculum 2009	2.1.1 Perceptions of a creative curriculum
		2.1.2 Delivery
	2.2 Reactions to curriculum withdrawal	
2.3 Items for inclusion in a new curriculum		
3. The Ofsted Report 'Making More of Music'	3.1 Musical Progression	3.1.1 Definition
		3.1.2 How achieved 3.1.2 How could be addressed through a new curriculum

## Appendix B2: Pre-study analysis – Final template

### Final Template for Qualitative Analysis of Pre-study Interview Transcripts

1. The National Curriculum	1.1 How NC used and Applied	1.1.1 Schemes of Work	
		1.1.2 Statutory Requirements	1.1.2.1 Performing
			1.1.2.2 Composing
			1.1.2.3 Appraising
			1.1.2.4 Listening
		1.1.3 Delivery	1.1.3.1 Wider Opportunities
	1.1.3.2 Specialist Provision		
	1.1.3.3 Music as a Discrete subject		
	1.2 Extra-curricular provision	1.2.1 Peripatetic Music Lessons	
	1.3 Teacher confidence	1.3.1 Non-specialists	
		1.3.2 ITE Experience	
		1.3.3 Training / Support	
1.4 Pupil achievement	1.4.1 Assessment		
1.5 Provision for all	1.5.1 Benefits of Music		
2. Reactions to proposed curriculum 2009	2.1 Perceptions of a creative curriculum		
	2.2 Reaction to curriculum withdrawal		
	2.3 Items for inclusion in a new curriculum		
3. The Ofsted Report 'Making More of Music'	3.1 Musical Progression	3.1.1 Definition of Musical Progression	
4. Music Management	4.1 Co-ordinator time		
	4.2 School attitude		

## Appendix B3: Example of Pre-study analysis; themes and key points

### Template Analysis of Pre-study Interview Transcripts Key Points from Coded Quotes

<p><b>1. The National Curriculum</b></p> <ul style="list-style-type: none"> <li>• Current curriculum gives opportunity for creativity. Limited by teachers imagination</li> <li>• NC meant schools have had to give more attention to music than previously.</li> <li>• No disadvantages of the NC</li> <li>• Can't achieve it all through classroom time</li> <li>• Can't nurture love of music just through curriculum delivery</li> <li>• A lot of teachers confuse QCA with the NC</li> <li>• NC is actually quite vague and gives a lot of scope [for creativity], what is needed is imagination.</li> <li>• If you go right back to the NC its heart is in the right place but some of their level descriptors are way out.</li> </ul>	<p><b>1.1. How NC used and Applied</b></p> <ul style="list-style-type: none"> <li>• Covered awareness of different types of music through international days</li> <li>• individual teachers planned their music composition through topics</li> <li>• composition curriculum area least covered</li> <li>• no structured approach to appraising</li> <li>• Wider Opportunities all year for Y3, all year for Y4 and one term for Years 5, 6, 2, 1 and EYFS.</li> <li>• Whole class singing</li> <li>• classroom teaching based on Music Express with emphasis on performance</li> <li>• Wider Opportunities for Y3</li> <li>• Focus on singing</li> <li>• Wider Opportunities Y4&amp;Y5</li> <li>• In-house recorder lessons Y3</li> <li>• Focus on NC rather than QCA</li> <li>• Run listening,</li> </ul>	<p><b>1.1.1 Schemes of Work</b></p> <ul style="list-style-type: none"> <li>• Music Express Scheme bought in to help non-specialists and give structure and continuity throughout school</li> <li>• infants follow Music Express but pick out units which fit in with other topic areas already</li> <li>• If curriculum changed would still want to base on a scheme to ensure all aspects of music were covered</li> <li>• Have Music Express, used loosely</li> <li>• where QCA is being taught children are being let down</li> </ul>	
		<p><b>1.1.2 Statutory Requirements</b></p> <ul style="list-style-type: none"> <li>• parts of the curriculum more challenging than others to class teachers</li> <li>• covered all areas of the curriculum through various musical activities. Some of the class teachers probably wouldn't realise they were covering parts of the curriculum.</li> <li>• meet the needs of all children</li> </ul>	<p><b>1.1.2.1 Performing</b></p> <ul style="list-style-type: none"> <li>• Cover performance quite well</li> <li>• Singing Leaders learn new songs and take to rest of the class</li> <li>• Wider Opps, Y3&amp;Y4, one term EYFS, Y1-2, Y5-6</li> <li>• School singing</li> <li>• Focus most on performing aspect</li> <li>• Wider Opps, Y3</li> <li>• Y3's in-house recorder tuition</li> <li>• Y4&amp;Y5 Wider Opps</li> <li>• Focus mainly on</li> </ul>

	<p>appraising, composing and performing solidly through the school and put all units around those</p> <ul style="list-style-type: none"> <li>• Balance between them and then do that in conjunction skills-based curriculum</li> <li>• Bring in more notation which isn't a requirement</li> </ul>	<p>through the enrichment and extra-curricular activities offered</p> <ul style="list-style-type: none"> <li>• cover all NC requirements</li> <li>• would think [the NC] would hit the spot for most children</li> <li>• all four key elements should stay, how they are delivered is the biggie</li> <li>• focus on singing and instrument tuition</li> <li>• <i>Four strands unknown</i></li> <li>• Four strands run solidly through school, skills addressed whole way through</li> <li>• Level descriptors way out</li> </ul>	<p>performing and practical music making</p> <ul style="list-style-type: none"> <li>• Put in more performance than in Music Express</li> <li>• Wider Opps Y4</li> <li>• Music specialist from Sage does performing with EYFS</li> <li>• Every class have term of instrumental tuition</li> </ul> <p><b>1.1.2.2 Composing</b></p> <ul style="list-style-type: none"> <li>• composition most challenging part of the curriculum for class teachers</li> <li>• individual teachers planned their music composition through topics</li> <li>• the area least well covered is composition</li> <li>• children are encouraged to compose and improvise.</li> <li>• If I wasn't teaching instruments I'd do some of those composing games</li> <li>• At top end of the school when children are composing they use notation and they do harmonies</li> <li>• Specialist from Sage for EYFS composing</li> <li>• Y6 African drumming is based around composition</li> <li>• Sound stories are not real compositions</li> </ul>
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NC = National Curriculum  
 WO = Wider Opportunities

School A  
 School B

School C  
 School D

## Appendix B4: Pre-study findings summary

The interview guide (see A6) was written to gain information that would answer the pre-study research questions (Appendix A) and explore the issues arising from the interview questions. The guide was flexible meaning that sometimes the questions came in slightly different orders in response to the direction of the interview and additional questions were also asked to individuals in relation to their responses. The key findings will now be presented and discussed in relation to the research questions. The main research question, ‘how can music delivery in the primary school be improved?’ was a broad ‘umbrella’ question that was broken down to look at specific aspects (sub questions) in order to attempt to answer this overall question.

### Area 1: Delivering the National Curriculum for Music

The sub-questions aimed to explore teachers’ perceptions of the successes and weaknesses of delivering the current curriculum, teachers’ confidence to deliver it, and whether their ITE experience had equipped them to deliver it. A summary of the findings will be presented by research question.

*Fig. c Pre-study Findings: What are teachers’ perceptions of the successes and weaknesses of the current National Curriculum for Music?*

<i>School A</i>	<ul style="list-style-type: none"> <li>• Finds the performance aspect easier to deliver than composition.</li> <li>• The current curriculum can give opportunity for children's creative responses and exploration, what limits it is the imagination of the teachers in their planning and delivery.</li> <li>• For the current curriculum to meet the needs of all pupils it goes down to resourcing, it goes down to delivery, down to strategy.</li> <li>• The most able children are probably not catered for under curriculum music, catered for through extra-curricular activities</li> </ul>
<i>School B</i>	<ul style="list-style-type: none"> <li>• the four key elements (listening and appraising, performing, composition) and the general understanding of music are important. How they are delivered is the biggie</li> <li>• The varied focus on the different aspects means music should hit the spot for most children</li> <li>• likes the way Wider Opps has really helped</li> <li>• happy with the way music is at the moment.</li> <li>• can't think of any disadvantages of the national curriculum. Some people who are specialists may find it too prescriptive but I would be classed as a music specialist, but I can dip in and out of what I think is valuable and not follow the scheme verbatim, but getting from it and taking the elements from the National Curriculum that I've found useful.</li> <li>• can't really think of anything that I've always avoided or found didn't work. I like the way the children are encouraged to compose and improvise. I do like the way that listening skills have been developed, listening to different types of music and discussing that, but the performance element is really important here, and the building of children's confidence through that, as well as getting their musical ability</li> </ul>

<i>School C</i>	<ul style="list-style-type: none"> <li>• Was not familiar with NC documents. Curriculum delivered throughout KS2 by instrumental tuition.</li> </ul>
<i>School D</i>	<ul style="list-style-type: none"> <li>• The current National Curriculum meets the needs of all pupils, it is how teachers use and adapt it, and what they choose to do that might not meet the needs of all pupils</li> <li>• You have to go back and look at the National Curriculum and say how is this going to be inclusive for all children, how can I take this document and make an inclusive curriculum for music in my school.</li> <li>• I quite like the Wider Opps, I don't know if that's considered to be part of the curriculum or not? We've responded and we've been able to throw it in, I think it's been brilliant, I think it's just fantastic to give children that opportunity. It's been fantastic for schools to have a specialist in and I think it's important</li> <li>• if you go right back to the National Curriculum I think actually it's heart is in the right place, the four areas are what you need to be considering but I think some of their level descriptors are way out. I think they need to look again, I think there's not consistency between primary and secondary</li> </ul>

The key thing that stood out from schools A, C and D was that the components of the current National Curriculum are sound and have the potential to meet the needs of all children, but it is how teachers are using it and delivering it that is the problem. This is interesting at a time of curriculum reform that these teachers do not actually feel it is the curriculum per se that is causing problems for delivery but the teachers interpretation and application.

*Fig. d Pre-study Findings: How confident are teachers to deliver the National Curriculum?*

<i>School A</i>	<ul style="list-style-type: none"> <li>• Confidence growing, no confidence or skill 3 years ago</li> <li>• Staff think they are not musical if they cannot read music</li> <li>• A lot of fear but competence improving</li> </ul>
<i>School B</i>	<ul style="list-style-type: none"> <li>• With the Music Express resource colleagues are confident to deliver National Curriculum requirements for music, some more than others as some people are a bit afraid</li> </ul>
<i>School C</i>	<ul style="list-style-type: none"> <li>• people shy away from teaching music</li> <li>• people feel that if they're not 'musical', then they aren't then equipped to teach the children</li> <li>• people who have a more musical background, maybe feel a bit more confident to have a go but people who have had completely nothing, or always felt they couldn't do music would really shy away from teaching music</li> </ul>
<i>School D</i>	<ul style="list-style-type: none"> <li>• They're not confident, no.</li> <li>• I think music is a subject that if you're not a specialist, a little bit of research will not get you by, you can't just pick up a lot of skills, you don't know where they are going to, it's just things you know as a musician</li> <li>• I think if you're a specialist in any subject you're always going to teach it better</li> <li>• The only downside of a specialist teaching throughout KS2 is that other teachers are not going to gain in confidence or experience.</li> </ul>



So in general, teacher confidence is still an issue. Comments referred to the more musical experience teachers had the more confident they were. A point to note from School D is that by the specialist teaching throughout the school the children were getting a good musical education but this was not addressing the issue of staff confidence.

*Fig. e Pre-study Findings: Do teachers perceive their ITE experience as sufficient in equipping them to deliver the primary music curriculum?*

<i>School A</i>	<ul style="list-style-type: none"> <li>• ITT wasn't enough to equip us to do it, it is actually through experience, through CPD, through in-service training</li> </ul>
<i>School B</i>	<ul style="list-style-type: none"> <li>• I think most people who haven't had a musical background would say they weren't prepared enough to deliver it</li> </ul>
<i>School C</i>	<ul style="list-style-type: none"> <li>• No, one of the things that makes teachers not as confident as they could or should be is the lack of music training on their ITT</li> <li>• I would definitely say that my training wouldn't be enough to go and deliver it.</li> </ul>
<i>School D</i>	<ul style="list-style-type: none"> <li>• Oh definitely not, I know that from my training. I was horrified, it was absolutely awful and we never even touched the National Curriculum, it wasn't discussed what you would have to teach.</li> <li>• I have student teachers through here who have no idea, I say teach a music lesson and I'll come and observe you and they'll regurgitate something that they have been shown at University, they don't know why they are teaching it or what's it's for or what aspect of the National Curriculum it's dealing with, nevermind specific to that class or what they're supposed to be doing, and they've no idea and they just do it anyway and you end up thinking do I have time to sit you down and teach you how to teach music properly, you don't, it shouldn't be up to the class teacher to teach a student how to do it properly, it should be up to the training provider they get to be able to teach them.</li> </ul>

In summary, the general feeling was that ITE was not sufficient to equip teachers to deliver the National Curriculum for music.

*Fig. f Pre-study Findings: Other key points relating to curriculum delivery*

<i>School A</i>	<ul style="list-style-type: none"> <li>• Music not taught as a discrete subject</li> <li>• Cover other types of music through international days</li> <li>• Composition comes through topic</li> <li>• Singing school</li> <li>• Wider Opps in Y3 and Y4, one term of specialist provision in all other year groups</li> </ul>
<i>School B</i>	<ul style="list-style-type: none"> <li>• Use Music Express as a scheme</li> <li>• Wider Opps in Y3</li> <li>• Quite a few musical staff who would be classed as musicians and specialists</li> <li>• Focus more on performance aspect</li> </ul>
<i>School C</i>	<ul style="list-style-type: none"> <li>• Focus on class instrumental lessons</li> <li>• Wider Opps replicated by generalist class teachers</li> <li>• I do like how we have instrumental tuition here. I don't really know what</li> </ul>

	<p>in other schools they do or not but I don't know what, if I wasn't teaching recorder, like as an instrument for them all to learn, I don't really know how I would fill a 45 minute music lesson.</p> <ul style="list-style-type: none"> <li>the Wider Opps has given me a structure and without it I wouldn't know how to go about teaching music.</li> </ul>
<i>School D</i>	<ul style="list-style-type: none"> <li>Follow NC as opposed to QCA</li> <li>Listening, composing, performing and appraising balanced</li> <li>Follow Chris Quigley skills-based curriculum</li> <li>Curriculum delivered by specialist throughout KS2</li> <li>Use Music Express loosely</li> <li>Wider Opps in Y4, other classes have one term of specialist instrumental instruction</li> </ul>

The Wider Opportunities programme was utilised by all schools for delivering part of the music curriculum through whole-class instrumental lessons. Schools A, B and C focus more on the performing aspect of the curriculum.

### **Area 2: The New National Curriculum**

These sub-questions were the ones that were revised after the new curriculum was withdrawn. However, this section aimed to explore what teachers' perceptions had been of the new curriculum and how it could have affected delivery style.

*Fig. 8 Pre-study Findings: What were teachers' perceptions of the new music curriculum?*

<i>School A</i>	<ul style="list-style-type: none"> <li>I had a look through the music bit and realised that actually there was very little in it, particularly for EYFS and KS1, in fact there was nothing in it, it doesn't really kick in until KS2, but the descriptors were the same and the levels were all the same.</li> <li>My initial reaction was where's the music and it did seem to have been diluted but I suppose it had been diluted as an individual component but was possibly seen as threads through</li> </ul>
<i>School B</i>	<ul style="list-style-type: none"> <li>I think it was loosely covering what we're doing now but there seemed to be quite a lot of emphasis on watching different performers and having more visitors into school which will always have financial implications</li> <li>When I read it the thing that stood out to me was that they wanted to try and embrace other cultures and that would have a financial implication for quite a lot of schools.</li> </ul>
<i>School C</i>	<ul style="list-style-type: none"> <li>I obviously knew that music would be part of it but not exactly what it would mean.</li> </ul>
<i>School D</i>	<ul style="list-style-type: none"> <li>Interestingly enough I didn't know how I felt about the new curriculum in terms of music, I wasn't sure because music was then not going to be taught discretely, I didn't know if that would raise the priority of music and free teachers up or lessen the priority of music because when you are doing topic based teaching, doing x y and z it could be trickier to fit in any music or it could not, but that again is down to the class teacher.</li> </ul>

So all four teachers had very different perceptions of the new curriculum and what it could have meant for music education.

*Fig. h Pre-study Findings: How could delivery style have changed under the new curriculum?*

<i>School A</i>	<ul style="list-style-type: none"> <li>• Discrete music lessons have never really happened in this school</li> </ul>
<i>School B</i>	<ul style="list-style-type: none"> <li>• I think you would need some sort of structure in order for you not to be missing big chunks of what you are already covering at the minute through the old national curriculum.</li> <li>• Personally, I would probably still like to do discrete lessons and the Wider Opps does provide for that, but if Wider Opps was to be dropped and we were just teaching through this new, more creative curriculum, I think as well as fitting in with the creativity side of your topic and whatever it was that you were trying to embed, I think you would still have to do a little bit of this is just music for what I want to cover and it may not quite fit in but I would still like a little bit of that personally, just to feel that you are covering all of the elements that you want the children to know before they leave KS2.</li> </ul>
<i>School C</i>	<ul style="list-style-type: none"> <li>• I think most people would say it would be quite positive to link things together, especially for music that can link in with so many different areas.</li> <li>• It could have meant a new way of teaching music, delivering music, linking music into other things.</li> </ul>
<i>School D</i>	<ul style="list-style-type: none"> <li>• I think it would have gone in a lot of schools down the line of ‘oh we’ll learn a song about’ or ‘we’ll loosely compose sound stories’. So it would just have been a load of that and I don’t think that would have worked out in terms of coverage</li> <li>• Personally I wouldn’t want a year like that where they’d just done bits of everything and a whole lot of nothing.</li> </ul>

So there were differing views on whether music should be taught as a discrete subject or embedded in a cross-curricular approach. There was little mention of how else delivery style could be impacted.

*Fig.i Pre-study Findings: Other key points relating to the new curriculum*

<i>School A</i>	<ul style="list-style-type: none"> <li>• I think it would have empowered staff</li> <li>• I think the creative curriculum is something we’ve been thinking about for three years anyway, and a more skills-based curriculum, we’ve intuitively known that is a better way to do it so we are moving that way anyway</li> </ul>
<i>School B</i>	<ul style="list-style-type: none"> <li>• I would have quite liked to have seen it coming to fruition. I think it just depends what they do come up with I suppose, I’m not so keen on leaving it too free. I personally, if they left it very free, I would have to as a co-ordinator develop my own structure. I feel I would lose a handle on what was going on throughout the school if people were allowed to make their own choices in that area. I would feel as a co-ordinator that I wouldn’t be doing my job properly if I didn’t guide them. I think still a structure is needed for something like music.</li> </ul>
<i>School C</i>	<ul style="list-style-type: none"> <li>• A lot of schools had gone to the Rose Report and thought about going into team areas rather than a science co-ordinator, and a technology co-ordinator, and an ICT co-ordinator and making links between teams and things. I think a lot of schools, and I think here as well, they will still carry on doing that rather than people just having their own subject areas which</li> </ul>

	<p>will be helpful for more creative links and things like that and come September we are going to be planning in a more creative way like we're still going to have our numeracy and literacy in the morning and then keeping discrete subjects for music, RE and PE, and then the rest history, geography, everything else like as a topic with science sometimes linked in.</p> <ul style="list-style-type: none"> <li>• I would want both, like have music discrete as instrumental tuition but then also in your topic being comfortable to doing some listening to different types of music, so if you were doing space you could listen to the Planets or do composition or make different instruments...</li> </ul>
<i>School D</i>	<ul style="list-style-type: none"> <li>• I was gutted [the curriculum was withdrawn] because the problems with QCA aren't just with music but with everything so as a primary classroom practitioner I just thought it was a lost opportunity to take all the rubbish that you really hated doing out of the curriculum and go back to you know, holistic teaching for children, whole topics keeping their heads on one thing at a time I just thought it was fantastic.</li> <li>• with the talk of the new curriculum it's reminded people that actually, QCA isn't the National Curriculum and when you go back to the National Curriculum document it's actually quite vague and gives you a lot of scope to do a lot of things and what you need is the imagination and the daring to be able to do it</li> </ul>

It is interesting that all four teachers would have welcomed the new curriculum and recognised how it could have been positive for schools.

### **Area 3: The Ofsted Report (2009)**

The aim of this section was to explore reasons for the inconsistent standard of curriculum delivery highlighted by Ofsted in order to identify key reasons that could be explored in more depth in the main research project.

*Fig.j Pre-study Findings: What effect will the Ofsted report (2009) have for primary school music delivery?*

As none of the teachers had read the report they were given a verbal summary and asked why they thought all schools were not achieving what Ofsted were wanting.

<i>School A</i>	<ul style="list-style-type: none"> <li>• <i>Hadn't read it</i></li> <li>• I suppose the trouble with Ofsted, and they are in a very difficult position, they have to come up with some general broad statements but music seems such an individual thing to deliver, it's not like phonics or numeracy strategy, I don't know why but it seems to have a different quality</li> </ul>
<i>School B</i>	<ul style="list-style-type: none"> <li>• <i>Hadn't read it</i></li> <li>• I think it's lack of leadership probably, giving music that status in a school that it needs, that it is important and that it has benefits in other areas, and I think at the moment music can be, because of the pressures on SATs and results at Y6, music can be one of those lessons that is thrown out the window, especially in the build-up to SATs from Christmas to May I think very little music teaching probably goes on in Y6. But actual class teaching is not being encouraged because there's too much pressure on staff from other areas, and I can understand that, nobody comes and puts a league table together for music so they can relax on that. But the league</li> </ul>

	<p>tables for English and Maths, everyone gets to know where you are and it can trigger Ofsted so it's bound to put the teachers under pressure.</p> <ul style="list-style-type: none"> <li>• I think it's a lack of confidence in the staff, lack of training for the staff to deliver the curriculum which is something that should be addressed at teacher training colleges or throughout the degree, but there are a lot of subjects to be addressed and I understand that music is only one of 11 subjects that have to be taught and if you are doing a PGCE for 9 months of a year, how do you do that satisfactorily? I think that's where the Wider Opps has given a huge amount of support to schools because you are getting specialists coming in and working alongside the teacher and helping them out.</li> <li>• I think because we've got specialists throughout the school in different areas, we've got a musician in Y2 and then we've got several throughout KS2. I think there may be years where progress hasn't been as great as in previous years but as an overall view I think there are dips and troughs like there are in any subject but I think we come out alright because we have a large number of specialists and in other schools they won't have that. That's another reason why Ofsted may find that only half of the schools are satisfactory or outstanding or whatever it was they said, and I think they just need more support in schools either from a Specialist within the school, but probably more important is to get training for the people in the schools, through in-service training or...</li> <li>• it's equipping the non-specialist... rather than taking it off them.</li> <li>• the key thing is understanding how to teach music whether you're a music specialist or not, and being willing to have a go. It's a confidence thing.</li> <li>• I think people are crying out for a bit of guidance, and if that's the case, if Ofsted want to criticise then they have to give you steps in which to put that in place and make it better, and I think by saying to teacher's 'well, it's up to you how you teach it' is not going to help. I think teachers in general, because you'll have a majority of non-specialists in primary schools, so you've got to allow for that and give them the help that they need because teacher training is not giving them that.</li> </ul>
<i>School C</i>	<ul style="list-style-type: none"> <li>• <i>Hadn't read it</i></li> </ul>
<i>School D</i>	<ul style="list-style-type: none"> <li>• <i>Hadn't read it</i></li> <li>• There's seven different gaps you could have in literacy that are identified and loads of strategies to do that. But they wouldn't do that for music, they wouldn't be as in depth about how they were going to make sure that everyone progresses in music, because it just doesn't have priority.</li> <li>• In Northern Ireland every school has a music specialist and to get a job as a music specialist they can ask you for anything from Grade 5 to Grade 8 piano on your application and you have to audition for jobs to make sure that you can do it.</li> <li>• I still think if you're going to teach an instrument like the violin that really a specialist is the best person to do it but that depends on what your Wider Opps programme is. I might turn round and say anyone can teach djembe but our drum teacher cracks up because there's people delivering Wider Opps programmes who aren't drummers.</li> </ul>

Several points are identified here as those which affect the standard of delivery; the 'individuality' of the subject, the status of the subject within the school, teacher

confidence (standard of ITE and lack of CPD), lack of specialist support and teacher specialism.

Respondents to the Rose Review also indicated that the curriculum is narrowed by KS2 tests and that these external pressures deny many children the entitlement to a broad and balanced curriculum (DCSF, 2009: 37).

*Fig. k Pre-study Findings: What do teachers understand by musical progression?*

<p><i>School A</i></p>	<ul style="list-style-type: none"> <li>• I've no idea!</li> <li>• I suppose for me music progression would be as a child matures and becomes older and moves up through the school that they would progress from very simple musical skills such as keeping beat, being able to start and stop together, those would be the kind of levels I would be expecting at EYFS or KS1, and if I were to take that as progression higher up the school I suppose by the time they got to Y6 I would imagine that, for example they could work with a group, as the African drummers can, and somebody will be doing a different beat to somebody else simultaneously and so that would be progression, musical progression that the complexity of the musical ability would improve. I don't know.</li> <li>• I would hope that my children in EYFS and KS1 can stand up and sing a song and then by the time they get to Y6 that they can sing in a round or they can sing in parts so that there would be more complexity to the singing but actually that it that would automatically come together anyway because I would expect my average Y6 to be able to take some unturned percussion, to put together a rhythm and be able to sing a song and put some rhythm in it and hear the spaces and the rests and then possibly compose a rap but that would bring together the ability to start and stop together, because you would need to be able to start and stop together if you were doing a rap, to be able to hear the rhythm because you would need to be able to count 4 beats and 16... I don't know, verses they needed and repetition and the chorus and the verse, the components of a song, how a song is put together, but all of that would just naturally come together, all those different bits, different aspects of music would come together so there would be a bit about the voice and a bit about the performance, a bit about the composition, that would just increase in complexity as you went up the school, that's how I would see it, is that not what it means?</li> <li>• that's a hard one isn't it</li> </ul>
<p><i>School B</i></p>	<ul style="list-style-type: none"> <li>• I think that's a really difficult question to answer. I don't even know the answer to that.</li> <li>• I think it's hard to differentiate between making progress in music from wherever you're starting point is be it EYFS or from Y5 to Y6, and then musical progression. I find that too difficult to answer, I'm sorry.</li> <li>• I can see what you are saying, when you referred to my lesson, but whether that's what they are getting at I do not know.</li> <li>• I would say you are trying to build, musical progress, they want to have musical understanding, musical skills but also the confidence that comes with developing that understanding and those skills so it's, I would say that's the three things for me, would be the most important things so it's the understanding of what music is and through all of the different elements of music which are in the national curriculum, learning how to</li> </ul>

	<p>perform those and developing the skills to perform those, and to pick up instruments and how to use their voices and also hand in hand with that is the confidence that comes from doing those activities, having those musical experiences and how that might help them develop as a person, in other ways not just musically but in all walks of life really.</p>
<i>School C</i>	<ul style="list-style-type: none"> <li>• I don't know. I wouldn't think about what the difference was between progression or progress... progression in music or musical progress</li> <li>• I don't really know, no. I just erm... I'm thrown by the progress in music versus musical progression thing. I think that I try and make sure there's progression, but again it's like instruments because they have ocarina in Year 2, recorder in Year 3, further recorder in Year 4, then they go onto clarinets or cornets or baritones in Year 5, so I see that as progression, sort of like progressing from an ocarina to a recorder then recorder to a clarinet or a cornet, but that's like but I don't think that's what you're talking about maybe. I don't know if that's progress or progression. Because if a child starts off when they are six playing an ocarina and they learn to play that and then they learn how to play recorder then by the time they're 10 they can play a clarinet, they've made progress, because I don't think when they're six they could start off playing the clarinet.</li> <li>• I'm not familiar with this</li> </ul>
<i>School D</i>	<ul style="list-style-type: none"> <li>• It is different for the different areas though because really performing is very different in terms of progression from listening and appraising because children can listen and appraise very quickly before they can learn to perform and you maybes don't need a massive amount of talent to be able to use your vocabulary well and listen to something and talk about it</li> <li>• actual performing progression there's so many barriers to, children can be limited in so many ways like children with learning difficulties like dyslexia or dyspraxia, you're going to have to change your teaching so that they can progress in a different way. Children who are naturally musical but who maybes have physical disabilities, I've got a little girl with cerebral palsy who is very musical but she couldn't play anything because she physically couldn't do it but she could sing really well and you have to think very differently about the progress and as an instrumentalist I see performing progress I think differently even from what's in the National Curriculum because you take it a step at a time.</li> <li>• Because I've taught flute peripatetically you know where they are going to go next, do this and then you can play this, then you increase the range, increase the dexterity of their instrument, familiarisation with their instrument and then it depends on the instrument you are doing in class, it might be like djembes and there's progress in terms of the rhythm, so not desperately musical children in performance will still make progress with being able to keep rhythms and clap rhythms back and things like that and your really rubbish kids won't be able to do any of that so it's just so different but as you say, there is no guidance on this is actually musical progression.</li> <li>• it is easier to monitor progression as a specialist teacher teaching throughout the school. I know all of the children all of the time, who they are and where they are at and every year I change the curriculum because maybes it hasn't worked one year or maybes it's worked really well one year, but I know who's coming up the next year and it's not going to work for them or will have covered that before or something more interesting might pop up or you've got specific musicians moving up, so because I've</li> </ul>

	<p>got an eye on or handle on everything the whole way through the school it's so much easier to change your mind when you don't have to worry about training people or you know people who have got comfortable with one thing and you're going no, no, no don't do that, because you're able to react to the needs of the children basically on a term by term basis it means that your teaching is much more centred around the children and what they need.</p> <ul style="list-style-type: none"> <li>• you've got your skills progression addressing different things they should be able to do over the different areas but then as I said some of those aren't really applicable or relevant to children from an area of low affluence and as much as it is really sad to say you know music provision can be about money, it can be schools don't have the money to get the provision for music. We spend a lot on music in this school because we've got a Headteacher who supports it. It can be as much about children whose parents have a lot of money to spend on lessons outside of school, to take them to musical activities outside of school as well and that all has an impact on their joined up thinking in school because they can say I do this and this and this, and if they play more than one instrument as well they're joining up their thinking and relating things to other instruments as well. And so I think that would be harder if you put down the progress they are supposed to be making, I think you would get a gap in schools in areas, in more affluent areas compared to less affluent areas.</li> </ul>
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The length and content of these answers highlight teacher's uncertainty in this area and the need for clarification in order to address this aspect of Ofsted's concerns.

**Other points of interest**

Although not directly related to the research questions, interview responses indicated that assessment of music was a 'grey area' for all four schools. This is therefore acknowledged as an area for potential further research. Aspects of assessment, particularly how assessment informs curriculum delivery, may well arise during further exploration of musical progression.



## **Appendix C: QCA Attainment targets for music and exemplification materials 1999**

### **Progression in music**

In music at key stages 1 and 2 the level descriptions show progression in:

1. controlling sounds through singing and playing - performing skills
2. creating and developing musical ideas - composing skills
3. responding and reviewing - appraising skills
4. listening, and applying knowledge and understanding.

Knowledge, skills and understanding supports attainment in these aspects.

Each level in music begins with an overarching statement, which identifies the key characteristic of attainment at that level. The information here illustrates how this expectation is demonstrated through integrated performing, composing and appraising activities. Progression also occurs within each level in terms of pupils' increasing confidence, independence and ownership.

### **Progression through demand, range and quality**

Progression in music occurs within and across the levels in terms of the demand and range of the learning and the quality of the response.

**Progression in demand** is demonstrated when pupils move from level to level. This type of progression is cumulative as learning in each level underpins learning in all subsequent levels. This makes it even more important to ensure the initial levels are thoroughly attained in the primary phase.

**Progression in range** is demonstrated when pupils are able to demonstrate learning within and across a variety of different musical genres, styles and traditions.

**Progression in quality** is shown through the increasing confidence, ownership and independence of the pupil. It is in this area that teachers will identify talented pupils in music, as they often show considerable confidence and affinity with music from the very earliest stages. Gifted and talented pupils can be identified at every level.

Progression is most likely to occur where pupils are encouraged to consolidate and extend their learning and increase the quality of their response rather than constantly attempt new things. For example, by singing a familiar song again with emphasis on how well it is performed together rather than learning another new song. The need for range makes it important for teachers to make a selection, as it will be impossible for pupils to make sufficient progress across too wide a range of musical styles. Pupils should be helped to move from the familiar to the unfamiliar so that they can extend and broaden their own interests.

# Attainment targets for music

## Level 1

Pupils recognise and explore how sounds can be made and changed. They use their voices in different ways such as speaking, singing and chanting, and perform with awareness of others. They repeat short rhythmic and melodic patterns and create and choose sounds in response to given starting points. They respond to different moods in music and recognise well-defined changes in sounds, identify simple repeated patterns and take account of musical instructions.

## Level 2

Pupils recognise and explore how sounds can be organised. They sing with a sense of the shape of the melody, and perform simple patterns and accompaniments keeping to a steady pulse. They choose carefully and order sounds within simple structures such as beginning, middle, end, and in response to given starting points. They represent sounds with symbols and recognise how the musical elements can be used to create different moods and effects. They improve their own work.

## Level 3

Pupils recognise and explore the ways sounds can be combined and used expressively. They sing in tune with expression and perform rhythmically simple parts that use a limited range of notes. They improvise repeated patterns and combine several layers of sound with awareness of the combined effect. They recognise how the different musical elements are combined and used expressively and make improvements to their own work, commenting on the intended effect.

## Level 4

Pupils identify and explore the relationship between sounds and how music reflects different intentions. While performing by ear and from simple notations they maintain their own part with awareness of how the different parts fit together and the need to achieve an overall effect. They improvise melodic and rhythmic phrases as part of a group performance and compose by developing ideas within musical structures. They describe, compare and evaluate different kinds of music using an appropriate musical vocabulary. They suggest improvements to their own and others' work, commenting on how intentions have been achieved.

## Level 5

Pupils identify and explore musical devices and how music reflects time and place. They perform significant parts from memory and from notations with awareness of their own contribution such as leading others, taking a solo part and/or providing rhythmic support. They improvise melodic and rhythmic material within given structures, use a variety of notations and compose music for different occasions using appropriate musical devices such as melody, rhythms, chords and structures. They analyse and compare musical features. They evaluate how venue, occasion and purpose affects the way music is created, performed and heard. They refine and improve their work.

## Level 6

Pupils identify and explore the different processes and contexts of selected musical genres and styles. They select and make expressive use of tempo, dynamics, phrasing and timbre. They make subtle adjustments to fit their own part within a group performance. They improvise and compose in different genres and styles, using harmonic and non-harmonic devices where relevant, sustaining and developing musical ideas and achieving different intended effects. They use relevant notations to plan, revise and refine material. They analyse, compare and evaluate how music reflects the contexts in which it is created, performed and heard. They make improvements to their own and others' work in the light of the chosen style.

### **Level 7**

Pupils discriminate and explore musical conventions in, and influences on, selected genres, styles and traditions. They perform in different styles, making significant contributions to the ensemble and using relevant notations. They create coherent compositions drawing on internalised sounds and adapt, improvise, develop, extend and discard musical ideas within given and chosen musical structures, genres, styles and traditions. They evaluate, and make critical judgements about, the use of musical conventions and other characteristics and how different contexts are reflected in their own and others' work.

### **Level 8**

Pupils discriminate and exploit the characteristics and expressive potential of selected musical resources, genres, styles and traditions. They perform, improvise and compose extended compositions with a sense of direction and shape, both within melodic and rhythmic phrases and overall form. They explore different styles, genres and traditions, working by ear and by making accurate use of appropriate notations and both following and challenging conventions. They discriminate between musical styles, genres and traditions, commenting on the relationship between the music and its cultural context, making and justifying their own judgements.

### **Exceptional performance**

Pupils discriminate and develop different interpretations. They express their own ideas and feelings in a developing personal style exploiting instrumental and/or vocal possibilities. They give convincing performances and demonstrate empathy with other performers. They produce compositions that demonstrate a coherent development of musical ideas, consistency of style and a degree of individuality. They discriminate and comment on how and why changes occur within selected traditions including the particular contribution of significant performers and composers.

*This content relates to the 1999 programmes of study and attainment targets from:*  
<http://curriculum.qcda.gov.uk/key-stages-1-and-2/assessment/assessmentofsubjects/assessmentinmusic/index.aspx>, accessed on 3<sup>rd</sup> February 2010

## Appendix D1: Interview Guide

### Data Collection Interview Prompts

Interviews to take place with the subject leader in each of the four schools prior to lesson observations. This will allow for the researcher to be able to look for evidence of musical progression in relation to the answers the interviewees give (e.g. if progression is consciously / unconsciously planned for)

#### ∇ Section A: What is musical progression?

The Ofsted report 'Making more of music' (2009) was a report on music education in schools between 2005 and 2008. They found that not all schools were realising the potential of music, that too much provision was inadequate and pupils were not making as much musical progress as they should, concluding that there has been insufficient improvement over the last three years.

After carrying out some preliminary research in primary schools in County Durham the Ofsted finding that stands out to me is 'pupils were not making as much musical progress as they should', as the teachers I interviewed indicated a lack of understanding of what Ofsted meant by this. Fautley says 'if there is no clear consensus as to what musical progression entails then it seem a little unfair to blame teachers for not working it out for themselves' (2009: 84).

- a. *Do you know what is meant by the phrase musical progression?*
- b. *We teach to the National Curriculum, have you read the QCA Guidance on progression in music?*

They describe three types of progression:

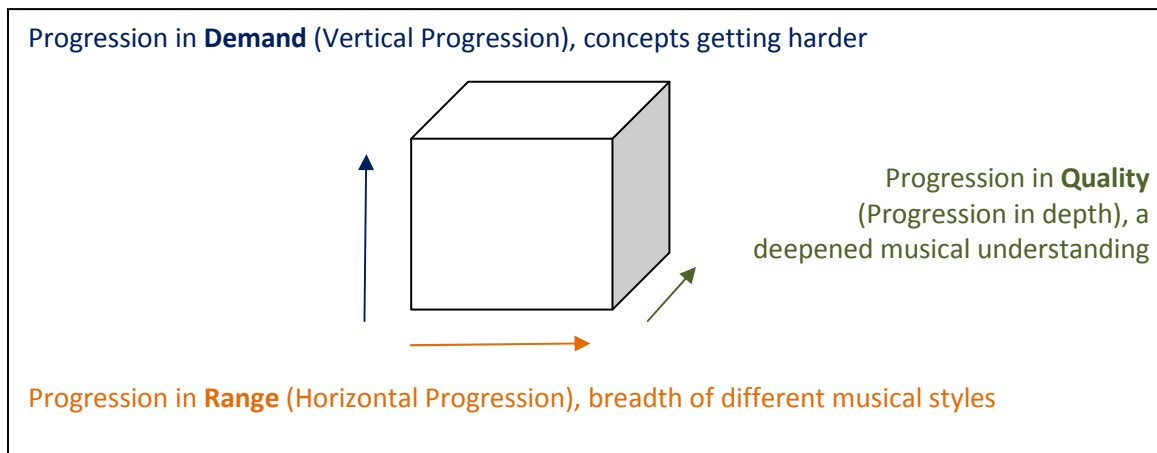
**Progression in demand** is demonstrated when pupils move from level to level. This type of progression is cumulative as learning in each level underpins learning in all subsequent levels. This makes it even more important to ensure the initial levels are thoroughly attained in the primary phase.

**Progression in range** is demonstrated when pupils are able to demonstrate learning within and across a variety of different musical genres, styles and traditions.

**Progression in quality** is shown through the increasing confidence, ownership and independence of the pupil. It is in this area that teachers will identify talented pupils in music, as they often show considerable confidence and affinity with music from the very earliest stages. Gifted and talented pupils can be identified at every level.

- c. *Can you see what is meant by each type of progression?*

My interpretation of what QCA means is this:



d. *Do you think I have correctly interpreted what QCA mean?*

e. *Does this diagram aid understanding of musical progression?*

Ofsted inspect the quality of teaching and learning in schools. In their 2009 report looking at the national situation regarding music teaching in schools they found that:

‘not all schools understood the difference between progress in separate components of music and musical progress when all aspects came together’ (Ofsted, 2009: 5)

Consequently, pupils did not always make as much musical progress as they might have done, especially during Years 5 and 6’ (*ibid.*).

f. *How do you interpret this statement?*

Music educators interpret it as true musical understanding that is nurtured through the combined and integrated activities of composing, performing, listening and appraising, and it is this qualitative musical progression, the progression of musical understanding that Ofsted are looking for rather than progress in individual aspects of performing, listening etc. However, ‘Quality’ when referring to progression is a much more elusive concept than progression in complexity or range.

g. *Do you sympathise with this view?*

Here are two other perceptions of what musical progression is, namely musical understanding:

‘Learning is the residue of experience. It is what remains with us when an activity is over, the skills and understanding we take away’, and this results in musical understanding; ‘the actual *quality* of what is learned’ (Swanwick, 2007: 208).

...This idea of ‘musical glue’, another phrase for ‘joined-up thinking’, the notion of bringing all ideas, concepts and skills together to form a musical understanding... is this what musical progression is? (Todd, 2010)

*h. Do either of these definitions resonate with you?*

*i. After reflecting on these various possible meanings, how would you now define musical progression? Particularly if you had to put it in user-friendly language for other teachers?*

#### v **Section B: What does Musical progression look like?**

We have discussed what musical progression could be, and a consensus has still not been reached amongst practitioners and researchers. Therefore our next section is going to explore what musical progress could look like. I am going to show you X illustrations that different music educators feel illuminate the notion of musical progression. After reading each one, please say whether you agree with it, whether you think it sheds light on what musical progress looks like, and whether you think it would be a helpful illustration to aid understanding in colleagues and other teachers.

Words Meyer (2009: 44) would associate with musical progression: ‘confidence, co-ordination, recognising, analysing, reporting, creating, development of a sense of rhythm, a sense of pitch, general skills in listening, performing and composing, and coming to see the connections between all of these’.

It is the teacher’s job to facilitate pupils on their musical journey of musical understanding... to enable them to travel, to act as a signpost en-route, to encourage pupils to travel the furthest distance they can, whilst reflecting on the paths and turns of their journey (Todd, 2010)

‘Recently when observing a Wider Opportunities instrumental lesson a government minister expressed concern that the children were still only playing one note after a term’s work. In one sense she was right to wonder, but in another she perhaps missed the point. In this lesson the children could have been playing their one note with a real sense of expression; keeping in time with good tone, ensemble and dynamic contrasts, and listening and responding to others. Together with an inventive accompaniment from the teacher the result may well have been musical. The children’s understanding of the structure, involvement in the performance and care of the music could have demonstrated that they had indeed made good progress, but that their musical development was more qualitative than quantitative’. (Witchell, 2009: 4)

When instrumental teaching focuses too specifically on the technical aspects of playing an instrument and reading notation it can be surprisingly unmusical. Instrumental mastery is only a small component of the National Curriculum which is why the aim of the Wider Opportunities programme is not just to focus on this but rather to integrate it within a more musical approach to teaching and learning ‘in order to fulfil the requirements of the National Curriculum and ensure children’s progression through the levels of attainment’ (Stafford, 2009: 26).

‘We cannot deny that someone who is capable of playing a Rachmaninov piano concerto has made more progress in some aspects of musical learning than someone who is playing on a keyboard the tune of *Michael, row the boat ashore* in the right hand... progression that recognises increasing technical difficulty (‘quantity’) is important... However there must be another sort of progress to consider. To identify what this might be, we might perhaps recall a student who can play all the right notes, in the right order – but in a mechanical performance which suggests that ‘adding more’ to the learning in previous pieces has been the main criterion for success. The traditional ‘Competitive Music Festival’ classes also demonstrated how performances of the main pieces, with the same technical demands, could be performed accurately by two players – but with one gaining a much higher mark than the other. What is lacking in the first student, and what distinguishes the performances of the two music festival competitors, is musical quality’. (Rogers, 2009: 9)

Official documents such as the Ofsted report establish the need for musical quality as a key component of education that should be at the centre of planned learning, yet report that the daily reality for pupils is ‘quantity’ over ‘quality’.

Ofsted highlight the three main weaknesses of school music as a lack of emphasis on increasing the quality and depth of pupils’ musical responses, inconsistency of musical experiences within and across key stages, and ineffective assessment.

a. *What do you think is meant by ‘increasing the quality and depth of pupils’ musical responses’?*

One of Ofsted’s main criticisms was that ‘teachers tended to consider only increasing the difficulty of the task rather than helping pupils to improve the quality of their response. While quality was occasionally developed, it occurred implicitly and thus the musicality of the response was rarely seen as the main goal’. (2009: 47)

Musical progression tends to manifest itself in pupils’ responses to music, ‘for example they may make connections that are quite unexpected after they have listened to a piece of music’ (Mayer, 2009: 47).

‘In many forms of musical endeavour the evidence is likely to be just that, namely musical. Musical understanding is demonstrated when pupils respond in a musical fashion’. (Fautley, 2009: 86).

‘...when responding to a pupil the first question should be ‘to what extent is this evidence of musical understanding?’ and secondly, ‘how might I best respond?’ (Swanwick, 2007: 209).

‘Teachers rarely helped pupils to enhance their understanding of the nature of music and apply this in all their music making. Understanding the nature of music underpins the National Curriculum levels, but teachers in the survey often missed this... there was insufficient exploration of music as a living personal, social and cultural experience. Instead, lessons seen focused on the nuts and bolts, such as which musical devices had been used but without exploring why. Formulaic rather than musical responses were the result’ (Ofsted, 2009: 47).

What evidence of musical progression are Ofsted looking for in schools? In the recent revised inspection guidance for music inspections (2010) they say that outstanding teaching in music focuses in a 'relentless and coordinated way' on pupils' aural development and improving the quality and depth of their musical responses (2010: 3) and that this results in pupils of all abilities making outstanding progress in developing their musicality. Their guidance advises that outstanding achievement in music is where 'musical understanding is underpinned by high levels of aural perception and knowledge of music' (2010: 2) and assessment focuses on the quality and depth of pupils' musical understanding.

b. *Have you got any illustrations of musical progression from your own practice or experience?*

v **Section C: How do you encourage musical progression?**

a. *Do you currently plan for musical progression? (ask teachers to talk through their schemes of work and planning).*

b. *How do you think you could show in your schemes of work and planning qualitative musical progression?*

c. *How do you think you can improve the depth and quality of pupils' musical responses?*

d. *What advice would you give to teachers who are struggling with the idea of musical progression?*

If in general teachers do not understand what is meant by progression in quality, no wonder they find it even harder to plan for and assess, as found by Ofsted (2009: 32)

*Only very few of the schemes of work seen gave sufficient detail of musical progression through a key stage, so it was not clear how the expectations set out in a unit of work for one year differed from those in a subsequent or preceding year.*

e. *How do you feel teachers could best be supported to gain an understanding of what is meant by musical progression, how they can plan for it, and how it can be achieved?*



## **Appendix D2: Initial letter for sample recruitment**

*Mrs Jane Todd, BA(Ed) QTS, MA(Ed) Dunelm.  
45 Dalton Crescent, Sheraton Park, Durham, DH1 4FB  
E-mail: j.s.todd@durham.ac.uk*

January 2011

Dear Headteacher,

For my doctoral research at Durham University I am carrying out a piece of research into musical progression in the primary school in association with Durham Music Service. Adrian Biddulph has selected your school as one of potential interest to make up a sample of four primary schools from County Durham.

The research will focus on how schools are enabling musical progression through the primary music curriculum. Data collection will take place during the Spring term and approximately one to two days will need to be spent in school. There would be three parts to the data collection; firstly collation of music planning and schemes of work, secondly lesson observations throughout the school, ideally in EYFS, KS1, lower KS2 and upper KS2, and finally the main one being an interview with the music subject leader which should take roughly 45 minutes.

The research has been granted ethical approval by the School of Education's Ethics Committee. Your school would be protected by anonymity in the research. The research is trying to highlight what schools can do to encourage musical progression. This is in response to the Ofsted report 'Making more of music' (2009) that reported that there had been insufficient improvement over the last three years, and that lack of musical progression was seen as one of the main weaknesses. Your school is not being 'judged', rather it has been selected as an example of good practice in order to try and identify how musical progression can be developed in the primary school, and to use this information to support other schools with practical advice on how to enable musical progression in their schools. As the focus is mainly teacher perception and interpretation there is not 'right and wrong answers' as such.

This should be a very useful experience for your own school, as I will be able to share current research and views on progression with your music subject leader, enabling them to reflect on the concept of progression, their professional practice and interpretation within the school. I would use information gained from the research in the four schools to compile guidance material that would help busy subject leaders understand the notion of musical progression, what Ofsted are looking for at inspection and to give practical advice on how schools can develop musical progression within their music curriculum. The aim is that material would be completed by 15<sup>th</sup> June in order to present it at Durham Music Service's KS2 network meeting where the teachers would be able to discuss the material, commenting on what is helpful and how it could be improved. Durham Music Service would then be able to use the final version to support schools in this ambiguous, but relevant, area.

Your assistance in this research would be invaluable and I do hope you will feel excited by the opportunity to be part of this at such an exciting time for curriculum change. If you require more information do not hesitate to get in touch.

Yours faithfully,

Jane Todd

## Appendix D3: Revised letter for sample recruitment

*Mrs Jane Todd, BA(Ed) QTS, MA(Ed) Dunelm.  
45 Dalton Crescent, Sheraton Park, Durham, DH1 4FB  
Tel: 07914 820019  
E-mail: j.s.todd@durham.ac.uk*

February 2011

Dear Headteacher,

For my doctoral research at Durham University I am carrying out a piece of research into musical progression in the primary school in association with Durham Music Service. The research will focus on what musical progression is, what it looks like in the primary school and how teachers can be supported to include progression in their planning and practice. Data collection will take place during the Spring term and the time commitment from the school would be approximately 45minutes for an interview with the music subject leader.

The research has been granted ethical approval by the School of Education's Ethics Committee and your school would be protected by anonymity in the research. The research is trying to highlight what schools can do to encourage musical progression in response to the Ofsted report 'Making more of music' (2009) that reported that there had been insufficient improvement over the last three years, and that lack of musical progression was seen as one of the main weaknesses.

Your school is not being 'judged', in the interview I would share examples and illustrations with the subject leader to gain their perceptions and experience of musical progression. This is in order to try and identify how musical progression can be developed in the primary school, and to use this information to support schools with practical advice on how to enable musical progression through their planning and practice. As the focus is mainly teacher perception and interpretation there is not 'right and wrong answers' as such.

This should be a very useful experience for your own school, as I will be able to share current research and views on progression with your music subject leader, enabling them to reflect on the concept of progression, their professional practice and interpretation within the school. I would use information gained from the interviews carried out in schools to compile guidance material that would help busy subject leaders understand the notion of musical progression, what Ofsted are looking for at inspection and to give practical advice on how schools can develop musical progression within their music curriculum. The aim is that material would be completed by 15<sup>th</sup> June in order to present it at Durham Music Service's KS2 network meeting where the teachers would be able to discuss the material, commenting on what is helpful and how it could be improved. Durham Music Service would then be able to use the final version to support schools in this ambiguous, but relevant, area.

Your assistance in this research would be invaluable and I do hope you will feel excited by the opportunity to be part of this at such an exciting time for curriculum change. If you require more information do not hesitate to get in touch.

Yours faithfully,

Jane Todd

## Appendix D4: Participant Consent Form

CONSENT FORM

SCHOOL CODE:

**TITLE OF PROJECT:** An exploration of teacher's perceptions and understanding of musical progression

(The subject should complete the whole of this sheet himself / herself)

Have you read the covering letter explaining the purpose of this research? YES / NO

Have you received enough information about the study? YES / NO

Are you aware of who to contact to receive further information required? YES / NO

Are you aware that Data Protection Acts will be complied with and therefore all responses are confidential and all participants are protected by anonymity YES / NO

Do you understand that you are free to withdraw from the study:

- at any time
  - without having to give a reason for withdrawing
- YES / NO

**Signed**..... **Date**.....  
(NAME IN BLOCK LETTERS).....

## Appendix E1: Example of Cross-case comparison

Question / Prompt	Teacher 1	Teacher 2	Teacher 3	Teacher 4
What is meant by musical progression	getting better at doing music, developing skills in the different areas of music to do with pulse and rhythm, singing and understanding of melody and harmony, and gaining a deeper understanding of each of those things	how you'll move from an inexperienced, unconfident musician towards being an experienced, confident musician and the process that moves you from one end to the other and the skills that you will acquire and the knowledge that you acquire and the application of that, and the choices that children start to make, the musical choices really.	as a child goes through the school, they develop a deeper understanding and develop their own skills and awareness of different instruments, rhythm, pitch, all the elements of music, as they go through the school it should be built on year by year and building upon their own abilities, their own level, where they are up to and give them the opportunity to grow from there.	looking at the National Curriculum and the four elements of that and giving children a good basis in that and then trying to develop that as they go through the school, so initially it's getting the children used to singing, listening to music, starting and stopping together and all the musical elements like pitch, rhythm and pulse and developing those over the years and just pushing them that little bit more to widen their experience of those so that they are re-capping the same musical elements and musical terminology and just developing their skills in those areas, following the four National Curriculum areas, the listening and appraising, performing and composing.
P1 Can you see what is meant by the three types	Yes	Yes I can, I don't know why it's called progression in demand, I can see when they say it's cumulative and that it's underpinned and you need the bottom level before, I mean that's the same in any subject isn't it, you need the basics before you can move on. I can kind of see what they mean by progression in quality, so that your better children will produce more quality music making won't they and that's always going to happen in music isn't it and that's where your gifted and talented children come out because there's a point I think where the quality starts to really matter and that's the higher levels of music and if you look at even grades and playing an instrument, it's very easy to get grade one, grade two, grade three and when you go past that, that's where it's about quality isn't it. But the range across the different genres, styles and traditions, I think is a bit wishy washy really because I know that some children might be brilliant at rock music and some children might be brilliant at classical music but I feel if you have a talent for music and you were nurtured in a classical environment then you'd still be good at classical or if you	Progression in range... I think that can demonstrate perhaps the depth of understanding as they develop listening skills and will take on music from different cultures and different periods of time. Progression in quality, I think that's where they are willing to branch out on their own, using the knowledge that they have learnt such as rhythm and pitch and I think it is here, like it says, that if you have got somebody who shines they should maybe be encouraged to go further perhaps through learning an instrument or being given the opportunity within the class, within the lessons to attain the highest level that they can. The progression in demand, this is important that you are aware of this and you maybe tick the boxes but you don't just tick them because at the end of this year we should have got there, some of them will have gone on further and I think you've got to acknowledge that and I think you should also acknowledge that some areas with some children that they are not as confident with, and even	It's not the way I would have thought of it, it's not easy to... I can see what they mean, but that is not what would naturally come to me. I wouldn't hold that in my head easily... but I don't know if that's a common response or whether that's the way we should be. Sometimes the terminology, progression in demand which is to do with the levels, I just didn't seem to... progression by level would have been a better word for it... Range, you can see it's giving them a broad range of experiences, that one is easier

		were talented at music but nurtured in a rock environment then you'd still be, it's about the talent really and I don't think you can talk about progression in different genres because it should all be the same, it should be broad enough that progression in music is progression in music and all music should be considered.	though that is the case as you go onto the next level, due to the fact that they are moving up in their age range you know up to a different class, that you back track and make sure that the gaps that have been there have then been covered.	
P2 response to my interpretation	It makes sense. Aids understanding of musical progression	Yeah, that seems like a good way of putting it, I think it's a good way of representing these three things	Yes, the progression in demand because you are demanding more of the pupil with more technical skills, maybe a deeper understanding, and progression in quality is I think where they can take on board all kinds of music including listening and listening to each other and seeing how, I don't know, maybe how music is built up, how it gels and comes together and the range... it's all interlinked isn't it, it goes round, it's like a cyclical thing, and every time you learn something else it adds another notch to their ladder of learning if you like. I think it's got to be ongoing, and it's got to be built on all the time, and it comes through all things, you know if you're doing pitch you can also incorporate a rhythm that maybe you did last term or the term before and it's like building a wall really.	I can see how you've done it like that, I can understand what you mean there and why you've used the cube... Yes, the broad and then going upwards in levels... it links to what they've said very well
P3 interpretation of Ofsted statement	It's a tricky one. I think for me that must mean in the different areas of musical learning, against the idea of combining all skills together in a combined project, and that it's saying that if people do not understand the difference between that... "hindering progress"... I'm not sure that it would though... I'm not quite sure how, I'm not certain that progress can be made if there isn't an understanding, whether people understand it or not to be honest. I think that's clearer, that diagram before. I'm racking my brain to try and give an understanding of that.	I think that's probably fair enough because you do have separate components of music, you've got your listening and appraising, you've got composing and you've got performing and even at degree level, people have different strengths in each. I think in terms of progression you can be at different stages in the different aspects of it because all children listen to music and they can talk about music, they might not want to talk about the piece of African drumming that you've shown them or they might not have the language and vocabulary to talk about the piece of orchestral music that you've just put on for them but if you put on 2pac or Adele or whatever they'll talk about it til the cows came home so they'll have a level of being able to do that in one aspect of music but you know if you ask them then to go and perform an Adele song, go and listen to that and perform it now, the level's going to be so much lower if they haven't had like quality input and quality	I think that's maybe reflected in what I've just said, I think music is built up of these different elements and you can progress in separate areas, you can say right we're going to do a block on pitch or rhythm or whatever, but then it can't just cut off, because music isn't like that, music is all the elements, usually at all times, not all the time, but the children and us should be able to see where maybe things are not needed as well.	Yes, I agree with you there and I think depending on the school will depend on how the cube expands, and it depends on what your fortes are and strengths are so... So you think as a school, you understand that progress can take place in performing, composing, listening etc. but you understand that actually all those come together and there needs to be progression in these aspects combined and not just in the separate elements, that's your understanding that it should be this integrated progression for a full... T4: Yes, that's right

		<p>teaching. I think it's hard when you have to level a child, you have to say they are an overall level 4 or they are an overall level 5 or whatever because they might not be when you look at the separate components. I think it's hard if you're not a specialist to understand that there are three separate strands to music really and you need to develop all three and you need to think of ways to develop all three, I mean they're all linked, but you can't sort of ignore one and not have the rest and I think that, particularly when I've shown non-music specialists the National Curriculum document and you've talked about the three aspects of it and they're sort of looking at you blankly because they don't consider that there are three aspects really so that's probably where that comes from, they don't, they've no idea that there are three aspects. I think even, I remember when we were applying for PGCE there were music students and you know they were asked as one of the PGCE questions what are the three aspects of music and they didn't know that you would teach these three separate things and focus on them so I think if you haven't considered it, if you haven't read the document you're not going to understand are you.</p>		
<p>sympathise with true understanding</p>	<p>I think I've come to a conclusion possibly that we need, because I'm a big believer in taking the elements of the areas of musical learning, not isolating skills but building up skills and relating skills to each other as you work with them but I think that you need to work on skill development and on skill practice but then you need to have a time after that, be it a half term or be it a couple of weeks or so where you'd do a project possibly, an integrated project which includes creativity and descriptive work that can bring together what skills have been learnt. i.e. believes that they can progress in these separate components and sometimes there is a need for them to progress in these separate components, before they can progress in the combined</p>	<p>Yes, because I think you can talk to schools and you say to them what's music like in your school and they say oh it's amazing, our choir is fantastic and Wider Opps come in and we have fantastic concerts. The brilliant concerts should be the end product of a good balanced musical education but then you could say to the kids, well tell me about that piece of music that you've just performed and they won't know, they don't have the language, they can't talk about it, they couldn't then pull the choices, the musical choices out of those to apply them to writing a piece of music and so the performing aspect is developed, they do get told to perform in a particular way but there's no understanding of why they are doing that, why you would have louds and quiet and things like that and I think when you are doing it in the classroom they need to sort of complement each other really. It is important to have all of your</p>	<p>Yes I do because looking at your box, music is like lots of little boxes to go inside your big box, and bit by bit you try to fill the box and it's being aware all the time of telling the children why they are doing something, if they are learning a song, why in this particular bit you maybe have to hold it on for so many beats and I think you have to tell them so that they can then build up their understanding.</p>	<p>Erm, if you look at the paragraph there [prompt 1] to do with progression in quality, when it's talking about identifying talented pupils and how they grow in confidence from the early stages, and spotting more able and talented pupils, I think that would be something that we would find not difficult to do here. R: So in your school you don't think quality is such an elusive concept? T4: No, not really.</p>

		performing aspects and things like and I think that is what basically develop a love of music in children when you have performing and things but in the classroom it should be learning to talk about music and identifying aspects of music and then use that identity, those aspects of music to then create their own music		
P4 Swanwick quote	I guess that was what I've said ( <i>see e.g of MP</i> ), so they are left with an impression of working together with sounds of instruments, how to make music together. Yep, so they are left with knowledge and understanding. I think so, I'm not sure if he means what I've said, but I understand what he's saying.	I don't understand that, learning is the residue of experience... I think learning is the residue of experience but I mean you can have the experience and you can learn from it but who is guiding the experience and why have they chosen that experience and what comes after that experience to have the next experience and what are they supposed to learn from the next experience	although the activity is over and you might have attained something, but then it is not over because it is up here [points to head] in the brain, and it will be needed to be recalled at many levels and in many different activities and the children might not realise that is what they are doing but they are, they are drawing on experiences that they've encountered during their lessons, during whole school activities.	whatever experience you've had, and you take away from that, that's what you'll build on the next time that you come across something like that, they give the building blocks of what's to come
P4 Todd quote	the musical glue, the joined up thinking, bringing all the ideas and things together, that makes sense. I don't think it's what musical progression is, I think it's where musical progression can be demonstrated.	I would agree with that... in the second one where you've got all ideas, concepts and skills together to form a musical understanding, it kind of implies that there is a thought out process of creating the experience that has all of these things and you know what the musical understanding is because you can quantify it really through the concepts, the skills and the ideas.	musical glue... well I suppose in a way it is, but it's got to be glued together correctly.	the musical glue, I like that, so it's bringing everything together... I would say it's a combination of both of those definitely, they go hand in hand with each other
Definition in user-friendly language	It seems it's something to do with separate areas of musical learning and then bringing those together and it's also to do with making small steps, of learning new things but re-capping and learning new, re-capping to develop the experience. But that's not enough on its own, that needs really to have more quality to it, it needs to have the range attached to it, it needs to have the different styles rather than perhaps the one musical style and it needs to have opportunity to use those steps to demonstrate the understanding. So it's not enough just to say that progress is about going from one week to the next and getting better and better and better, that is a part of progress but it's not the whole thing.	I'm going to stick with my original answer, moving them from an inexperienced unconfident musician to an experienced, confident musician who can make choices.	Musical progression is where you can take a child who has little or no musical experience and giving them the opportunity to experience as many different things as they can and through that they build up their own skills, their own level of understanding on an individual level and within a group, a small group, a class group, and at times a whole school group, and sometimes involving the community, and I think that's what musical progression is, it's sharing your experiences and developing them as they are taught more skills and given the opportunity to listen, to perform, to compose, using the elements and skills that they've had presented to them in their class lessons.	giving the children the opportunity and the experiences to develop musical skills and knowledge and understanding which they can then build upon year upon year, it's a culmination of the gradual development... I suppose on a practical level we focus on the skills and then the others come as the skill level develops, so their knowledge and understanding of music in general

P5 Meyer	<p>Yep, coming to see the connections between these... "development of a sense of rhythm", definitely... they are all parts of musical learning, they are all different parts and on their own you can develop in each area of those, you could develop specific skills in each area, but I guess if you bring them all together and you develop skills in all of those different areas then you are a more all-rounded musician.</p>	<p>I think they're the things you want to create progression in but they don't give you progression. I think they would be headings and then under the headings you would like to see stages of progression within that, that's what I think about that... there's no discussion of movement really. It's a list of things that you want to have progression in</p>	<p>Yes, I agree with that, I think all of these go on within a lesson or a series of lessons over a period of time and it is building on what they know and then opening the door to show them that they can learn more and giving them that confidence and the co-operation that they need to work with others as well, so yes I would agree with that. And the coming to see the connections makes it the progression rather than isolated skills or things to do. Because all the pitch, the rhythm, the blending of sounds, the building up of sounds, the understanding of notation, either standard or graphic notation, it all comes together when you give them a task and it involves all of those things right from you know having the idea to creating it and then presenting it.</p>	<p>There is a lot of information in that one but I think I agree with that... I wonder what it means by reporting?... Recognising, I suppose that's recognition of sounds and analysing music... it seems quite a hotch-potch that, it's a real mixture of things, it's got rhythm and pitch in but it hasn't got anything about dynamics or other musical terminology that you would expect to go with it. But, yes I think reporting is the only one that seems to stand out as not so much belonging, but I think all of those things are connected with musical progression... Sense of rhythm and sense of pitch are the sort of things you are working on all the time from day 1 and stand out as most important... co-ordination if you are expecting them to physically play musical instruments then that's something that music can help with... I suppose I was just thinking of it as all musical, not so much musical progression, but things you would come across as you were teaching music, not so much to do with progression but seeing the statement at the beginning, of course that's what it's getting at... It's true what you said about you need to know what you mean by musical progression</p>
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## **Appendix E2: Initial code ideas**

*Initial list of words after initial read-through and initial organisation of data:*

Components of musical progression / what you want to see progression in:

Musical journey  
Development  
growth  
Well-rounded musician  
Musicality  
Musical understanding  
Teacher competence  
ITE/training  
Teacher understanding  
Subject specific knowledge  
Resources  
Musical experiences  
Wider Opportunities  
Skills  
Pupils musical knowledge  
Pupil competence  
Specialist teachers  
Non-specialist teachers  
Support of specialists  
Progression in demand  
Progression in range  
Progression in quality  
Practical music-making  
Listening  
Planning for progression  
Teacher responses  
Pupil responses

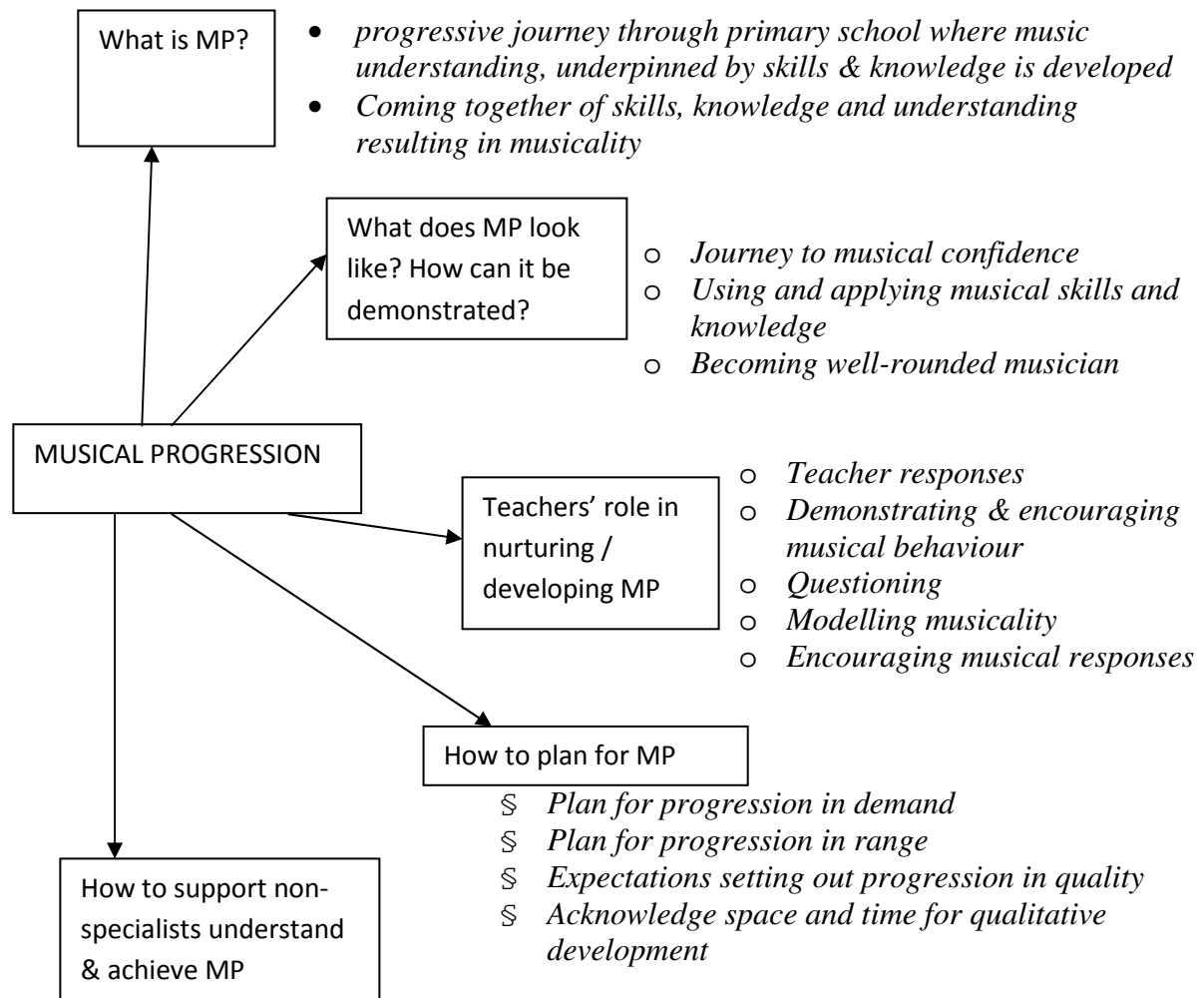
*These words were used to construct the initial template alongside the interview guide*

## Appendix E3: Initial Codebook/Template

What is Musical Progression?	Progressive / musical journey
	Culmination of understanding, skills and knowledge
	Musicality
	Development / growth
	Skills
	Knowledge
	understanding
	Progress in separate areas
	Overall progress in combined aspects
	Throughout school
What does Musical Progression look like? How is it demonstrated?	Becoming well-rounded musician
	Musical confidence
	Using and applying musical skills and knowledge
	Musical experiences
	Skills
	Pupils' musical knowledge
	Pupil competence
	Practical music-making
	Listening
	Musical choices
	Connections
	Musical learning
Teachers role in nurturing / encouraging Musical Progression	Teacher responses
	Demonstrating & encouraging musical behaviour
	Questioning, drawing out
	Modelling musicality
	Encouraging musical responses
	Teacher competence
	Teacher knowledge & understanding
Delivery style	
How to plan for Musical Progression	Plan for progression in demand
	Plan for progression in range
	Set out in expectations progression in quality
	Allow time and space for qualitative development
How can generalist teachers be supported to understand & achieve Musical Progression?	Access to a specialist / support of specialist
	ITE/training
	Opportunities to develop own musical understanding
	Knowledge of different types of progression
	Knowledge on how to achieve different types of progression
	Have delivery style that nurtures MP modelled
	Provide time & space for music
	Non-specialists
Other points of interest	Subject specific knowledge
	Wider Opportunities
	Resources
	Uncertainty

## Appendix E4: Initial spider diagram

*Initial thoughts and brainstorming after reading through of transcripts and formulation of initial template:*



## Appendix E5: Working Template after first round of coding

What is Musical Progression?	Development / growth	skills	
		knowledge	
		understanding	
	Musical journey	Throughout school	
	Overall progress in combined NC areas	Progress in separate NC areas	
	Progression in demand		
	Progression in range		
	Progression in quality		
What Musical Progression looks like and how it is demonstrated	Becoming well-rounded musician	Musical ability	
		Musicality	
		Musical behaviour	
	Connections	Isolation	
	Using and applying musical skills and knowledge	Musical choices	
	Musical learning		
	Musical confidence		
	Quality & depth of pupil responses		
Teachers role in nurturing / encouraging Musical Progression	Delivery style	Practical music-making	Wider Opportunities technical
		Academic Tasks	
		Enjoyment	
	Building		
	Teacher expectations		
	Experience/s		
	Nurturing quality		
	Teacher Behaviour	Modelling musical behaviour	
		Increasing quality and depth of pupil responses	Questioning & drawing out
		Teacher responses	
	Teacher knowledge / expertise	Specialist teacher knowledge	
		Non-specialist teacher knowledge	
	Teacher understanding	Specialist understanding	
		Non-specialist understanding	
		Uncertainty	

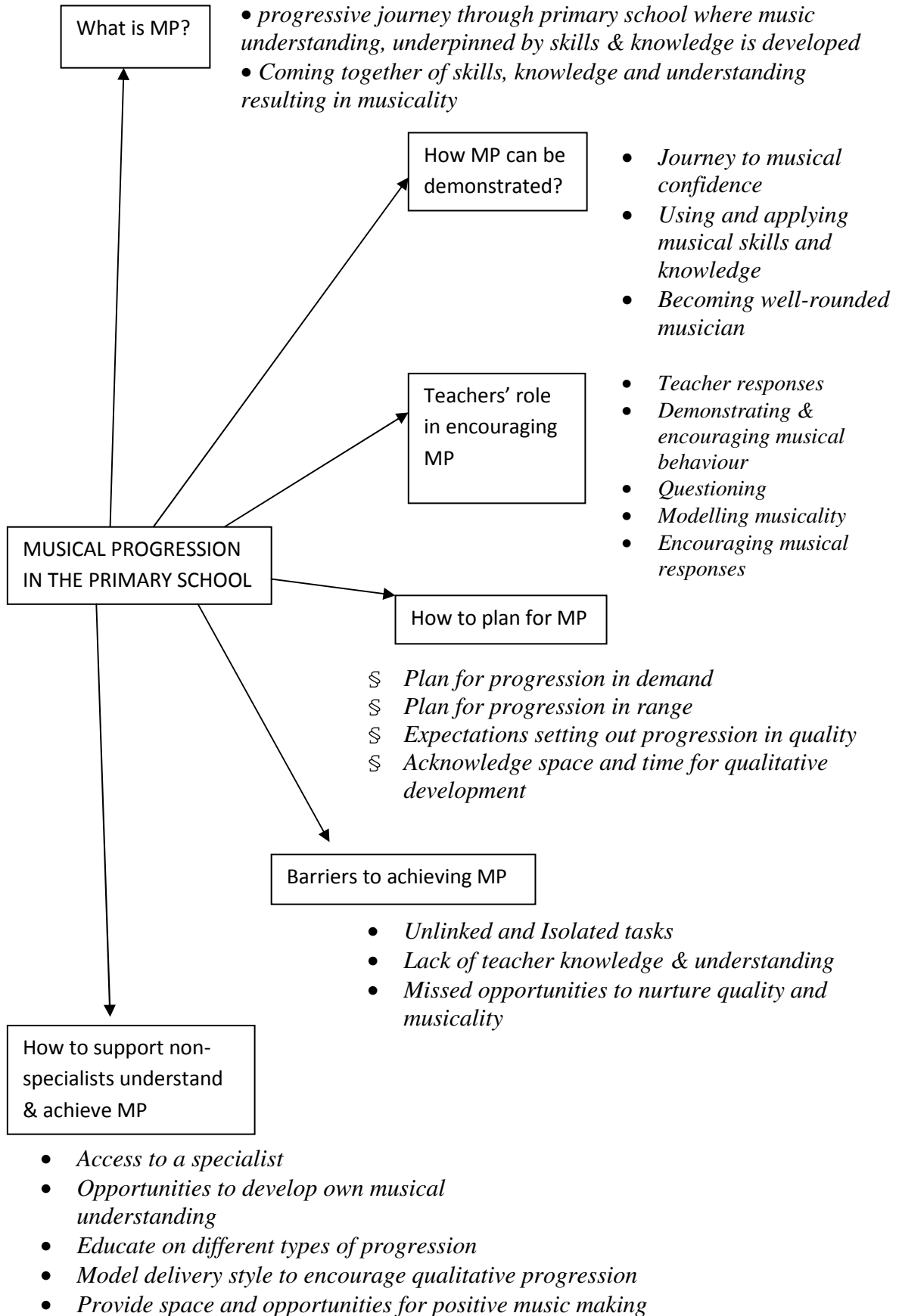
	Specialist Teacher		
Planning for Musical Progression	Planning for progression in demand		
	Planning for progression in quality		
	Embedded		
	Schemes of work		
How generalist teachers can be supported to understand & achieve Musical Progression	Practical advice		
	Access to a specialist / support of specialist		
	ITE/training expectations		
	Resources		
	Opportunities to develop own musical understanding		
	Demonstration		

## Appendix E6: Template after second round of coding

1. What is Musical Progression?	1.1 QCA guidance	1.1.1 Progression in demand	
		1.1.2 Progression in range	
		1.1.3 Progression in quality	
	1.2 Overall progress in combined NC areas	1.2.1 Progress in separate NC areas	
	1.3 Culmination of understanding, skills and knowledge	1.3.1 skills	
		1.3.2 knowledge	
		1.3.3 understanding	
1.4 Development / growth	1.4.1 Throughout school		
1.5 Musical journey			
2. How Musical Progression is demonstrated	2.1 Becoming well-rounded musician		
	2.2 Musical ability		
	2.3 Musicality		
	2.4 Musical behaviour		
	2.5 Musical confidence		
	2.6 Musical learning		
	2.7 Connections		
	2.8 Using and applying musical skills and knowledge	2.8.1 Musical choices	
	2.9 Quality & depth of pupil responses		
3. Teachers role in nurturing / encouraging Musical Progression	3.1 Delivery style	3.1.1 Practical music-making	3.1.1.1 Wider Opportunities
		3.1.2 Enjoyment	
	3.2 Building		
	3.3 Teacher expectations		
	3.4 Experience/s		
	3.5 Nurturing quality		
	3.6 Teacher Behaviour	3.6.1 Modelling musical behaviour	
		3.6.2 Increasing quality and depth of pupil responses	3.6.2.1 Questioning & drawing out
		3.6.3 Teacher responses	
	3.7 Teacher knowledge / expertise		
3.8 Teacher understanding			
3.9 Specialist Teacher			
4. Planning for Musical	4.1 Planning for progression in demand		

Progression	4.2 Planning for progression in quality		
	4.3 Embedded		
	4.4 Schemes of work		
5. Barriers to overall musical progression	5.1 Isolation	5.1.1 Academic/unlinked tasks	
		5.1.2 Technical focus / ability	
	5.2 Lack of teacher knowledge		
	5.3 Lack of teacher understanding	5.3.1 uncertainty	
6. How generalist teachers can be supported to understand & achieve Musical Progression	6.1 Practical advice		
	6.2 Specialist support		
	6.3 ITE/training		
	6.4 expectations		
	6.5 Resources		
	6.6 Opportunities to develop own musical understanding		
	6.7 Demonstration		

## Appendix E7: Spider diagram after second round of coding



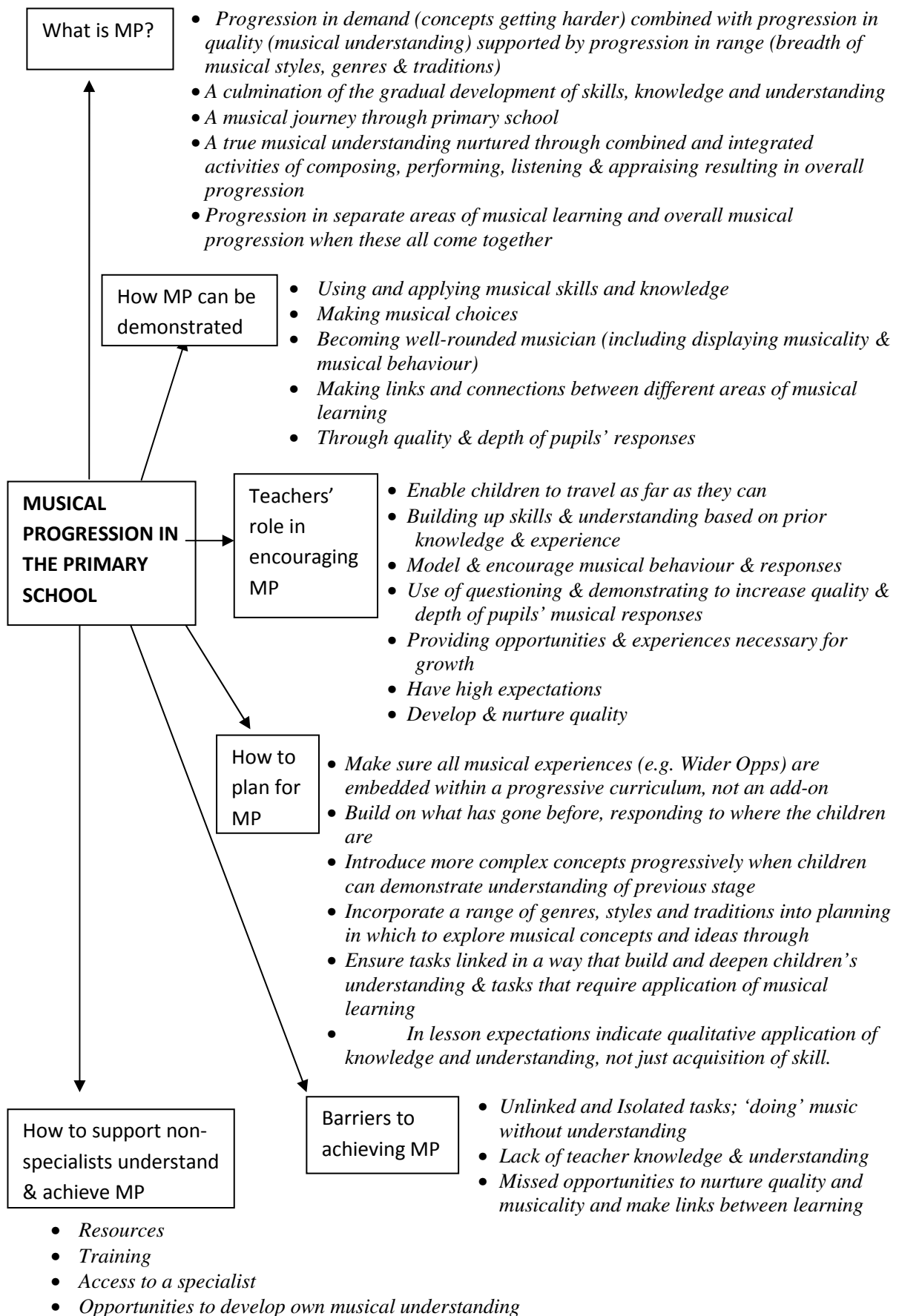


## Appendix E8: Final Template v1

1. What is Musical Progression?	1.1 QCA guidance	1.1.1 Progression in demand	
		1.1.2 Progression in range	
		1.1.3 Progression in quality	
	1.2 Overall progress in combined NC areas	1.2.1 Progress in separate NC areas	
	1.3 Synthesis of understanding, skills and knowledge	1.3.1 skills	
		1.3.2 knowledge	
		1.3.3 understanding	
1.4 Development / growth	1.4.1 Throughout school		
1.5 Musical journey			
2. How Musical Progression is demonstrated	2.1 Becoming well-rounded musician	2.1.1 Musicality	
		2.1.2 Musical behaviour	
		2.1.3 Musical confidence	
	2.2 Musical ability		
	2.3 Musical learning		
	2.4 Making Connections		
	2.5 Using and applying musical skills and knowledge	2.5.1 Musical choices	
2.6 Quality & depth of pupil responses			
3. Teachers role in nurturing / encouraging Musical Progression	3.1 Delivery style	3.1.1 Practical music-making	3.1.1.1 Wider Opportunities
		3.1.2 Enjoyment	
	3.2 Building		
	3.3 Teacher expectations		
	3.4 Experience/s		
	3.5 Nurturing quality		
	3.6 Teacher Behaviour	3.6.1 Modelling musical behaviour	
		3.6.2 Increasing quality and depth of pupil responses	3.6.2.1 Questioning & drawing out
		3.6.3 Teacher responses	
	3.7 Teacher knowledge / expertise		
3.8 Teacher understanding			
3.9 Specialist Teacher			
4. Planning for Musical Progression	4.1 Planning for progression in demand		
	4.2 Planning for progression in quality		
	4.3 Embedded		
	4.4 Schemes of work		
5. Barriers to	5.1 Isolation	5.1.1 Academic/unlinked	

overall musical progression		tasks	
		5.1.2 Technical focus / ability	
	5.2 Lack of teacher knowledge		
	5.3 Lack of teacher understanding	5.3.1 uncertainty	
6. How generalist teachers can be supported to understand & achieve Musical Progression	6.1 Practical advice		
	6.2 Specialist support		
	6.3 ITE/training		
	6.4 expectations		
	6.5 Resources		
	6.6 Opportunities to develop own musical understanding		
	6.7 Demonstration		

## Appendix E9: Final Spider Diagram



- *Model delivery style to encourage qualitative progression*

## Appendix E10: Final Template v2

<b>1. What is musical progression?</b>	1.1 QCA guidance	1.1.1 Progression in demand	
		1.1.2 Progression in range	
		1.1.3 Progression in quality	
	1.2 Overall progress in combined NC areas	1.2.1 Progress in separate NC areas	
	1.3 Synthesis of skills, knowledge and understanding	1.3.1 skills	
		1.3.2 knowledge	
1.3.3 understanding			
1.4 Development/growth	1.4.1 Musical journey	1.4.1.1 Throughout school	
<b>2. How musical progression is demonstrated</b>	2.1 Becoming well-rounded musician	2.1.1 Musicality	
		2.1.2 Musical behaviour	
		2.1.3 Musical confidence	
		2.1.4 Musical ability	
	2.2 Making Connections		
	2.3 Using and applying musical skills and knowledge	2.3.1 Musical choices	
2.4 Quality & depth of pupil responses			
<b>3. Teachers role in encouraging musical progression</b>	3.1 Curriculum delivery	3.3.1 Building	
		3.3.2 Experiences	3.3.2.1 Enjoyment
		3.3.3 Practical music-making	3.3.3.1 Wider Opportunities
	3.2 Nurturing quality	3.4.1 High expectations	
		3.4.2 Teacher behaviour	
		3.4.3 Teacher responses	3.4.3.1 Effective questioning
3.3 Teacher knowledge and understanding			
<b>4. Barriers to achieving maximum progression</b>	4.1 Isolated Experiences	4.1.1 Academic/unlinked tasks	
		4.1.2 Technical focus/ability	
	4.2 Lack of teacher knowledge & understanding	4.2.1 Uncertainty	
<b>5. Planning for musical progression</b>	5.1 Embedded experiences		
	5.2 Planning for progression in demand		
	5.3 Planning for progression in quality		
	5.4 Schemes of work		
<b>6. How non-specialists can be supported to understand &amp; achieve musical progression</b>	6.1 Expectations		
	6.2 Resources		
	6.3 Specialist support		
	6.4 Opportunities to develop own musical understanding	6.4.1 ITE/training	
		6.4.2 Demonstration	
		6.4.3 Learn alongside the children	

## Appendix E11: Revisions to the final template

<i>Section</i>	<i>Revisions</i>
1 – <i>what MP is</i>	<ul style="list-style-type: none"> <li>Relocation of ‘musical journey’; part of ‘development / growth’, which takes place ‘through school’.</li> </ul>
2 – <i>how MP demonstrated</i>	<ul style="list-style-type: none"> <li>Relocation of ‘musical ability’; an attribute of ‘becoming a well-rounded musician’.</li> <li>Removal of code ‘musical learning’ as no new knowledge represented by this code. All quotes had stronger links with other codes.</li> </ul>
3 – <i>Teachers’ role</i>	<ul style="list-style-type: none"> <li>Re-ordering of sub-section codes to enhance flow of findings and better represent relationships within.</li> <li>Relocation of ‘enjoyment’; part of ‘practical music-making’</li> <li>‘Teacher expectations’, ‘teacher behaviour’ and ‘teacher responses’ relocated as part of ‘nurturing quality’</li> <li>‘Modelling musical behaviour’ merged with ‘teacher behaviour’ due to similarity of coded material.</li> <li>Quotes under the code ‘Increasing quality and depth of pupils’ musical responses’ were repeated under ‘teacher responses’ or ‘questioning and drawing out’ and therefore this code was removed as it added no new information.</li> <li>‘questioning and drawing out’ renamed ‘effective questioning’</li> </ul>
4 – <i>Barriers to MP</i>	<ul style="list-style-type: none"> <li>This section and ‘planning for musical progression’ swapped in order to increase flow of the findings.</li> <li>‘Isolation’ was renamed ‘isolated experiences’ for clarity</li> <li>‘lack of teacher knowledge’ and ‘lack of teacher understanding’ were merged as the quotes were expressing the same ideas.</li> </ul>
5 – <i>Planning for MP</i>	<ul style="list-style-type: none"> <li>The order of subsections changed to improve flow.</li> </ul>
6 – <i>Teacher support</i>	<ul style="list-style-type: none"> <li>The order of subsections changed to improve flow.</li> <li>‘ITE/Training’ and ‘Demonstration’ were ways to ‘develop own understanding’ so were relocated.</li> <li>An additional code was also added to this section ‘learn alongside the children’, as this theme appeared under ‘practical advice’ and it was deemed appropriate to give it a code in its own right.</li> </ul>

## Appendix F1: Professional Template

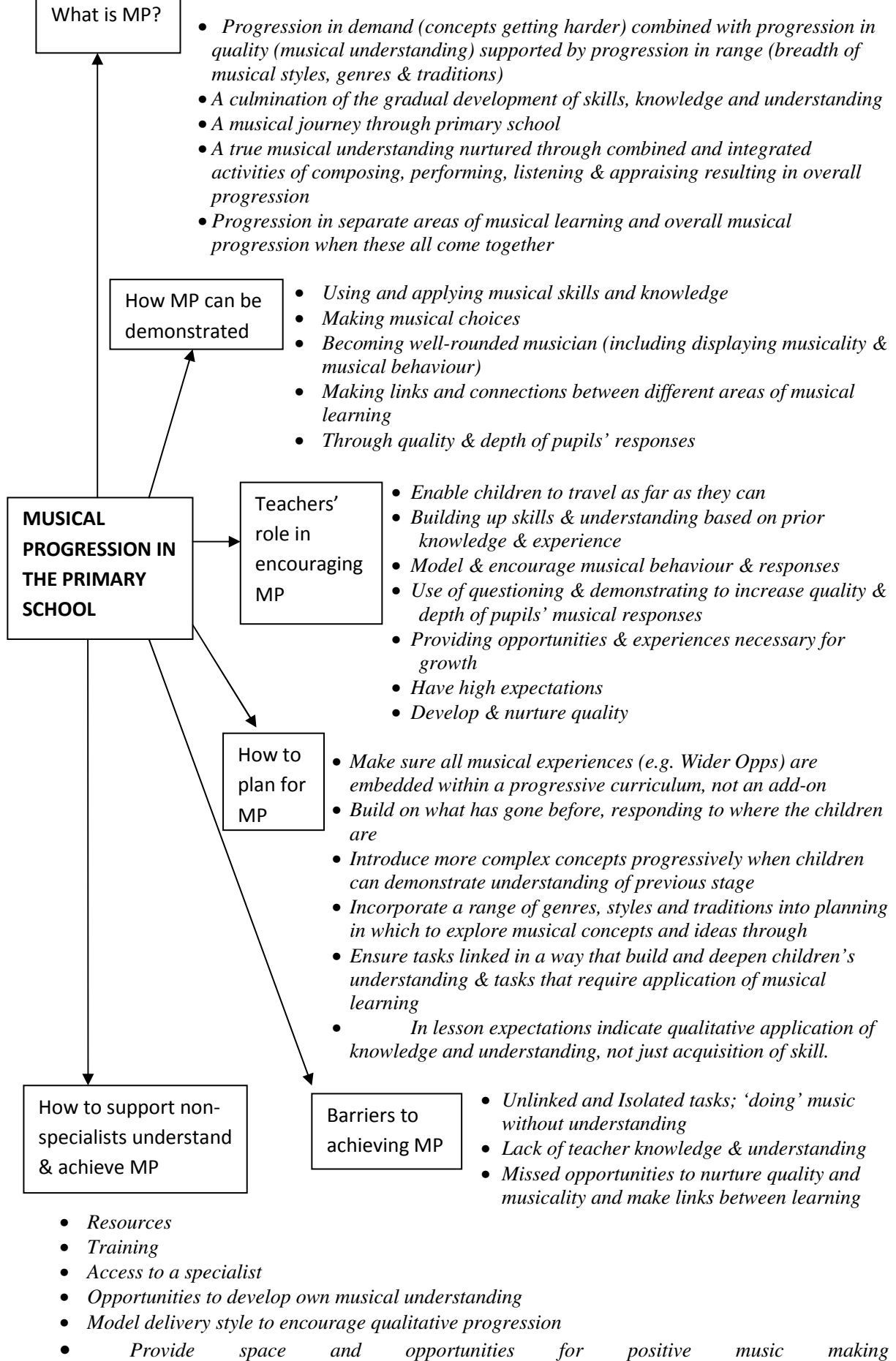
What is musical progression?	QCA Guidance		
	Overall progress in combined NC areas		
	Culmination of knowledge, skills and understanding		
	Development / Growth	Musical Journey	
How is MP demonstrated?	Becoming a well-rounded musician	Musical attributes	
	Making connections		
	Using and applying musical skills and knowledge	Musical Choices	
	Quality and depth of pupils' responses		
What is the teachers' role in encouraging musical progression?	Delivery style	Modelling musical behaviour	
	Teacher responses	Teacher expectations	
		Increasing quality and depth of pupils' musical responses	Questioning and drawing out
How can teachers plan for musical progression?	Planning for progression in demand		
	Planning for progression in range		
	Planning for progression in quality		
	Schemes of Work		
What are the barriers to overall musical progression?	Isolation	Academic/unlinked tasks	
	Lack of teacher knowledge and understanding		
How can non-specialist teachers be supported to understand and achieve musical progression?	Expectations		
	Resources		
	Specialist Support		
	Opportunities to develop own musical understanding	ITE/Training	
		Demonstration	
Practical Advice			

## Appendix F2: Teacher Guidance Document v1

### *Musical Progression in the Primary Curriculum* *Jane Todd*

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The Ofsted report ‘Making more of music’ (2009) found that pupils were not making as much musical progress as they should. But what is meant by this and what should we be doing to ensure pupils are making musical progress?

## 1. What is Musical Progression?

Fautley says ‘if there is no clear consensus as to what musical progression entails then it seems a little unfair to blame teachers for not working it out for themselves’ (2009: 84). What did our music specialists see it as?

- ‘...developing skills in the different areas of music... gaining a deeper understanding of each of those things...’
- ‘moving from inexperienced, unconfident musicians towards being experienced, confident musicians, the process that moves you from one end to the other, the skills & knowledge acquired and the application of that, and the musical choices that children start to make’
- ‘musical progression is when they are an all-round competent musician at the end of their primary school time’

### 1.1 QCA Guidance

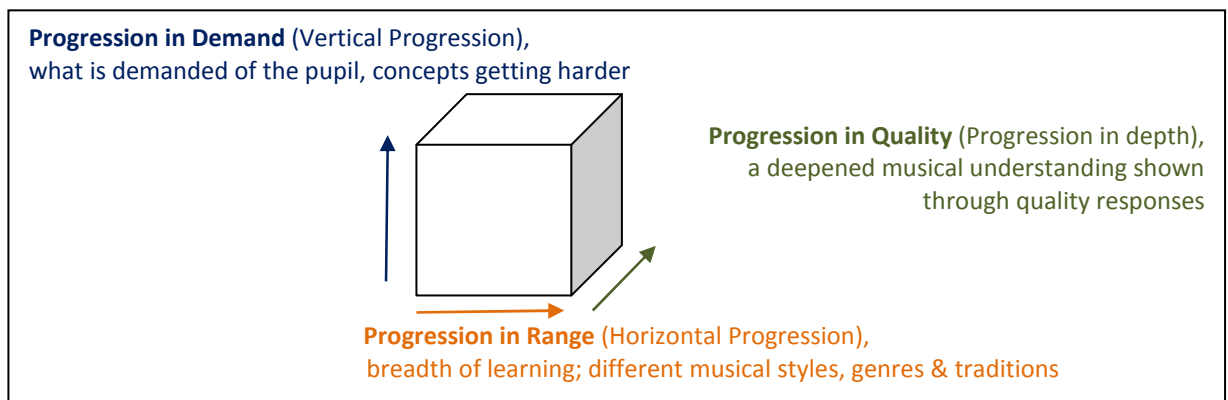
The idea is that through integrated performing, composing and appraising activities progression should be demonstrated. In the QCA guidance on progression in music (1999) three types of progression are described:

**Progression in demand** is demonstrated when pupils move from level to level. This type of progression is cumulative as learning in each level underpins learning in all subsequent levels.

**Progression in range** is demonstrated when pupils are able to demonstrate learning within and across a variety of different musical genres, styles and traditions.

**Progression in quality** is shown through the increasing confidence, ownership and independence of the pupil. It is in this area that teachers will identify talented pupils in music, as they often show considerable confidence and affinity with music from the very earliest stages.

Progression in music occurs within and across the levels in terms of the demand and range of the learning and the quality of the response. These three types of progression need to be interlinked and come together to form an overall musical progression.



Namely, it is not enough to think that planning for tasks or concepts that get increasingly harder is enough. This is one aspect of progression but is a one-dimensional view! It is not enough for schools to say ‘In reception they will learn simple songs and by Year 6 they can sing in parts’, this needs to be balanced with breadth (the range) and the depth, this quality, this deepened musical understanding, not just giving children skills.

### 1.2 Overall progress in combined National Curriculum areas

Although it is acknowledged that you can progress in the separate areas of performing, composing, listening and appraising, it is important that these areas are not isolated and that they are building towards an overall musical progression, namely working towards becoming an all-rounded musician:

- *'It seems it's something to do with separate areas of musical learning and then bringing those together'*
- *'...you could develop specific skills in each area, but I guess if you bring them all together and you develop skills in all of those different areas then you are a more all-rounded musician'*

### 1.3 Culmination of knowledge, skills and understanding

Rather than viewing the latter as separate, disjointed areas of learning instead these should be seen as going hand-in-hand to ensure an overall musical progression.

- *'to me by being able to achieve, by being able to develop, to progress in skills, I probably would have associated that with a deepened musical understanding.'*

...This idea of 'musical glue', another phrase for 'joined-up thinking', the notion of bringing all ideas, concepts and skills together to form a musical understanding... is this what musical progression is? (Todd, 2010)

- *'it's giving the children the opportunity and the experiences to develop musical skills and knowledge and understanding which they can then build upon year upon year'*
- *'I think that is it, this idea of all your ideas and your concepts and skills and everything together'*
- *'I would say musical progression is, you would want to see the children develop the range of skills to build upon their previous learning, to build upon the skills that they've been taught, to extend them and to have a broader and better understanding of the range of the different musical elements.'*
- *'as a child goes through the school, they develop a deeper understanding and develop their own skills and awareness'*

### 1.4 Development / Growth

A lot of answers referred to the notion of 'movement', of developing, of growing, which without the belief is that progress cannot be made. Without movement there is the danger of staying in the same place, repetition, isolation and 'doing' tasks for 'doing's sake'. The underlying idea was that it is this movement that is the mark of true progression as opposed to acquiring musical knowledge or 'doing' musical tasks that are not built on.

- *'it's like learning to walk before you can run isn't it'*
- *'if they don't understand the basic skills and they are not there, they can't understand how to do the more difficult and more complex things so it's like building the foundations'*
- *'it's looking at the National Curriculum and the four elements of that and giving children a good basis in that and then trying to develop that as they go through the school'*
- *'initially it's getting the children used to singing, listening to music, starting and stopping together and all the musical elements like pitch, rhythm and pulse and developing those over the years and just pushing them that little bit more to widen their experience of those so that they are re-capping the same musical elements and musical terminology and just developing their skills in those areas, following the four National Curriculum areas'*

#### 1.4.1 Musical Journey

This movement can be thought of a 'musical journey':

It is the teacher's job to facilitate pupils on their musical journey of musical understanding... to enable them to travel, to act as a signpost en-route, to encourage pupils to travel the furthest distance they can, whilst reflecting on the paths and turns of their journey (Todd, 2010)

- *'I like that, 'cause that's more about a journey and that they have a starting point and an ending point and how you have to move them through that so that is more talking about progression than [other definitions where] there's no discussion of movement really... this*

*talks about how there is a journey and that the kids will develop between it and you have to nurture that development and make sure that they're going to go as far as they can go. I like that one, that's nice.'*

- *'...the process that moves you from one end to the other...'*
- *'I think that's a good way of putting it, because it is a journey and some of them will travel it more quickly than others due to the fact that they get a lot of enjoyment from it whereas you have to encourage the ones who maybe don't instantly have that enjoyment for it'*
- *'I think that's it, that's it'*
- *'That fits just about exactly with my philosophy of music education... that sums it up very nicely for me'*

## **2. How is Musical Progression demonstrated?**

After considering what musical progression could be, what does it look like in practice and how is it demonstrated?

- *'I think that when they come together to work on something where it's their own thinking and their own choosing and their own making, if they are drawing on what they've been practising and the knowledge they have gained through that work, then that comes out in the creative work that those children have made musical progression'*

### **2.1 Becoming a well-rounded musician**

As alluded to earlier, the aim of musical progression could be considered as working towards ensuring that the children become as well-rounded musicians as possible.

- *'you can develop in each area of [musical learning], but I guess if you bring them all together and you develop skills in all of those different areas then you are a more all-rounded musician.'*
- *'moving to an experienced, confident musician who can make musical choices'*
- *'musical progression is when they are an all-round competent musician at the end of their primary school time'*

#### **2.1.1 Musical attributes**

The words and phrases used by teachers to describe a well-rounded musician suggest someone who displays musicality, musical behaviour, musical confidence and musical ability, and it is through the coming together of these things that musical progression can be demonstrated.

- *'it's encouraging them to be musical, and to be musicians'*
- *'it's not just music making, it's about understanding and making it musical'*
- *'in the summer term my expectations are higher of their musical behaviour and their musical responses because I know they've had that development through because I've taught them, I've been with them and they've come with me on that journey and we've got into the final term where I am expecting them to give me more musical answers and to show me more musical behaviour and to play instruments in more musical ways'*
- *'I think as their confidence grows and musical understanding is underpinned by what they can hear, what they can do, what they know about music from different types of music, and it's the sort of coming together, it's like putting it in a mixing bowl, you know rolling out the pastry, that's when you've got it.'*

#### **2.2 Making connections**

A key thing that stood out as a demonstration of musical progression was the development of the pupils' ability to make connections, to make links between different areas of musical learning, showing that they understood rather than had just remembered a fact or how to do something.

- *'the musical glue, the joined up thinking, bringing all the ideas and things together, that makes sense. I don't think it's what musical progression is, I think it's where musical progression can be demonstrated'*
- *'...helping them to see the musical links between things...'*
- *'if the children were seeing things in isolation helping them to draw together what they know to make the links themselves and to sort of look for those'*

- *'Yes, whatever experience you've had, and you take away from that, that's what you'll build on the next time that you come across something like that, they give the building blocks of what's to come, and like you said the musical glue, I like that, so it's bringing everything together.'*
- *'that's all the different skills, sort of musical skills, and coming to see the connections between all of these... Together, at some point, those connections would be made whether it probably should be at a primary level. Whether it is or not, that's quite a question.'*

### **2.3 Using and applying musical skills and knowledge**

Another key factor to show a child's musical understanding rather than isolated skills or knowledge was the ability to use and apply

- *'being able to use their musical learning regularly'*
- *'being able to draw on their learning from week to week and from year to year really, from class to class I guess'*
- *'Progression in quality, I think that's where they are willing to branch out on their own, using the knowledge that they have learnt'*
- *'...development of the skills and opportunity to use the skills and ability to use those skills and gradually the quality improves as the skills become more embedded and fused.'*

#### **2.3.1 Musical choices**

Part of using and applying musical skills and knowledge is the ability to make musical choices.

- *'...the skills that you will acquire and the knowledge that you acquire and the application of that, and the choices that children start to make, the musical choices really'*
- *'you can talk to schools and you say to them what's music like in your school and they say "oh it's amazing, our choir is fantastic and Wider Opps come in and we have fantastic concerts". The brilliant concerts should be the end product of a good balanced musical education but then you could say to the kids, well tell me about that piece of music that you've just performed and they won't know, they don't have the language, they can't talk about it, they couldn't then pull the musical choices out of those to apply them to writing a piece of music and so the performing aspect is developed, they do get told to perform in a particular way but there's no understanding of why they are doing that, why you would have louds and quiet and things like that and I think when you are doing it in the classroom they need to complement each other really.'*
- *'...you express [pieces] in different ways and you make choices and when you're getting up to the higher pieces, the Rachmaninov pieces and the Beethovens and things like that and you're going through it yourself and you're deciding and you're experimenting and you're making choices, that has to come from somewhere, you have to have learnt about that, that has to go right back to the basics, of the very beginnings of musical choices, back to "do you want it to be loud or quiet?", "oh I want it to be loud", "why?", "oh because it's exciting", and things like that because hopefully that's the end point of musical progression, a fantastically performed Rachmaninov piece of music where you just want to sit and cry because it was so beautiful.'*

### **2.4 Quality and depth of pupils' responses**

Official documents such as the Ofsted report (2009) establish the need for musical quality as a key component of education that should be at the centre of planned learning, yet report that the daily reality for pupils is 'quantity' over 'quality'. One of the main weaknesses of school music that Ofsted highlight is a lack of emphasis on increasing the quality and depth of pupils' musical responses. It is in this area that teachers can see evidence of musical progression.

- *'In an ideal world, yep that would be great... yeah "musical understanding is underpinned by high levels of aural perception and knowledge of music... assessment focuses on the quality and depth of pupils' musical understanding" ...'*
- *'in the summer term my expectations are higher of their musical behaviour and their musical responses'*
- *'when your children in the class can start to give you really nice answers that are really informed and that came through discussion and came through knowledge and comparison'*

*and you know there's been a lot of work across the three aspects and they can give you reasons and things like that, I think that's when you know that there's been quality there'*

- *'when you present something new that you expect this musical response, based on what you know they've had before'*

Musical progression tends to manifest itself in pupils' responses, 'for example they may make connections that are quite unexpected after they have listened to a piece of music' (Meyer, 2009)

'Musical understanding is demonstrated when pupils respond in a musical fashion' (Fautley, 2009)

### **3 How can the teacher encourage musical progression?**

Looking back at the description of musical progression as a journey, the role of the teacher is to enable the children to travel as far as they can, but not just in terms of 'levels', as far as they can in terms of becoming a well-rounded musician as discussed earlier. The teacher's role in doing this is crucial; how they behave, their use of questioning, and how they respond all affect the level of progress made or how far on the journey the pupils reach.

- *'...there is a journey and the kids will develop between it and you have to basically nurture that development and make sure that they're going to go as far as they can go.'*
- *'looking at your box [QCA illustration], music is like lots of little boxes to go inside your big box, and bit by bit you try to fill the box and it's being aware all the time of telling the children why they are doing something, if they are learning a song, why in this particular bit you maybe have to hold it on for so many beats and I think you have to tell them so that they can then build up their understanding.'*

#### **3.1 Delivery style**

Rather than see the teaching of music as the delivery of musical tasks that get progressively harder, teachers need to teach in a way that develops understanding, progressively building on what has already been learned and providing the opportunity to use and apply what has been learned.

- *'I guess you can learn to do something in an hour, you can do something more complicated at the end of an hour than you can at the beginning of the hour, it doesn't necessarily mean that you have developed a deeper understanding of it, it just means you've copied something and got hold of something and repeated it I guess.'*
- *'I'm a big believer in taking the separate elements of the areas of musical learning, not isolating skills but building up skills and relating skills to each other as you work with them... then you need to have a time after that where you can bring together what skills have been learnt.'*
- *'I think it's got to be ongoing, and it's got to be built on all the time, and it comes through all things, you know if you're doing pitch you can also incorporate a rhythm that maybe you did last term or the term before and it's like building a wall really.'*
- *'I think learning is the residue of experience but I mean you can have the experience and you can learn from it but who is guiding the experience and why have they chosen that experience and what comes after that experience to have the next experience and what are they supposed to learn from the next experience'*
- *'I think everybody's got their own little nook or cranny for music and I think it's important to give them the experiences and hopefully you will actually open some doors for them'*
- *'with Wider Opps... there was a very huge qualitative progression and the way it is working is they are doing the instruments that they are assigned to, but there's an awful lot of singing and rhythm work and co-ordination, hand-eye co-ordination, all sorts of musical skills are embedded within that and the individual instrument, the specific instrument, is actually a vehicle for the musical knowledge and the musical progression, and I think it's superb the way it has been structured.'*

##### **3.1.1 Modelling musical behaviour**

In order to teach in a way that nurtures musical quality it is important for teachers to behave in a musical fashion and encourage the children to behave in a musical fashion

- *'when they are doing performances in the class, you're insisting on quality performances, 'oh we're going to stand up and we're going to get our posture right, and we're going to do this, and the words need to be right', and things like that, and when they've got those things there it's time well spent and then you can move on to the more difficult things rather than moving on blindly.'*
- *'I try to teach children how to play the instruments correctly so that they get the best out of it, it's no good here's your stick and expecting them to hold it. We don't ask children to hold a pencil however they like to learn to write and yet we will put a beater in a child's hand and never show them how to hold the beater properly. We'll put a tambourine in a child's hand and they are wondering why they can't get a really good sense of rhythm because they can't play it. And I think that is important, if you are going to teach music, and you've got a range of instruments, you should help the children to get the best out of it by showing them how to do it, how to control them.'*
- *'I think it's always about relating it to musical behaviour. So when they are doing something physically, when they are actually demonstrating something or that I always prompt them to do it in a musical, to prepare themselves first'*
- *'because I am a musical person, the musicality is also demonstrated and taught and passed across to them'*

### **3.2 Teacher responses**

As part of teaching in a way that develops understanding, the way the teacher responds to the children is paramount. This is where teacher knowledge and understanding plays a huge role as it is this which equips, enables and determines how the teacher responds.

- *'You'd know what you were looking for them to demonstrate but then also I guess you would look for links that perhaps you hadn't identified beforehand but then identify as they worked.'*
- *'you just know musically when they are ready to move on don't you, when you've got sort of the quality that you are going to accept'*
- *'I think all the time it's keeping track, do the children understand what they are doing'*

#### **3.2.1 Teacher expectations**

When responding it is important to have high expectations of musical responses and musical behaviour, by having high expectations this ensures that you do not move on before the quality is the best it can be and therefore avoid the situation of moving from task to task without progression in quality.

- *'I think it's more a state of personality really, that you don't accept rubbish off them, you have high expectations and that's where the quality comes from... but it's just about being picky and not letting things go...'*
- *'I guess it's probably more my expectations of the children and their musical responses and their musical behaviour that I'm looking for most of all'*
- *'I think it's your expectations... when we've covered that and we can incorporate it musically, then my next level of expectation is moving up another rung of the ladder.'*

#### **3.2.2 Increasing quality and depth of pupil's musical responses**

The way a teacher responds to the children should aim to nurture quality, enable links to be made with prior knowledge, lead the children to making connections, or seeing the 'musical glue', and develop their musicality.

*'Teachers rarely helped pupils to enhance their understanding of the nature of music and apply this in all their music making. Understanding the nature of music underpins the National Curriculum levels, but teachers in the survey often missed this... there was insufficient exploration of music as a living personal, social and cultural experience. Instead, lessons seen focused on the nuts and bolts, such as which musical devices had been used but without exploring why. Formulaic rather than musical responses were the result' (Ofsted, 2009: 47).*

- *'it's like building the foundations you know, you have to develop the quality because you have to have the foundations there, you have to insist on quality right from the beginning, quality responses where you are having a developed discussion of music'*

- *‘...we do have to have an appreciation of the quality of music-making, for example counting in in the right time, to get something in time with a beat with a sense of pulse, or making a beautiful sound rather than just the sound being accepted when it is not the most beautiful sound, say a clash on a cymbal. It maybe just needs a greater understanding from the teacher as to what quality is...’*
- *‘I think the quality comes with using the different components, teasing out of a child that they are playing within a group so they have to listen, they have to maybe think about rhythm, if they are on pitched percussion you have to think about the notation, they have to think about how this is going to sound to an audience, say you were to perform it, but also to develop within that their own levels within the pitch, the rhythm, the choice of instruments maybe if you were illustrating a story, and I think within that the quality comes on’*

### 3.2.2.1 Questioning and Drawing out

In order to nurture quality and progression, teachers should not just take answers at face value and move on. They should always seek opportunities to extend and deepen the children’s musical knowledge and understanding. This can be done by questioning the children, making them think about their answer, how to make it more musical, how to take it deeper or further.

- *‘... “oh it was nice”, “why was it nice?”, “what was it that made it really nice?”, “oh it made me tingle”, “well why did it make you tingle?”, “oh, because it got like louder and louder”, and things like that because you’re developing that, and they are justifying and they are always thinking about music and you are always insisting on music’*
- *‘I’m always talking to them, always relating back to other things that they know and we’re always, I mean I really try to pull out of them as much as possible’*
- *‘...and prompting them as well, so if I’m clapping something I’ll say “what am I clapping?” and somebody might say “the beat”, and I’ll say “No, remember the beat is..” and so there’s a reminder on that and we’ll do a bit of stamping, “that’s the beat that’s going on all the time underneath, so what’s this? what am I clapping?”, or “what am I saying”, the words of the song or chanting, or you know it happens naturally and constantly.’*

What evidence of musical progression are Ofsted looking for in schools? In the recent revised inspection guidance for music inspections (2010) they say that outstanding teaching in music focuses in a ‘relentless and coordinated way’ on pupils’ aural development and improving the quality and depth of their musical responses (2010: 3) and that this results in pupils of all abilities making outstanding progress in developing their musicality. Their guidance advises that outstanding achievement in music is where ‘musical understanding is underpinned by high levels of aural perception and knowledge of music’ (2010: 2) and assessment focuses on the quality and depth of pupils’ musical understanding.

## 4 Planning for musical progression

So how can musical progression be planned for? Ofsted (2009: 32) found that;

Only very few of the schemes of work seen gave sufficient detail of musical progression through a key stage, so it was not clear how the expectations set out in a unit of work for one year differed from those in a subsequent or preceding year.

What were our teachers’ views on planning for progression?

- *‘I haven’t got a set thing on my plans saying where am I going next, I know where I am going next, it’s the non-specialist who doesn’t...’*
- *‘[a skill-based curriculum] is a useful document to have as evidence to use if you have Ofsted coming in and you can say “look I’ve mapped this progression through here and they are developing these skills” and then it’s up to you really to put the quality there’*
- *‘they get all of that experience [with Wider Opportunities], but then what do they move onto?... perhaps it’s because of the experiences involved, or the lack of the continuity of the experiences...’*
- *‘I suppose the planning for progression is you know where you want to be at the end of the unit or a half-term and then you think, right we’ve got that, from there I’m going to*



*build up and I'm going to go onto something more advanced but still providing opportunities for the ones who haven't achieved as much to work at their level as well while allowing the others to progress further.'*

- *'you have an edict from on high saying 'you will do this' you know, 'you are 7 you should do this', it doesn't work like that...'*
- *'you are constantly reflecting on what you have learned and what you've done and that might change your pathway en-route as you're reflecting'*

#### **4.1 Planning for progression in demand**

It is important to plan for progression in demand; making sure that the concepts are introduced progressively, getting gradually harder each year and building on prior skills, knowledge and understanding, and therefore demanding more of the pupil, not just repetition of the same. However, it needs to be recognised that this cannot be a black and white plan that is fixed in stone 'every year Year 1 will be taught...' as it needs to be acknowledged that progression is subjective and teaching needs to start at where the children are at. This will differ from year to year and school to school, and will be responsive.

- *'...in creating a framework that identifies the basic skills of singing and making music together as a group, as an ensemble and then the more focused skills of rhythm, working with rhythm and melody and also descriptive music-making, creative music-making. I organise that if you like into a long-term plan, so I have an overview of the year of where my focus is going to be and it is a build up from one end of the year to the other really... my weekly sessions are progressive so that the kinds of activities they start off with are simpler and they build up...'*
- *'even the planning for concepts getting harder, progression in demand, shouldn't be quite so formulaic because even that in itself is responding to the qualitative progression, you can't move onto the next step until you've got the basics and the understanding'*
- *'I start off, each term I start off with the QCA plan as the sort of model, my little sort of theme if you like, and then just go off in a tangent, and just start building up on other ideas. Because I watch what the kids are doing, what they want and what their needs are and if I see the children are really making a really good progress we go a bit further on and we explore other ideas.'*

#### **4.2 Planning for progression in range**

In order to support planning for progression in demand a range of genres, styles and traditions need to be incorporated into planning in which to explore musical concepts and ideas through. However, teachers in the study did not refer to progression in range when they were asked about planning for progression. The implicit understanding seemed to be that on the overall music scheme of work this should set out the genres, styles and traditions to be explored each year. The teacher's individual planning should then look at how the current skills, concepts, knowledge and musical understanding to be covered could be explored through the given genre, style or tradition.

#### **4.3 Planning for progression in quality**

This was the area that teachers felt was harder to put into black and white. The general belief was that progression in quality was nurtured through teacher behaviour and teacher responses. Where teachers felt that it could be planned for was in short term planning rather than long term planning; ensuring tasks were linked in a way that could build and deepen children's understanding, and in the lesson expectations indicating qualitative application of knowledge and understanding not just acquisition of skill.

It is important to remember that progression in quality should be expected and nurtured in all tasks, therefore it should be embedded in all music lessons, whatever the delivery style, be that skill-building tasks, practical music-making, composition, whatever. Qualitative progression should not be confused with creative tasks! That is just one possible outlet to demonstrate qualitative progression. The best planning for progression in quality is the mental preparation the individual teacher does before and during and the lesson in response to their children and reflection after the lesson in determining the next appropriate step.

- *'I didn't plan in too much detail for each lesson because, especially if it was performing, if it was during a term of recorder, it would be very vague the plan, it would maybe be what notes I was focusing on and what pieces of music I wanted to do and then you just, the quality came out of when you were teaching it, did they get it, did they understand it, were they ready to move on, do we need some more of that next week and then your planning would change so there was no point having too much detail in your planning because you didn't know, depending on the children.'*
- *'I think it's having, your expectations, I think that's how you can plan for it, when we've covered that and we can incorporate it musically, then my next level of expectation is moving up another rung of the ladder.'*
- *'can you actually plan for that a lot of the time, or does it just, you know... It's responsive teaching really, which is what good quality teaching should be'*
- *'I don't plan for it because I watch what's happening'*
- *'you would identify what you would look for, you know you would look for the children getting a sense of pulse going, be it a faster one if they wanted, a piece of music at a faster speed or a slower speed and stamping that or clapping that or clicking that and counting it in'*
- *'you know when they are ready to move on really, and that's the quality, that's the progression. A lot of that as well is instinctive, you just know music.'*
- *'[How could you show in your schemes of work and planning this notion of qualitative musical progression?...]... I don't know if I could, I don't think I could actually'*
- *'you can plan for the using and applying side... so you could say we are going to introduce this concept, this notion, and then you would plan an activity deliberately where they actually have to use and apply their knowledge so you can see they have understood and they are progressing musically as opposed to they have learnt that a crotchet is one beat full stop but then can't use it.'*

#### **4.4 Schemes of Work**

Schemes of work can support teachers particularly in the areas of progression in demand and range. However, again they need to be used sensitively in response to the children. There is no point picking up Music Express 5 to use with Year 5 if they have not covered the skills and knowledge introduced in the previous books. There also needs to be awareness that although there can be inference of progression in quality, this is something that the teacher needs to bring to the scheme in how they interpret it and deliver it.

- *'...although some people don't like schemes, there is a scheme in school that is structured and it is user-friendly...'*
- *'we use Music Express as the basis [for planning for progression] because I don't think for classroom music we can keep a handle on it any other way.'*
- *'there's a lot of very good stuff in Music Express and it's linked to the National Curriculum and the QCA units so we know we are fulfilling the requirements of that and if that's the lowest common denominator, then it supports non-specialists and specialist musicians can take it on the next step'*
- *'It's not as clear cut as that though, really with music is it, all children will not develop by the end of Year 1 to be able to do something, it's a gradual thing, which I suppose is the same in lots of subjects, and that's where a scheme can be a problem.'*
- *'the schemes have a pretty good go at [planning for progression], because they build on skills each year and they repeat things just like you would in literacy and numeracy, you know you're repeating certain elements and extending the knowledge each time you come back to that particular musical element'*

#### **5 Barriers to overall musical progression**

We have looked at how musical progression can be nurtured in the primary school, but just as teachers should be aware of how to encourage it, they should also be aware of what stands in the way of progress being made, or slows down the potential of progression;

- *'one of the offences of class music-making could well be just getting the instruments out, whatever they be and having them there for children to go at, say you take them into the*

hall, and then they all disappear off into different corners of the hall or whatever, and I think it would be very rare for there to be quality music-making going on.'

- 'not just be content with, in reception, getting the maracas out and having a shake and putting them away, and then when they go into Year 1 they do something similar, they might have a conductor or something like that'
- 'I would say probably, the majority of schools probably, the children are experiencing music, and having lots of different experiences, but without them being challenged'

## **5.1 Isolation**

One key hindrance can be if schools mainly focus on 'doing music' without putting in the thought of how to join up the musical experiences the children are receiving. Having a musical experience in isolation can remain just a 'nice experience' if it is not then built upon, if the experience is disjointed and not embedded into a long-term musical journey.

- 'there's lots of musical experiences but not necessarily the progression in quality'
- 'it's the first year of music again and again and again isn't it and 'cause there's no detail of the progression you couldn't differentiate your music lessons can you...'
- 'I think that's the problem... we've done the ten weeks of playing open notes on the cello, we've ticked the performing box. I don't believe that the kids have ever actually achieved anything because all they've done is simply just sat there and played these notes in isolation with no bearing to anything else that they are doing.'
- '...brilliant concerts should be the end product of a good balanced musical education... [if] the performing aspect is developed, they do get told to perform in a particular way but there's no understanding of why they are doing that, why you would have louds and quiet and things like that, when you are doing it in the classroom they need to sort of complement each other really.'

### **5.1.1 Academic/unlinked tasks**

If tasks are purely academic and taking place in isolation, it is hard to see how progression in quality can take place. Music can happen in a school that isn't progressive or actually the children learning through it. A technical task can be 'done', be it playing the maracas and doing a four bar rhythm with no actual understanding by the child of what they'd done, no understanding of how to improve it, or how it linked to other areas of musical learning. This could then be followed by another unrelated task that is not developing knowledge, skills or understanding.

- 'I think that can be a danger if you think, right we did crotchets last week, we'll do minims this week'
- 'what is the point of being able to say "quaver, quaver, crotchet, minim" and not actually be able to stamp out or tap out the value of each of those notes'
- 'if musical activity is just academic, academic things then that, there is no joy, you don't get that joy, that buzz of making music.'
- 'you can just be doing music tasks and, yes you need to do the doing, but it needs to be embedded as learning so you are moving somewhere through it, not just more doing'

## **5.2 Lack of teacher knowledge and understanding**

There was a general feel that progression in quality is very hard to achieve if you don't have the staff who understand it themselves. Non-specialists, because they're experienced practitioners, can pick up a scheme and deliver a task, they can read it and deliver it which could be why the difficulty of the task can increase, but the quality maybe needs to come from the practitioner themselves, which may not be there. For so many non-specialists who do not have the inherent musicality, responses to nurture quality are not natural. If they don't naturally see the links they are not then going to nurture those links in children, if they haven't thought about it themselves and they are following a black-and-white lesson plan where they are either imparting facts or 'doing musical tasks'.

- '...that comes down to your teacher who is actually teaching, because if they've got this scheme in front of them and they're not a musician, then they do follow it rigidly, you know, do task one, do task two, three, without having that underlying musicality beneath it'
- 'there's got to be this musical understanding behind the nuts and bolts for the children'

- to progress’
- *‘The difficulty we’ve got there though is if the teacher doesn’t have the understanding, it’s not taking it anywhere it’s simply giving it a space and time to actually be exercised’*
- *‘it relies on a certain amount of musical understanding by the member of staff in charge, definitely when you are responding to what children are doing, you know if it’s going to be a nuts and bolts lesson or is it going to be more building on their responses and trying to enhance their understanding, depends on your, as a teacher whether you’ve got that knowledge to do that’*
- *‘it’s about allowing children to explore sounds and come to an understanding of what they, how they want to respond to the stimuli, rather than saying well you know that’s out of tune so it won’t do. And I think it’s the confidence of the teachers that allows that to happen, and if you are not confident you will try and get into the four square let’s all do some singing, sort of traditional teaching model.’*
- *‘you’ve got to have a reasonable amount of knowledge so that you can explain to them well this is why it sounds like that and this is where it’s from’*
- *‘the thing with quality is, you have to have an appreciation of the quality of music-making... it maybe just needs a greater understanding from the teacher as to what quality is...’*
- *‘my heart goes out to the people who haven’t got the understanding, that they’re expected to teach it.’*

## **6 How can non-specialist teachers be supported to understand & achieve musical progression?**

Firstly, although some respondents felt that music specialists would ensure the best musical progression, all primary school teachers are expected to teach music to primary school children and therefore need to be equipped to ensure the best musical progression they are capable of.

- *‘people, primary teachers in particular, still en-masse tend to think of music as a specialist subject, that you have to be a musician to be able to do and you know, you don’t need to be a musician any more than you need to be an artist to be able to teach an art lesson’*
- *‘you’re not going to be an expert in every subject but you can still teach it, nobody worries about teaching geography, you go and find out what you have to teach and then you deliver it, so use the resources, use books, use other members of staff, there’s tons of stuff on the internet...’*
- *‘I think there’s a perception that to teach music you have to be a musician, and I don’t agree with that at all, you know when I went through school I was lousy at maths but I teach maths, I just have to do it, so you know why not teach music in the same way, I’ve had to find out, the children are way ahead of me in some maths but it’s my responsibility as a practitioner to find out and to take the children on to the next step and it’s the same in any subject’*

### **6.1 Expectations**

Therefore the first thing is to have reasonable expectations of the non-specialist teacher! The feeling was that if in the first instance the teacher was expected to focus on planning for and encouraging progression in demand and range, as they became more confident and more experienced, they would be able to nurture more quality. Even a good understanding of progression in demand and range would transform progress compared to unrelated, isolated tasks.

- *‘if I inherited a class of children who have a joy of making music because they have done it regularly with a class teacher, then a specialist teacher would be able to take that on board and work with that a lot more easily than a class of children who came up and had no enjoyment of making music whatsoever.’*
- *‘even for musicians, you know it’s impossible to embrace all of the different cultures in a truly musical way because the understanding can’t be there.’*
- *‘if they are a non-specialist I think you would be looking at the progression in demand, you would certainly want to see that...’*
- *‘to be perfectly honest, I think if I was observing my staff here, if I saw progression on*

*demand I think I would probably be quite content with it, with that.'*

- *'I would say progression in range is probably, for me personally, is my weakest in that because I've been a classically trained musician things like blues is a little bit of a minefield for me because I don't think I was given enough understanding, and I'm a musician, so therefore to expect a non-specialist to teach on that level I think is incredibly hard and I really do.'*

## **6.2 Resources**

Secondly, in order to do this, the non-specialist needs access to good resources to help enable them to deliver a progressive music curriculum.

- *'the only good thing about [QCA schemes] is we've got resources to do with the QCA and it's actually having the extracts of music on a disc which are very useful to suddenly say 'ooh I need that bit of music' which I think is useful for teachers. Because that's the other thing, the resources, unless you know all the different music, you know how can you show examples if you only know half a dozen classical masterpieces sort of thing'*
- *'even though the teacher may not be musical, there is a lot of material around that can guide a teacher through the musical maze if you like'*
- *'I know where I am going next, it's the non-specialist who doesn't... I'm not here all the time, there is a scheme in school that is structured and it is user-friendly, because I dip into it and I have used it myself and I think if they use that as a basis, if they get stuck that's where I come in, but it is structured within the scheme and I think it's a fantastic crutch for a non-specialist.'*
- *'[a scheme] supports non-specialists and specialist musicians can take it on the next step'*
- *'I think people who are struggling in musical progression are probably struggling with the idea of teaching music at all and they would want some sort of structure to follow and I think that's when a scheme is invaluable to them because at least you know they are going to do something'*

## **6.3 Specialist support**

Thirdly, if schools haven't got a specialist teaching all the music, it's important that a school at least has a specialist music co-ordinator, who is actively supporting the non-specialists to deliver the curriculum and ensure progression. Where the specialist teacher naturally knows how to respond to bring the children on, for the non-specialist who maybe does not have the musical understanding themselves it is imperative that there is a specialist who is supporting them, who is helping them know what to look for to encourage musical progression, even if it is step by step, lesson by lesson, which alongside is actually helping the non-specialist delivering it to build up their own musical understanding. If no specialist support is available in-house, schools need to tap into the services available through the local Music Service.

- *'I think there's got to be a nucleus in counties of a good music support service.'*
- *'I think teachers have got to get this idea that they perhaps don't know everything and it's not a problem to say 'look I'm not really sure about that, but I will find out'. But there's got to be somebody somewhere that they can find out from and I think that is really important.'*
- *'...probably observing if they can within their school, if not have they access to somebody from the music service who can come in, it's a lonely place out there in music'*
- *'I think it's providing [the pupils] the opportunity to use what they've learned and the teacher has got to listen to it, and look at it with a musical eye and a musical ear as much as they are capable of, and maybe then, if they are really struggling, do they need some help in there to ensure that this quality is coming through'*
- *'I think you should have somebody who's on call if you like to assist you and say, "well have you thought about" and, you know like your success criteria, that can be, without making it too complicated, if you have ticked the success criteria, "that has been a successful lesson and that should be your assessment for there, you have achieved it, where are you going to go to next, where do you think it might go to or where are the gaps what do you need to go back and have a look at?"'*
- *'use any subject knowledge of the specialist they can get their hands on, anybody that*

*they've got access to, you know don't be afraid to ask for help just like you would in any subject really if you were struggling'*

#### **6.4 Opportunities to develop own musical understanding**

For non-specialists we need to find ways to help these teachers to see the musical links themselves in order to nurture children's musical understanding, as there's got to be this musical understanding behind the nuts and bolts for the children to make maximum progress.

##### **6.4.1 ITE/training**

It was acknowledged that ITE does not always fully equip new teachers in delivering the music curriculum and there is a need for more training to raise confidence, subject knowledge, and educate on delivery styles.

- *'One of the things that I found in my research was that the initial teacher training in music is very poor, and so it doesn't produce a workforce that is confident in the subject'*
- *'... you'd want to try to give them the skills to equip the teachers, some kind of training...'*
- *'I think it would have to come down to training, and increasing their subject knowledge and confidence'*
- *'I think it would have to come through, through support and training within individual schools'*

##### **6.4.2 Demonstration**

However, providing training and resources only go so far. The schemes may enable a non-specialist to deliver a curriculum that covers progression in range and demand, but *'when you give them a black-and-white document, or a multicoloured document, that does not give them a sense of pulse and rhythm and it doesn't give them a joy of music'*. In order to bring the scheme alive the teacher needs to have an understanding of how to do so and the best way may be to see a music specialist delivering a similar lesson so they can see activities in practice, but more importantly focus on how the teacher is responding to the children, the modelling taking place, the questioning, how musicality is being modelled, nurtured and developed.

- *'Maybe have the opportunity to look at what other teachers are doing'*
- *'...I would say I would like you to see me teach music because what I guess I'm saying is that I want them to see the musicality in action'*
- *'I think if you can show a teacher how something might be done they then think, right I know what I'm going to next and I know what I want them to achieve.'*
- *'...for me it's a simple mapping out of what music is about, what it's made up of, but it has to go hand-in-hand with practical experience and demonstration of music making.'*
- *'You might be the specialist, so when we were doing rhythm I gave the cards that I had made to the teacher in KSI, and said if they have a bit of time just pat out these with them. And I showed her how I was doing it, so she's reinforcing it.'*
- *'teachers should be watching what is happening in Wider Opportunities and going "I'm going to take x, y and z, maybe not the instrumental teaching, but all the things that go around it and put that in my classroom".'*

Almost the best form of training is seeing it in practice and not just reading about it or hearing, actually doing it and learning.

#### **6.5 Practical advice**

Finally, practical advice for non-specialists from teachers on the ground:

- *'my advice to teachers is to enjoy making music with your children, it's making the time, having the time, a half-hour or whatever where we are going to relax and not worry about the constraints of maths and English and the difficulties of life, the universe and the all the rest of the subjects, but it's to actually come together and just and enjoy making music'*
- *'teachers would say "but I don't know what to do", but I also think it's about providing the right environment for it as well, and encouraging children's own natural musicality to come out. Thinking about somebody who isn't musical, rather than not do music, they need*

to be able to do, when I say do music, to let children do music really, and to draw out of children their own natural musical abilities.'

- 'my advice would be stick to the skills so that you know you're covering'
- 'set yourself short goals I think. Don't try and do the performance before you've built up the notches to get to it. Set yourself achievable goals on the way to achieving the main target at the end, you know that's what you are going to, you have to build up to it otherwise your building blocks, your basic understanding, your foundation is not going to be there and I think that's maybe where things fall down...'
- 'You need to give the children the tools and accept that some will be at the top of the ladder and all the way down and try and bring up each child to as high as they are capable of going.'
- 'take it slowly I think, pick yourself a unit, have a look at it, get it under your belt and then you learn along with the children and if it's going well, if you're having trouble where are the children having difficulties as well and try and incorporate that so that you do, set yourself smaller steps I think and build up on what you know, do a little bit more, re-cap, do a bit more and keep building it up that way.'
- 'allow the children to use their skills rather than always having to be ahead of them. In nearly any class there's going to be children who have a well developed response to music so use that instead of feeling it's all got to come from you, it doesn't have to be didactic, it can be collaborative and process driven and I think if you start to look at it that way rather than the teacher having to do it all, or the teacher having to have all the knowledge, or the teacher having to have this that and the other, I think there is a way of formalising it like that. There will be problems in terms of different parts of music but I know in every class I've taught when you've put something on you'll get children who immediately respond to the rhythm, so use it, you know, don't stop it and then move the lesson on to "this which is what I know and what we are going to do", go with that.'
- '...don't be afraid to try'

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## Musical Progression in the Primary School

Jane Todd

- ~ Primary school teacher
- ~ Taught for 8 years
- ~ Current role includes teaching music to the whole school two days a week
- ~ Studying for Doctorate in Education at the University of Durham

## Musical Progression in the Primary School

- In response to initial research looking into current issues pertinent to primary music curriculum and Ofsted Report 'Making More of Music' (2009)
- Research carried out in 5 primary schools with 7 music specialists to explore issue of musical progression in the primary school
- Aim to produce guidance material to support busy teachers in planning and delivering a progressive music curriculum
- Advice coming from fellow practitioners, who are 'on the ground' teaching music and understand the constraints on busy teachers.



## Musical Progression in the Primary School

1. What is Musical Progression?
2. How is it demonstrated?
3. What is the teachers' role in encouraging Musical Progression?
4. How can teachers plan for musical progression?
5. What are the barriers to achieving musical progression?
6. How can non-specialists be supported to understand and achieve musical progression?



## Musical Progression in the Primary School

- For each question please record your initial thoughts, ideas or answers on a post-it note and stick next to the relevant question.

## Group Task

- As a group, discuss what you feel the teacher's role is in nurturing musical progression, please jot down as many things as you come up with
- When you have done that, using the points you have come up with, as a group please prioritise the top nine factors in order of perceived importance

## Individual Task

- Read the spider diagram summary of research, please do not discuss at this stage
- When you are ready, complete a post-it for the same questions as earlier, in response to the information read.
- Then, complete the other colour post-it with your reaction to the information from the document.



## Musical Progression in the Primary School

- Please sign the form if you wish to receive the full 16 page guidance document and are happy to give your feedback as to how it could be further revised to help teachers.
- For further information contact:  
[J.s.todd@durham.ac.uk](mailto:J.s.todd@durham.ac.uk)

## Appendix F5: Diamond ranking sheet

### The Teachers' Role in Nurturing Musical Progression

Using the points you have come up with, as a group please prioritise the top nine factors in order of perceived importance / effectiveness:

*Most  
Important /  
Effective*

The diagram consists of a vertical arrow on the left side pointing downwards. To the right of the arrow is a diamond-shaped arrangement of nine empty rounded rectangular boxes. The boxes are arranged in five rows: the top row has one box, the second row has two boxes, the third row has three boxes, the fourth row has two boxes, and the bottom row has one box. The arrow indicates that the top of the diamond represents the highest priority (most important/effective) and the bottom represents the lowest priority.

## Appendix F6: Network Meeting Task Results

### KS2 Network Meeting Thursday 16<sup>th</sup> June Musical Progression Tasks

#### **Task 1**

*'For each question please record your initial thoughts, ideas or answers on a post-it note and stick next to the relevant question.'*

#### **1. What is Musical Progression?**

- Development of skills to create, perform music and appraise music. Improved confidence
- For a child to develop their skills across all areas of music, e.g. composition, listening, performing, at their own level, i.e. differentiation
- Development of rhythm and understanding of performance, composition and reflection
- Building on skills
- Children's awareness, and development in learning about music (instruments, singing, styles, etc)
- Children building on knowledge. Moving forward in all areas of key skills.
- Each individual achieving their best
- Musical progression should add agency to musical performances, i.e. greater independence
- Building on skills throughout school
- How children build on what they already know and achieve further
- Development of skills and how children are able to 'play' and perform.
- Musical progression is introducing and developing key skills such as listening, performing and appraising
- Children becoming more confident and adept at understanding and using music e.g. singing and instruments and listening
- The small steps, development of skills in, and knowledge of, music e.g. timbre, pitch, tempo etc., and the ability to apply learning through playing / singing / performing / listening etc.
- Progression of knowledge and skills from Reception to Year 6.
- Improvement in key skills (instrumental and vocal) across school
- Understanding and development in skills of key areas, e.g. rhythm, composition
- Ensuring children make progress through to end of key stage, enhance skills
- Ability to do more, be more confident, develop skills.
- From the child's baseline, to develop and extend skills in listening and appraising, performing and composing.
- Building up skills, quality.
- Independent learning, moving the child on.

#### **2. How is Musical Progression demonstrated?**

- Through discussion, questioning, performing, understanding
- Practical activities
- Practical tasks, understanding where children have come from and where they need to go
- Through children's ability to demonstrate these skills confidently with increasing knowledge and understanding

- In planning and outcome
- More able to do things
- Increase in confidence when performing, development of musical vocabulary, experience of all aspects of music; listening, singing, performing
- Teacher assessment in class
- Skill level when ‘playing’ and attitude to having a go
- Starting point – end point
- Demonstrated by children being able to add elements to performance / composition and be critical
- Unsure – performance?
- Musical progression is demonstrated through children’s performances and responses to musical activities.
- Children’s confidence
- Through singing, dancing, playing, composing
- Keen listening, ability to participate in more complicated patterns / 2 part songs, continued enthusiasm into Year 6
- Do you need reference made to NC level?
- Improvement in composition, performance and reflection
- Not sure
- Demonstrated through skills shown when listening, performing, composing
- Demonstrated through performance and children’s answers to questions about music

### **3. What is the teachers’ role in encouraging Musical Progression?**

- Provide quality teaching in learning environment (resources / knowledge)
- To understand the entry level of children and to plan accordingly using skills, e.g. Chris Quigley
- Provide children with a variety of opportunities
- Enthusiasm, confidence, planning
- Introducing ideas and encouraging pupils to have a go
- Children to be given further opportunities if they show interest and / or aptitude
- Facilitating the different elements of music
- Valuing children’s work
- Learn with the children if need be, helping them enjoy!
- Provide activities to enable children to achieve as well as develop other / further skills
- Opportunities to move children on
- Planning a curriculum where the children are challenged
- Providing support and developing a safe/secure environment in which to learn
- Plan building on prior learning and previous skills taught
- Understanding, communication
- Developing children’s confidence and ability, giving opportunity.
- Planning carefully knowing each child’s ability, continual assessment of skills
- Supporting and enabling opportunities across the curriculum
- Planning schemes to allow progression, differentiating lessons
- To build on previous skills and introduce and develop new skills and ideas
- Knowing the children, encouraging confidence

### **4. How can teachers plan for Musical Progression?**

- Plan to add elements to ‘improve’ content of composition / performance
- Creatively, individual child, child centred
- To facilitate learning and have sufficient knowledge and skills to teach / impart and build on pupils’ experience – taking to next step
- Range of activities, having looked at NC levels aware children may need reinforcement, know what has been done / coming next

- Use resources, show steps in planning – building on previous work so children feel like they have achieved.
- Observation of children... what opportunities can you provide to develop musical progression
- Look at NC levels and ensure that all year groups are doing more than expected last year
- Through themed cross curricular topic based approach. Assess and evaluate where the children are and build on that.
- Scheme throughout school
- Work as a whole school
- Use resources from a variety of sources
- Teachers are nervous to identify progression, since it requires an understanding of levels – or does it?
- Engaging, differentiated activities
- As a collective, shared understanding
- Need guidance from someone / scheme
- Making sure there are links between year groups but more skills are introduced each year
- Unsure
- Looking at what children already know and providing engaging lessons to move skills forward
- Think about how key skills can be broken down and ensure lessons cover this
- Using NC, using a scheme or long term whole school overview
- Musical progression can be planned for by using the NC / QCA guidelines and building on previously learnt skills
- Use skills, e.g. Chris Quigley

#### **5. What are the barriers to achieving Musical Progression?**

- Engagement of pupils / resources
- Gaps in experiences and skills, music not being given as much importance as literacy, numeracy, science etc.
- Being afraid of teaching it, reluctance of children, fitting it in
- Interest, lack of priority in school, resources, teachers feel awkward / lack of knowledge
- Lack of confidence when using planning / unit plans from teacher, lack of enthusiasm from children, other subjects
- SEN, social, G&T, support, time, exams
- 'I'm not a musician', perception as arcane art, lack of resources
- Non-specialists need more child/teacher friendly objectives
- Other demands of NC, under confident
- Inexperience, disinterest, inertia, lack of knowledge – especially with non-specialists
- Staff attitudes to music, poor quality musical instruments
- Subject knowledge, skills of teachers, confidence, time constraints, meeting demands of wider curriculum
- Lack of knowledge and opportunity
- Time, teacher's being scared of teaching music, relevant skills
- Lack of subject knowledge, apprehension
- Teacher knowledge, curriculum time
- Confidence of staff, interest, pressures on time in curriculum – staff find it easy to 'drop' music
- Knowledge, confidence – INTEREST, quality, resources, time
- Teacher knowledge, sometimes lack of confidence, time
- Lack of expertise and subject knowledge, confidence in teachers to deliver music (especially for non-specialists)
- Lack of confidence, negativity in ability to deliver
- Lack of teacher knowledge, children not wanting to participate



## 6. How can non-specialists be supported to understand and achieve Musical Progression?

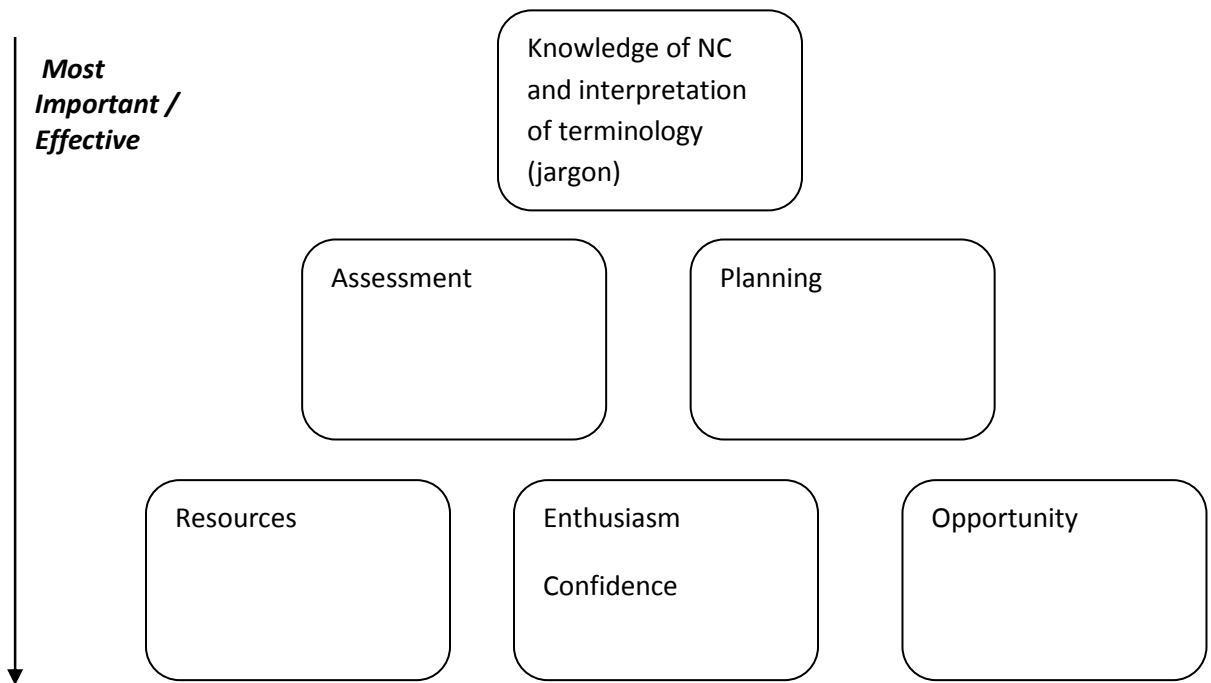
- Music service, Wider Opps, whole school schemes of work
- Demonstration, support from colleagues
- Music workshops
- Support from specialists in form of team teaching, observing music specialist, forums, websites
- Online forums to share ideas / resources
- Staff meetings to cascade ideas
- Network meetings, resources, training, support from SLT
- Schemes, IT, websites, specialists, enthusiasm
- Team teaching with specialists, introducing different genres
- Structure / planning support, 'Handles' to help, encouragement and time to sit down with planning
- Suggested activities that they are capable of using unaided and can then progress themselves
- Programmes such as Inspira / Charanga, PD, Training resources
- Team teaching, learning from network meetings, specialists in school e.g. Wider Opps
- Planning provided, clear ladders of skills and expectations, examples of what good teaching, planning and progression looks like
- Specialist teachers from music service
- Guidelines / scheme, planning, guidance
- Priority CPD, keep it simple and manageable, share expertise, block teach, use professional specialists to model, build repertoire
- Observations of lessons of confident music teachers
- Music co-ordinators working alongside non-specialist during lessons if time
- Extend services; guitar lessons, cultural instruments

### **Task 2**

*'Working in groups of 4 or 5, as a group, discuss what you feel the teacher's role is in nurturing musical progression and jot down as many things as you come up with. When you have done that, as a group work together to prioritise the top nine factors in order of perceived importance using the points you have come up with'*

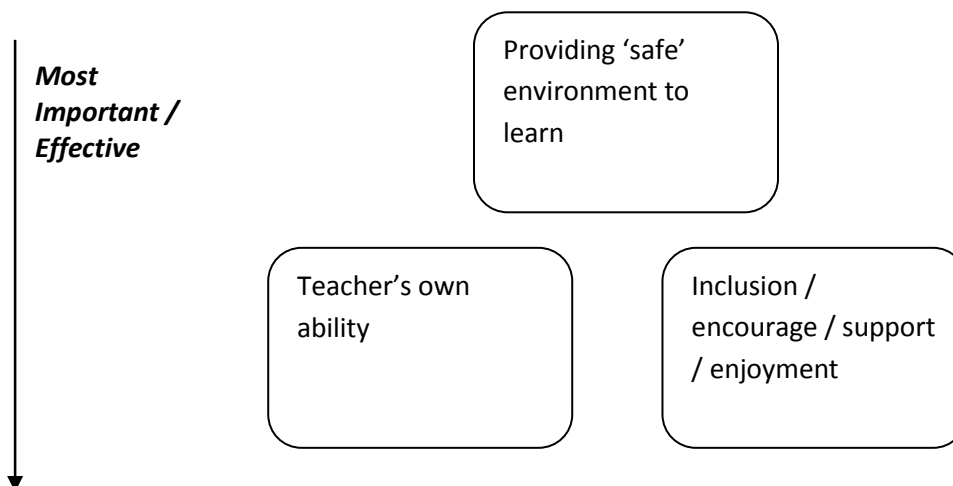
### **Group 1**

- Assessment of levels – what does it look like?
- Sing Up resources, resources, money
- Planning musical experiences
- Enthusiasm, confidence
- Opportunity
- Knowledge of Music National Curriculum, interpretation of National Curriculum terminology and jargon
- Facilitator – MAGT to Special Needs



### Group 2

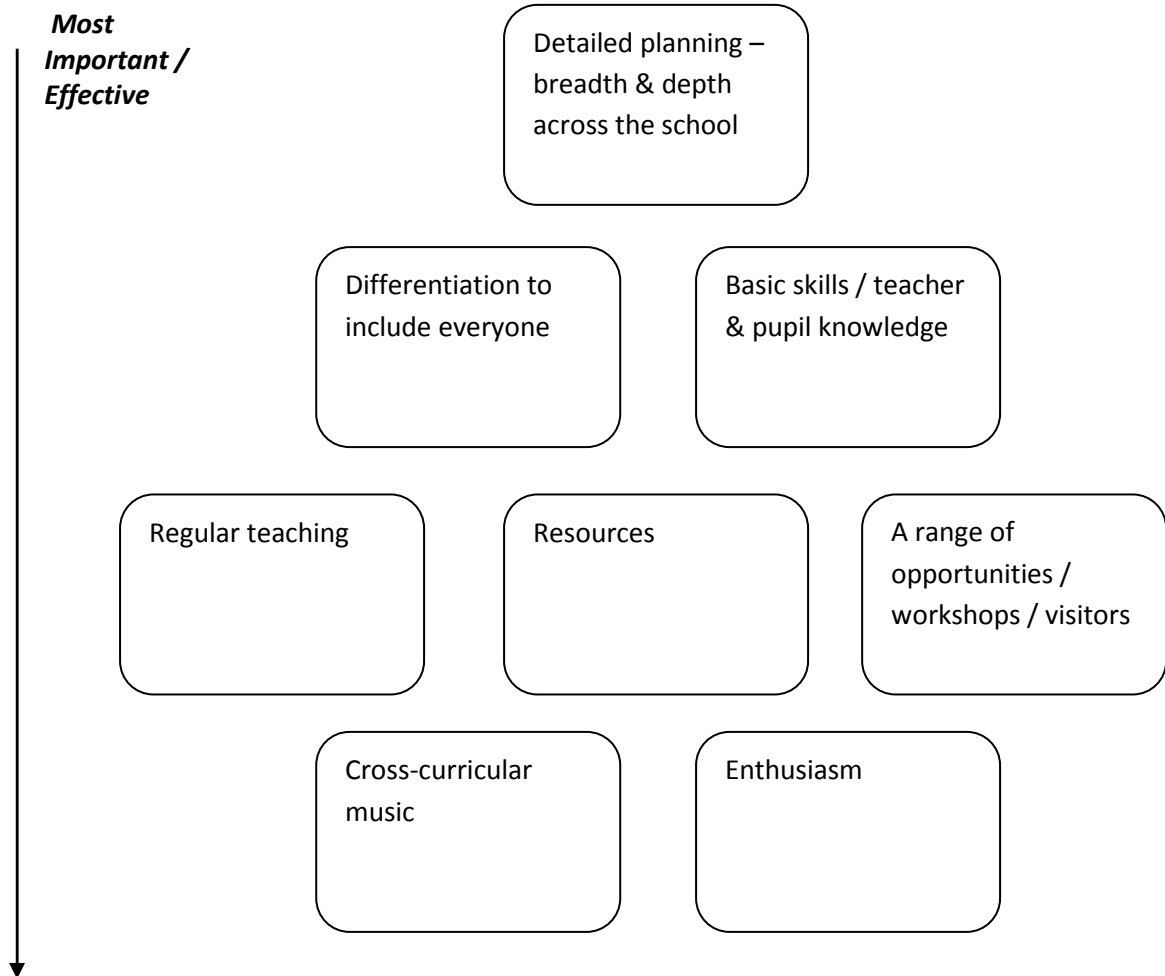
- Inclusive
- Providing 'safe' environment to learn – stop apprehension
- Cross-curricular links
- Demonstrating / inspiring
- Encourage / support / enjoyment
- Teacher's own knowledge / ability
- Differentiation
- Need to know where children are at – what level
- Lots of opportunities / providing different types of music
- Engaging resources



### Group 3

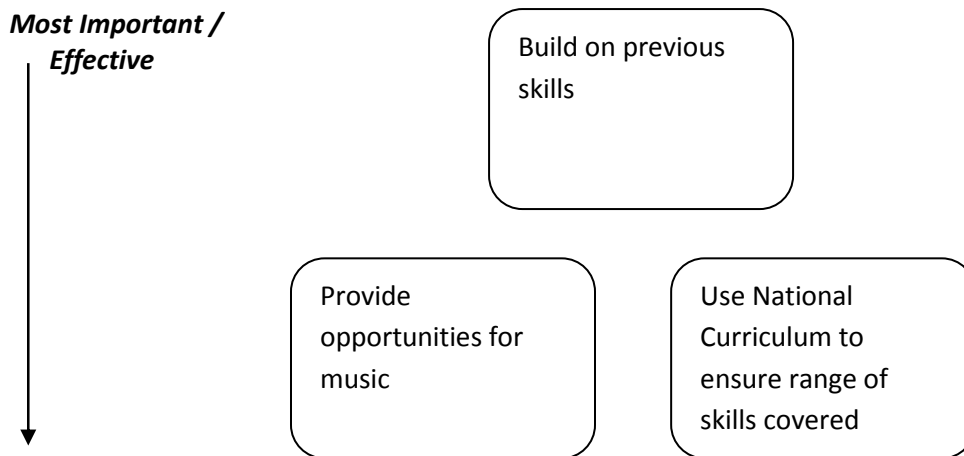
- Secure subject knowledge, delivered confidently
- Regular teaching
- A range of opportunities

- Cross-curricular music
- Detailed planning to include breadth and depth – both individual schemes and across the school
- Differentiate to include and encourage everyone (including challenges)
- Secure basic skills
- Enthusiasm
- Resources
- Visitors / workshops



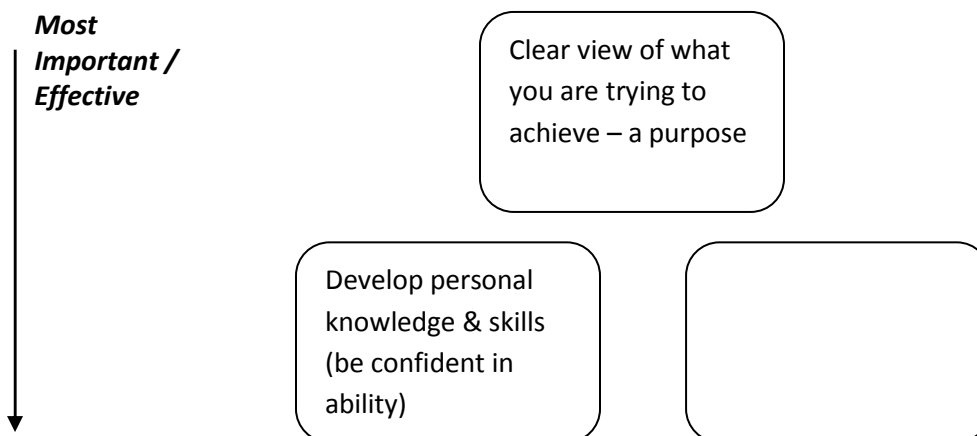
#### **Group 4**

- If specialist or leader – collect evidence
- Provide opportunities for music
- Build on previous skills
- Advising other staff (if specialist) and raising confidence
- Be creative and encourage children's creativity
- Provide differentiation
- Use NC to ensure range of skills and breadth of study
- Some sort of assessment?



**Group 5**

- Develop individual as well as group
- Clear focus
- Outcome to match objective
- Critical constructive criticism
- Value children's contributions
- Achievement
- Lack of restrictions
- Developing key skills
- Continual assessment, knowledge of key skills
- Lack of confidence!
- Personal experience
- Personal learning and understanding
- Prior learning – liaison with staff



**Task 3**

*'Read the spider diagram summary of research. When you are ready, take one set of post-its and complete a post-it for the same questions as earlier, in response to the information read. Have your answers changed in light of this information?'*

**1. What is musical progression?**

- No change

- No
  - Combining and integrating activities to show progress
  - Broadly in line with my ideas
  - Probably same – missed off integration of skills, not just separate skills
  - No, not change
  - No change
  - More or less supports my initial thoughts but more eloquently put!
  - No change
  - Using and applying skills
  - Mainly what I had initially thought
  - Hadn't thought of it as a musical journey
  - Wrote building on skills – include listening and appraising
  - No change
- 2. How is musical progression demonstrated?**
- Becoming well-rounded musician
  - Same
  - No change
  - Hadn't thought of these suggestions initially but agree with them
  - No change
  - No change
  - Hadn't thought of making links between different areas – had focused on skills
- 3. What is the teachers' role in encouraging musical progression?**
- No change
  - No change but expressed better
  - Enable children to travel as far as they can
  - Hasn't changed
  - Creativity
  - Include – modelling, questioning and high expectations
  - No change
  - Being a role model and having high expectations.
  - Value contributions but assess critically for improvement
- 4. How can teachers plan for musical progression?**
- Embedding Wider Opps
  - No change
  - No change
  - Include - musical experiences embedded, range of genres
  - No change
  - Not an add-on. What are the issues with subject specific Ofsted's?
  - Hadn't thought of Wider Opps
  - The same
- 5. What are the barriers to achieving musical progression?**
- No
  - No change
  - Lack of teacher confidence and ability
  - No change
  - Triggered by group discussion – time! Music not a priority when maths / English / Science / PE take so much time out of the curriculum – music is left for another day
  - My responses match – music is often taught in isolation without progression in mind
  - Hasn't changed
  - Hadn't highlighted the links and problem of 'doing' music (isolated)

- Hadn't thought of missed opportunities but pretty obvious!
- No change

**6. How can non-specialists be supported to understand and achieve musical progression?**

- Same
- Space!
- No change
- No change
- No
- No change
- Still think 'time' to do it
- No change
- No change

*'...Then, complete the other colour post-it with your reaction to the information from the document e.g. disagree with findings, hit nail on head, unsure about...'*

**1. What is musical progression?**

- Yes, agree
- Agree
- Agree
- Hadn't thought of it as a musical journey
- Yes, agree
- Agree – like the phrase 'musical journey'
- I agree
- Too much jargon. Didn't understand all of this. Do you?
- Yes, agree

**2. How is musical progression demonstrated?**

- Agree
- Hadn't thought of these suggestions initially but agree with them
- Agree
- Not sure I like the term 'Well-rounded musician'
- Agree
- What is musical behaviour
- Don't like term 'well rounded musician'

**3. What is the teachers' role in encouraging musical progression?**

- Agree
- Agree
- Hadn't thought of all these but agree!
- Agree
- Yes
- My responses are the same, except for teachers' expertise needs to be mentioned
- Also need to build skills of teacher in order to be able to carry out their role

**4. How can teachers plan for musical progression?**

- Agree
- I agree
- Agree
- Agree
- Build on what has gone before? Specific – needs to be consistent assessment methods across the school
- Some children have instrument lessons out of school

- 5. What are the barriers to achieving musical progression?**
- Lack of resources
  - Safe environment, reluctance – teacher or child, engaging context based topics
  - Resources
  - Teachers / child's reluctance to teacher / learn, apprehension
  - Planning (especially mixed age)
  - More barriers than stated if you ask whole staff, not specialists or co-ordinators
  - I agree
  - Think interest is also an issue (enthusiasm and confidence also)
- 6. How can non-specialists be supported to understand and achieve musical progression?**
- I agree
  - Biggest question I get asked is always about supporting planning. Is this covered by 'resources' as non-specialists in our school want to follow topics from a scheme (Music Express).
  - Agree with access to a specialist and training
  - Similar to the things I was thinking of
  - Agree
  - SLT prioritising and developing team skills, knowledge and understanding

## **Appendix F7: Network meeting analysis and discussion**

### **Network Meeting task outcomes**

27 teachers attended the network meeting, both specialist and non-specialists. It is important to note that two of the interviewees (T4 and T5) attended. There were also 4 other presenters present who did not partake in the tasks (including interviewees T1 and T2).

The network meeting tasks were explained fully at 2.11.2. Task 1 required teachers to record their answers to the six questions from the template. Task 2 was more in-depth group work looking at the teachers' roles in encouraging progression and will be discussed under this heading. Task 3 concerned reading the spider diagram summary of research findings (Appendix E9), and completing post-its for the six questions in response to the information read, indicating if their answers had changed in light of this information and on a second post-it their reaction to the research findings. There was a fine line between the two different aspects of task 3. Some teachers could not see the difference between the two aspects and some of their answers covered both. It is worth noting that the researcher felt that the constraints of time and the presentation of much information in a short space of time affected the attendees who were less focussed by Task 3. Therefore, the researcher was unsure how much of the information in the spider diagram the attendees really absorbed. Fewer attendees responded in this task. The full results can be found at Appendix F6.

In this appendix, rather than presenting the findings by task, the structure of the six question areas raised by the interviews is followed, as in Chapters 3 and 4. This allows for discussion of the teacher perceptions for each question and allows for comparison with the interview findings for the same question. No new information arose or major discrepancies between results highlighted. As the network meeting findings and document feedback appeared to support interview findings this suggested theoretical saturation had been reached and validated findings. However, it is acknowledged that the answers given by the focus group were less in-depth and they had not had the extra probes. This may have affected the answers given.

Answers were coded in a similar way to the interviews. Key words or phrases in the teachers' responses were identified and then a tally record was kept of whether this word or phrase appeared in other teachers' answers. These records of codes and the number of appearances are specific to each question and recorded in table format throughout this discussion. This coding process was iterative and no organisational software was used to aid coding. The codes are kept in list form and the only reference to hierarchy is numerical hierarchy (ie the total number of references to that code throughout the teachers' answers for that question). The coded results are presented here for comparison with the interview findings.

### **What is musical progression?**

*Table 1 Network meeting results. Task 1, Q1: What is musical progression? Initial answers*

*Number of responses: 22*



<b>CODE</b>	<b>NUMBER OF REFERENCES</b>
Development	14
Skills	13
Performance	8
Composition	5
Listening	4
Appraising	4
Understanding	3
Knowledge	3
Building	3
Throughout school	3
Using and Applying	2
Improved Confidence	2
Rhythm	2
Achieving (more / full potential)	2
Agency / greater independence	2
Awareness	1
Learning about music	1
Quality	1

The predominant answer to ‘what is musical progression?’ was ‘the development of skills’. Performance was also rated highly. It was interesting to note that skills in the four National curriculum areas were mainly referred to in isolation. Understanding was only mentioned three times and quality once. Progression in demand and range were not referred to at all by term suggesting that teachers were not aware of these QCA terms, or the terms are not suited to conversational style discussion. Range was not even inferred to, yet it could be said that progressive development of skill is a similar concept to progression in demand. There seemed no awareness of Ofsted’s view of progression: ‘pupils of all abilities making outstanding progress in developing their musicality’ (2010: 3).

So as the pre-study and literature review suggested, teachers perceive quantitative aspects as progression. The minimal mention of qualitative aspects suggests that either teachers are not aware of this aspect of progression, that they do not understand it, or that they do not value the place of qualitative progression. Lamont and Coll (2009) commented that a simple, linear understanding of musical development as progression towards higher levels (progression in demand) has little support in contemporary views on music education, yet this study showed this to be a widely-held practitioner misconception.

Once the teachers had read the research summary which referred to the qualitative aspect of musical progression; the development of a true musical understanding reached through overall musical progression in the combined areas of musical learning, answers did not differ hugely. However, as pointed out earlier the researcher felt that by this point the teachers were not really engaging fully with the information they were reading and may not have had time to fully process and understand the information.

*Table 1a Task 3a, Q1: What is musical progression? Changes to initial answers*

Number of responses: 14

CODE	NUMBER OF REFERENCES
No change	6
In-line with initial thoughts	4
Combining & integrating activities to show progression	1
Integration of skills	1
More eloquently put	1
Using & <u>applying</u> skills	1
Building on skills, including listening & appraising	1
Musical journey	1

Table 1b Task 3b, Q1: What is musical progression? Responses to findings

Number of responses: 9

CODE	NUMBER OF REFERENCES
Agree	7
Like phrase musical journey	2
Too much jargon	1
Didn't understand all of this	1

Only one person stated that they did not understand everything and this was the same person who referred to “too much jargon”. This is a point to note for document revision, that of clarity for the intended audience. No answers suggested that new information was emerging that had not arisen in the original interviews, yet the high number of answers identifying development of skills indicates the need to ensure teachers’ understanding of other forms of progression has been explored.

### How is musical progression demonstrated?

Table 2 Network Meeting Results. Task 1, Q2: How is musical progression demonstrated? Initial answers

Number of responses: 21

CODE	NUMBER OF REFERENCES
Performance	11
Movement / Improvement	5
Composition	4
Skills	3
Confidence	3
Ability	3
Understanding	3
Listening	3
Appraising	2
Children’s responses	2
Not sure	2

Discussion	1
Questioning	1
Practical activities	1
Knowledge	1
Planning	1
Outcome	1
Musical vocabulary	1
Experiences	1
Teacher Assessment	1
Attitude	1
Musicality	1
Enthusiasm	1
NC Levels	1

The author was concerned that every interviewee referred to the notion of movement/improvement, yet only 5 out of 21 attendees considered this. The largest number of references related to progression being demonstrated through performing. However, the range of answers for this question was great, supporting the initial need for this research; do teachers really know what musical progression looks like in practice and how it is demonstrated?

Performance was not referred to by term in the research findings summary read by the attendees, yet there were few changes to answers in response to reading the information.

*Table 2a Task 3a, Q2: How is musical progression demonstrated? Changes to initial answers*

*Number of responses: 6*

<b>CODE</b>	<b>NUMBER OF REFERENCES</b>
No change	4
Becoming well-rounded musician	1
Making links between different areas	1

*Table 2b Task 3b, Q2: How is musical progression demonstrated? Responses to findings*

*Number of responses: 9*

<b>CODE</b>	<b>NUMBER OF REFERENCES</b>
Agree	4
Don't like term 'well-rounded musician'	2
Hadn't thought of these initially but agree	2
What is musical behaviour?	1

This again confirms the need for clarity in the teacher guidance document so that terms used are understood by all. Other phrases with similar meaning to 'well-rounded musician', such as 'holistic musician', were considered, however, 'well-rounded' was

nearest to the words used by the interviewees ('all-round musician', T1). Plummeridge (1999), Koopman (2005) and Read (1943) all refer to a 'well-rounded music education'. As this term is generally accepted in the field of music education researchers, a 'well-rounded music education' should result in 'the development of well-rounded musicians'.

Again, there is nothing that appears to fall outside the interview findings, and as for Question 1, the need for support so that teachers know how to identify indicators of musical progression is essential. If teachers cannot identify indicators, how do they know progression is occurring and how can they refine their teaching to encourage it?

**How should a teacher encourage musical progression?**

Responses to the last question indicated uncertainty as to how musical progression is demonstrated. This may affect how teachers see their role in encouraging progression.

*Table 3 Network meeting results. Task 1, Q3: What is the teachers' role in encouraging musical progression? Initial answers*

*Number of responses: 21*

<b>CODE</b>	<b>NUMBER OF REFERENCES</b>
Planning	6
Provide opportunities	4
Know each child's ability	3
Assess	2
Introduce ideas	2
Differentiation	2
Develop skills	2
Support children	2
Develop children's confidence	2
Develop children's ability	2
Build on prior learning/skills	2
Provide quality teaching	1
Resources	1
Knowledge	1
Enthusiasm	1
Confidence	1
Encourage	1
Facilitator	1
Value children's work	1
Learn with the children	1
Help them enjoy	1
Move children on	1
Challenge children	1
Develop safe learning environment	1
Understanding	1
Communication	1

Again, answers for this question were wide-ranging. The largest agreement was 29% of the sample who referred to planning. After that answers reflected personal perceptions

rather than generic trends. The teachers were asked to focus on this question in more depth in Task 2. They worked in groups to discuss this question and then prioritise their answers. There were 5 groups of teachers. Unfortunately the teachers ran out of time before finishing the diamond ranking task. However the position of the answers that were ranked are shown. ‘1’ indicated first row of the diamond, i.e. the most important, 2 indicates second row etc. (see F5).

*Table 4 Network meeting results. Task 2: What is the teachers’ role in encouraging musical progression? What are the most important factors?*

*Number of Groups: 5*

<b>CODE</b>	<b>NUMBER OF REFERENCES</b>	<b>HIERARCHICAL POSITION</b>
Differentiation, SEN to G&T	5	2
Provide range of opportunities	4	2, 3, 3
Teachers own knowledge / ability	3	2, 2, 2
Enthusiasm	3	2, 3, 4
Assessment	3	2
Engaging resources	3	3, 3
Confidence	3	3
Knowledge & interpretation of NC	2	1, 3
Detailed planning including breadth & depth	2	1
Build on previous skills	2	1
Clear focus	1	1
Provide safe learning environment	1	1
Planning musical experiences	1	2
Inclusive	1	2
Encourage	1	2
Support	1	2
Regular teaching	1	3
Visitors / workshops	1	3
Cross-curricular music	1	4
Facilitator	1	
Demonstrate	1	
Inspire	1	
Know where children are at (levels)	1	
Advising staff & raising confidence	1	
Be creative & encourage creativity	1	
Outcome to match objective	1	
Critical constructive criticism	1	
Value children’s contributions	1	

Between the five groups 28 factors of the teachers’ role in encouraging musical progression were recorded. Out of these 28 answers, only the top 7 answers received 3-5 references, a majority 60-100%, yet none of these factors were given overall priority by the teachers (a ‘1’). The importance of differentiation was acknowledged by all groups, as it would be for any subject. Out of the ranked answers, the most common trend was teachers’ own knowledge and ability, mentioned by three groups who all

ranked it on the second level in priority. After the top 7 answers, the varied results and opinions show how large the teachers' role actually is in encouraging progression and how there is not unity of thought amongst teachers as to how to encourage progression. This reflects the diverse role of the teacher, and teaching and learning styles they employ.

Although it would have been interesting to have seen the completed results from this task we can note the factors that each group prioritised as the top factor. These were:

- Knowledge of NC and interpretation of terminology (jargon)
- Providing 'safe' environment to learn
- Detailed planning – breadth & depth across the school
- Build on previous skills
- Clear view of what you are trying to achieve – a purpose

This question produced the most 'changed answers' so far after reading the research summary.

*Table 4a Task 3a, Q3: What is the teachers' role in encouraging musical progression? Changes to initial answers*

*Number of responses: 9*

<b>CODE</b>	<b>NUMBER OF REFERENCES</b>
No change	4
Modelling musical behaviour	2
High expectations	2
Creativity	1
Enable children to travel as far as they can	1
Questioning	1
Assess contributions critically for improvement	1
Expressed better	1

*Table 4b Task 3b, Q3: What is the teachers' role in encouraging musical progression? Responses to findings*

*Number of responses: 7*

<b>CODE</b>	<b>NUMBER OF REFERENCES</b>
Agree	4
Hadn't thought of those	1
Teachers' expertise needs to be mentioned	1
Need to build skills of teacher to enable them to carry out their role	1

Teacher expertise is mentioned in the academic write-up (Chapter 4) as it arose out of the interview findings. However, it was purposefully not included in the teacher guidance due to the nature of the document: aiming to encourage teachers. If the importance of teacher expertise had been highlighted this may have been discouraging for non-specialists.

The comment referring to the need to build up teacher skills is not part of the *role* of the teacher. This is discussed in the last question, Question 6 which refers to support teachers need. Relating to this question, teachers need to be supported to further develop their skills and understanding in order to carry out their role.

### How can teachers plan for musical progression?

*Table 5 Network meeting results. Task 1, Q4: How can teachers plan for musical progression? Initial answers*

*Number of responses: 21*

CODE	NUMBER OF REFERENCES
Build on previous knowledge / skills	6
Cover key skills, introduce more each year	5
Look at National Curriculum levels	4
Scheme	3
Range of activities / opportunities	3
Resources	2
Assessment & Evaluation	2
'Elements' to improve performing / composing	1
Creatively, child-centred	1
Facilitate learning through teacher knowledge & skills	1
Show steps in planning	1
Themed cross-curricular topic approach	1
As a collective, shared understanding	1
Unsure	1
Need guidance	1
Teachers nervous to identify progression	1

The majority answer (6 teachers, 29%) was 'planning needs to build on previous knowledge and skills'. This is the progression in demand that is easier to plan for, discussed in the literature review and interviews. There is no mention of how to plan for progression in quality, but if teachers lack understanding of progression in quality this is unsurprising. The last three codes show that not all teachers are sure how to plan for progression and would appreciate guidance in this area. This again supports the rationale for this research.

*Table 5a Task 3a, Q4: How can teachers plan for musical progression? Changes to initial answers*

*Number of responses: 9*

CODE	NUMBER OF REFERENCES
No change	4
Embed experiences / Wider Opps	4
Range of genres	1

The research findings had helped 4 teachers to understand that WOpps needed to be embedded within the music curriculum for maximum progression to be achieved.

*Table 5b Task 3b, Q4: How can teachers plan for musical progression? Responses to findings*

*Number of responses: 9*

<b>CODE</b>	<b>NUMBER OF REFERENCES</b>
Agree	4
Build on what has gone before? Specific - needs to be consistent assessment methods across school	1
Some children have instrument lessons out of school	1

Teacher knowledge and awareness of children who have instrumental lessons is part of understanding where the children are as musicians to inform planning. This does not mean that classroom music cannot cater for these children though. This is also dependent on the teachers' pedagogy, as Kodály skills can be the same for someone learning an instrument as someone who isn't.

Another teacher had thought that 'build on what has gone before' is too vague and there is a need for consistent assessment methods across the school. This is true, but as can be seen at 1.13.2 there are several difficulties with assessing music. Mainly that assessment tends to focus on the quantitative aspects and not on the qualitative aspects. Qualitative assessment should take place in every lesson through formative assessment, making decisions to help children improve their performances, compositions or musical responses, as well as assessment in the classroom to inform future planning (AfL).

### **What are the barriers to achieving musical progression?**

*Table 6 Network meeting results. Task 1, Q5: What are the barriers to achieving musical progression? Initial answers*

*Number of responses: 22*

<b>CODE</b>	<b>NUMBER OF REFERENCES</b>
Time / other curriculum demands	20
Teacher knowledge / confidence	18
Pupil Engagement / Disinterest	7
Resources (lack of, quality)	5
Staff interest / attitude	5
Subject priority	2
Gaps in experience / skills	1
SEN / G&T	1



Whereas the last two questions led to wide-ranging answers the responses to this question were more unified. Time, teacher knowledge and confidence were given as the biggest barrier to achieving musical progression by 91% and 82% of the teachers present respectively. The theme of teacher knowledge and confidence was affirmed. The issue of time did not arise through the original interviews, yet with the high percentage of teachers at the focus group stating this as an issue the author recognises the need for this to be acknowledged in the research findings. However, Alexander writes that:

*“...a truly ‘whole’ curriculum is one where the quality and seriousness of the teaching is consistently high across all its aspects, regardless of how much time is allocated to them. Breadth and balance are about the quality of provision no less than the allocation of time.” (2009: 10)*

One may question why ‘time’ did not arise in the interviews and it may be deduced that as the interviewees were music specialists who place high value on music education, that they made time for music within their classroom. Time was referred to by both non-specialists in the pre-study interviews.

It is interesting that 7 teachers referred to pupil disinterest and disengagement as this did not arise in the interviews either. Yet, the interviews were with motivated, excited and passionate music practitioners. As found in the interviews, teacher behaviour is important in nurturing progression. However, in this task staff interest and attitude has been mentioned five times. Maybe when staff are disinterested children sense this and hence are disinterested themselves and as a consequence disinterested staff are not going to value ensuring regular and progressive music lessons. Hennessey (1998) proposes that successful music teaching is dependent upon individual teachers’ attitudes and so pupils will only see music as a worthwhile activity if teachers believe curriculum music to be a valuable learning experience, regardless of their own musical abilities. Alexander (2009: 34) wrote:

*“...however relevant or inspiring [a curriculum] is on paper, will make little headway unless the teacher succeeds in igniting ‘children’s active, willing and enthusiastic engagement in their learning’.”*

*Table 6a Task 3a, Q5: What are the barriers to achieving musical progression? Changes to initial answers*

*Number of responses: 10*

<b>CODE</b>	<b>NUMBER OF REFERENCES</b>
No change	5
Problem of isolation (‘doing music’)	2
Not making links	1
Missed opportunities	1
Lack of teacher confidence & ability	1
In-line with initial thoughts	1

*Table 6b Task 3b, Q5: What are the barriers to achieving musical progression? Responses to findings*

Number of responses: 8

CODE	NUMBER OF REFERENCES
Teacher reluctance / interest	3
Pupil reluctance / interest	2
Lack of resources	2
Agree	1
Not safe environment	1
Engaging context based topics	1
Planning	1
More barriers than stated	1

The barriers stated in the document read by the attendees were a summary, the full document *does* include resources. As mentioned before, teacher and pupil disinterest did not arise out of the interviews yet appears to be an issue that needs considering.

### **How can non-specialists be supported to understand and achieve musical progression?**

*Table 7 Network meeting results. Task 1, Q6: How can non-specialists be supported to understand and achieve musical progression? Initial answers*

Number of responses: 20

CODE	NUMBER OF REFERENCES
Support from specialists	8
Demonstration / observation	5
Team-teaching	5
Training	4
Forums to share ideas	4
Schemes of work	3
Support from colleagues	3
Resources	3
Wider Opportunities	2
Network meetings	2
Websites	2
Planning support	2
Suggested activities	1
Examples of what progress looks like	1

These answers are in support of the interview findings.

*Table 7a Task 3a, Q6: How can non-specialists be supported to understand and achieve musical progression? Changes to initial answers*

Number of responses: 10

<b>CODE</b>	<b>NUMBER OF REFERENCES</b>
No change	8
Space	1
Time	1

This is not really surprising. There was nothing in the research findings that was particularly different from the norm and was probably what most people would think of, unlike for other questions.

*Table 7b Task 3b, Q6: How can non-specialists be supported to understand and achieve musical progression? Responses to findings*

*Number of responses: 6*

<b>CODE</b>	<b>NUMBER OF REFERENCES</b>
Agree	4
Agree with access to specialist & training	1
SLT prioritising and developing team skills, knowledge and understanding	1
Is supporting planning covered by 'resources'? Colleagues want to follow scheme	1

Schemes of work are covered by resources, but 'supporting planning' is covered by 'support by music specialist' who would help the teacher to understand and deliver the scheme, (see relational model at 4.5.6). Giving non-specialists a published scheme in isolation does not support planning.

## Appendix F8: Combined Guidance Document Feedback

### *Musical Progression in the Primary Curriculum Feedback form*

#### **Would you consider yourself to be a specialist or non-specialist in music?**

- 4 Music specialists
- 2 Non-specialist
- In-between, I play the piano and can read music but have never had any real specialist training.

#### **7. Strengths of the document**

- Clear interpretation of QCA Guidance 1.1
- Thread of joined up thinking runs throughout the document
- Section 4 detailed and effective (how teachers can plan for progression)
- It really makes you think about musical progression, and explains different aspects. It was particularly useful to read about the non specialist teacher's and the use of schemes. It was also very useful, and reassuring to read other teacher's responses.
- Very comprehensive
- The document is very detailed with some thought provoking comments and ideas.
- I liked the inclusion of the range of comments from the staff you spoke to, this gave quite a balanced view and would be useful to use as discussion points. All schools will have staff with a range of views and this document will help me to have discussions with different people.
- Reminding about the range & quality of musical experiences needed within schools.
- OFSTED quotes about musical provisions in schools.
- As a music specialist, it was very helpful reminder about non-specialists feelings towards teaching music; revisiting my role as music co-ordinator to support colleagues.
- Something concrete to take into school to justify why you want to change how music is currently 'planned for' within school to ensure music teaching is joined up rather than individual pockets of musical experiences.
- Provides valuable and useful information for both specialist and non-specialist teachers.
- Every aspect of musical progression has been explained in detail and it will provide an excellent source of reference for schools when planning or producing / updating music schemes.
- Feedback points made this document very user-friendly.

#### **8. Weaknesses of the document**

- Needs definition in lay terms of 'musicality', 'musical behaviour' etc
- Section 2 needs more examples for the non-specialist e.g., what does it mean to see 'musical links?' Also definition of 'musical skills'.
- 5.2 - p13 this could reinforce perceptions of 'I am not a musician' – needs rewording (1<sup>st</sup> paragraph: 'For so many...')
- A little long, although relevant!

- Could perhaps include more practical advice on planning and activities for the non-specialist.
- None
- None
- None

**9. Would this help you/your colleagues with the idea of musical progression?**

- Helpful to specialists – needs simpler general vocabulary for non-specialists.
- What sort of responses are we expecting? Needs an example.
- It certainly would be very useful, and would be a good starting point for a training day or a staff meeting.
- Yes. It is important that everyone is following the same course to avoid overlaps of omissions.
- Yes. I think the overview diagram on page three is very useful to give to staff (even those who claim not to be specialists) without over-facing them.
- I think it is useful document to use as a co-ordinator to refer to and use to stimulate discussions about musical progression and the wider issue of music teaching.
- Some clear points, but with enough detail and slight differences in opinion to consider and make up my own mind, which means when OFSTED ask about music I will have a clear understanding and my own views which I can back up with reasons.
- Yes - time now needed to work with colleagues to reassess current practices of music teaching within school & plan for linked musical progression in demand and range throughout.
- The progression overview on p2 could be successfully used as a starting point when completing an audit on musical progression in schools.
- I also really liked the term ‘musical journey’ – children would related well to this idea!

**10. Area that you will take away as most useful**

- Section 3 is a very clear summary for a specialist and relates well to education theory / philosophy for the non-specialist
- Section 4 gives a good overview of what needs to be involved in effective planning.
- The parts relating to the non specialists and use of schemes, as most of our teachers use the schemes we have in place, certainly as a starting point.
- Confidence to try to make music more a part of a creative curriculum than a stand alone subject.
- The impact that modelling musical behaviour and teacher responses can have on musical progression.
- That developing skills should be balanced with breadth and depth and it is not enough to make task more difficult (based on skills). This isn’t new to me, but is an area to reinforce with staff.
- Aspect of questioning and drawing out answers to deepen and extend children’s musical knowledge and understanding.
- How can teachers plan for musical progression
- The advice given for the non-specialist teachers was particularly reassuring – I agree that music should be fun and that knowledge and skills can be developed from this.

**11. Anything you didn’t understand**

- No

- I think I understood it all, and it is a good document to keep in my Co-ordinator's file to refer back to.
- No
- No
- No
- No

## **12. Anything you would like to add**

- A Glossary of terms like 'musical skills' etc. This would be most useful for the non-specialist as a point of reference.
- Relating to non-specialists, there does not appear to be many music courses any more, to help them enhance their understanding,
- Only a suggestion that maybe a music specialist, instead of taking one class for music, could work with class teachers and demonstrate how to get the best from the actual resources in school, eg a scheme/QCA Units/Websites.
- Including Able, Gifted and Talented pupils is quite challenging. We have found it difficult to identify these pupils consistently and then planning for them in lessons is difficult as they are often the only one. Ensuring these pupils are able to make progress is important too, we are often good at supporting pupils who are struggling.
- To look at another school's long-term planning to see how musical progression in demand and range is catered for would be most useful. \*\*\*\* \* Primary School's presentation was most useful to see how a school has embraced teaching music within a class topic by not using Music Express. But it would be so helpful to see a whole school's development.
- When relying on music schemes, although it provides an excellent support for the non-specialist, I agree that it often falls down on 'breadth'. Tasks for upper school (Y5/6) also become increasingly more difficult before the children are ready.

## Appendix G1: T1 Practitioner Profile

### LESSON CONTENT

#### Knowledge of musical elements and ideas

- Planning based on knowledge of musical elements and ideas
- Separate them for skill-building in order to pull them together again.
- pulse underpins everything if children have a sense of pulse, their rhythms fit together in a pulse

### HOW TO DELIVER CONTENT

#### Knowledge of effective teaching strategies to ensure musical understanding

- children need to be taught 'how to', and have things explained, shown, demonstrated
- Children need to have understanding of musical ideas (e.g. crotchets & quavers) not just knowledge 'about'.
- Children should be able to use the musical learning regularly
- Teach instrumental work and curriculum skills. Weekly sessions are progressive so that activities start simpler and build up.
- Build up skills and children's musical ability
- builds up skills in the separate areas of musical learning then relates skills to each other through descriptive & creative music-making
- Teaches them to hold percussion instruments and understand the kind of sounds they make, learn the skills of playing in a group with others, creating music in small groups. Teacher watches to see if they are drawing on the things they've been practising; conducting, counting each other in, holding the instruments, their knowledge of sounds the instruments make.
- If descriptive/creative work is done with children who have not practised using those instruments and playing those instruments before, you don't get their ability to count each other in, take turns and choose appropriate sounds.
- learning is the residue of experience, they are left with an impression of working together with sounds of instruments, how to make music together, they are left with knowledge and understanding
- The teacher can increase the quality and depth of responses by facilitating the children to play, sing, listen, compose and improvise regularly using the increasing skills, the developing skills in different contexts, being able to use the musical learning regularly.
- A teacher can facilitate that by making time regularly, organising the room so the environment is right for making music, and organise children and groups for times to play, times to listen, times to think, times to be quiet, times to just talk about it.
- But progress can be made by the children just having regular and quality opportunities to practice music together. Just getting the instruments out and letting children go off in groups would not result in quality music-making. It's about the environment and how it is setup that can enable a good facilitation of creative music-making
- Any teacher can facilitate that. It's about making time, and doing so regularly, providing the right environment, letting children do music and encouraging children's own natural musicality to come out.
- However, If the teacher doesn't have the understanding, it's not taking it anywhere it's simply giving it a space and time to be exercised.
- A music specialist or someone with an understanding of musical skills and musicality is needed to draw out what the children have achieved, an analysis and a summary, a review of what they have done
- you have to have an understanding and appreciation of the quality of music-making, e.g. counting in in the right time, to get something in time with a beat with a sense of pulse, or making a beautiful sound rather than just the sound being accepted when it is not the most

- beautiful sound, say a clash on a cymbal.
- there is no joy in academic musical activity
- music in school is about getting together as a group and enjoying singing and dancing and composing and improvising and playing instruments together and then doing a concert at the end
- schools should start to do music in early years and then allow a progression of music teaching developed right through the school
- In an ideal world musical understanding underpinned by high levels of aural perception and knowledge of music with assessment focusing on the quality and depth of pupils' musical understanding would be great
- As a musical person, musicality is demonstrated and taught and passed across to them.
- In the summer term draw on what's been learned; experiences and the musicality that has developed over terms one and terms two
- In summer term higher expectations of their musical behaviour and their musical responses. Expecting them to give more musical answers, show more musical behaviour and play instruments in more musical ways as well as learning more demanding musical skills
- when they are doing something physically, when they are demonstrating they are prompted to do it in a musical way and prepare themselves first.
- always demonstrating and modelling to them because I have a musical understanding myself, and I have a passion about them being musical
- it's encouraging them to be musical, and to be musicians.
- prompting them. if I'm clapping something I'll say "what am I clapping?" and somebody might say the beat, and I'll say "No, remember the beat is.." and there's a reminder on that and we'll do a bit of stamping, that's the beat that's going on all the time underneath, so what's this what am I clapping, or what am I saying, the words of the song or chanting, it happens naturally and constantly.
- Focus on practical work rather than listening to music and appreciating music which I don't get to do an awful lot of in my job
- I don't leave space for qualitative musical progression in my plans because I use a framework of the QCA where I focus on developing musical skills, I don't do descriptive creative music making, because I am the specialist teacher and I develop the instrumental work. If I was a classroom teacher then it is that creative space that needs to be shown in black and white on plans, it can be identified that in that particular week the activities taking place aren't skill-building activities and it wasn't about getting harder and harder but that time and space were going to be organised well and that the outcome would be recorded in some way and drawn on and assessed.

## **BIGGER PICTURE**

### **Knowledge of musical learning and progression**

- Progression is getting better at doing music, developing skills in the different areas of music and gaining a deeper understanding of each of those
- Progression is to do with separate areas of musical learning and then bringing those together and making small steps, learning new things but re-capping to develop the experience. That's not enough on its own, it needs to have more quality to it, the range attached to it, different styles rather than one musical style and it needs to have opportunity to use those steps to demonstrate the understanding.
- it's not enough to say that progress is about going from one week to the next and getting better and better, that is a part of progress but it's not the whole thing.
- Progress in skills is associated with a deepened musical understanding
- Progress can't be made if there isn't an understanding
- progress can be made by the children just having regular and quality opportunities to practice music together
- Children can learn to do something more complicated in an hour that they couldn't at the beginning, it doesn't necessarily mean they have developed a deeper understanding of it, it just means they've got hold of something and repeated, they could come back to it the next



day or the next week and can't repeat what they did = not musical learning.

- Musical glue, joined up thinking, bringing ideas together, is where musical progression can be demonstrated.
- When children work on something where it's their own thinking and their own choosing and their own making, drawing on what they've been practising and the knowledge they have gained through that work, then progression comes out in the creative work.
- on their own you can develop in each part of musical learning, you could develop specific skills in each area, but if you bring them all together and you develop skills in all of those different areas then you are a more all-rounded musician.
- increasing the quality and depth of pupils' musical responses is when they can draw on their learning, from week to week, from year to year, from class to class
- The best progress is where a school is teaching music as best they can, where it runs right through the school and developed through, and filtered into the musical life of the school It's a journey

### **Summary**

- human beings, children included have natural musicality within. For some it's greater because their home and life experience have brought it out more than others
- Non-specialists can facilitate music-making by making time regularly and providing the right environment to let children do music and encourage their natural musicality to come out.
- Importance of the teacher's musical understanding and musicality
- If the teacher doesn't have the understanding, it's not taking it anywhere it's simply giving it a space and time to be exercised
- As a musician, musicality comes naturally.
- For many non-specialists it is not natural, they don't naturally see the links so they are not going to nurture those links in children.
- There needs to be ways to help teachers themselves to see the links in order to nurture children's musical understanding
- there's got to be musical understanding behind the nuts and bolts for the children to progress

### ***In a nutshell:***

- ***Progression is a deepening musical understanding.***
- ***The importance of teacher musicality in nurturing progression.***

## Appendix G2: T2 Practitioner Profile

### LESSON CONTENT

#### Knowledge of musical elements and ideas

- non-specialists may not understand that there are three separate strands to music (unless they've read the NC) and that you need to develop all three, that they are linked, but you can't ignore one and not have the rest.
- Teachers aren't going to delve into things they don't understand themselves and reveal their ignorance to an Ofsted inspector. Lack of musical understanding supports the case to have a music specialist in school. Training only goes so far unless a teacher truly understands music. It is their knowledge and experience that helps them to respond to the children to consolidate learning and bring them on. Non-specialists can't do that, nor would they have the inclination if they are not a passionate music practitioner.
- if someone lacks knowledge of teaching music, advice would be stick to the skills so that at least music was getting taught

### HOW TO DELIVER CONTENT

#### Knowledge of effective teaching strategies to ensure musical understanding

- Classroom and extra-curricular music need to complement each other. Important to have performing aspects as they develop a love of music in children, but in the classroom it should be learning to talk about music and identifying aspects of music and using those aspects of music to create their own music. Brilliant concerts should be the end product of a good balanced musical education. Children should be able to tell you about the piece of music they've just performed, identify the musical choices and apply them to writing a piece of music. The performing aspect shouldn't be developed in isolation without understanding of why they are doing certain things, why you would have louds and quiet etc.
- WOpps programmes should focus on the wider development of the musician, not just playing notes: playing in time, rhythm, understanding, reading, playing together, dynamics. Might be one note but the journey to get them there needs to be well thought out. Once they've got the basics that opens you up to doing the other things, it's like learning to walk before you can run.
- When schools put pressure on peripatetic teachers to move children through grades you miss a lot, there isn't time for quality teaching, they're just being trained to play three pieces and make technical gains on an instrument that aren't reflected as musical gains. WOpps isn't the stop gap for that, but is a way of instrumental teaching that has time to develop other aspects of music. The prompt suggests that WOpps is a way of fulfilling National Curriculum requirements, but teachers should be doing that and WOpps should help them do so. Teachers should watch what happens in WOpps to take activities and ideas for the classroom.
- A very clever child could give you a very knowledgeably informed response to a question but your lesser able children is where you'll start to distinguish whether or not there was quality in there, and when your lesser able children can start to give you answers that are really informed and that came through discussion and knowledge and comparison and you know there's been a lot of work across the three aspects and they can give you reasons, that's when you know that there's been quality there as opposed to peripatetic teachers creaming off the cleverest children to learn instruments without exploring other ways of quality music making for all the children in the class
- Like in any subject, when you teach numeracy if they don't understand the basic skills they can't do the higher operations. It's the same in music, if they don't understand the basic skills and they are not there, they can't understand how to do the more difficult and more complex things. Because you have to have the foundations there, teachers need to develop the quality and insist on quality right from the beginning, quality responses where you are having a developed discussion of music. By developing responses, pupils have to justify choices and think about music.

- Teachers need to insist on quality performances and musical behaviour. When they've got those things there you can move on to more difficult things rather than moving on blindly.
- It is because of teachers lack of understanding that they just move on to the next thing and the more they move on, without the quality and the understanding, the more children you leave behind.
- if pupils make links how do you know they have progressed in that response, how did you measure the progression there? That can be the residue of experience. They've had this experience, and that experience and they've made the link but where's the actual progression in those links? Last term they were making these links and this term they are making more subtle links, I don't think that's actual progression, I think that's just a by-product.
- it's not just music making and starting a choir, it's about understanding and making it musical
- when responding to a pupil, 'how might I best respond' should be the first question you ask yourself, what question will I ask them to move it on
- Chris Quigley skills are useful to keep you on the right track. It's up to the teacher to put the quality there so, when the kids are in the classroom, there's no point in moving into two-part singing that falls apart if the kids can't do quality one-part solid singing. You know when they are ready to move on really, and that's the quality, that's the progression. A lot of that as well is instinctive, you just know music.
- There isn't a way to plan for qualitative musical progression... it's responsive rather than something you would have a formulaic plan for
- You can only get the quality when you've got the quality and that's down to the children, and the quality gets easier as you get more quality... You just sort of know musically when they are ready to move on, when you've got the quality that you are going to accept
- I planned in units and then we brought in the Quigley skills, and you knew you were working around level 4 statements or level 5 statements. The more the quality of music improved in the school, the more I could look at the more difficult statements because I knew that the children were able to achieve those, but I didn't plan in too much detail for each lesson, especially if it was performing. During a term of recorder the plan would be very vague; what notes I was focusing on, what pieces of music I wanted to do, and then the quality came out of when you were teaching it, did they get it, did they understand it, were they ready to move on, do we need some more of that next week and then your planning would change so there was no point having too much detail in your planning because you responded to the children.
- Quality music teaching is more a state of personality. You have high expectations and that's where the quality comes from, when they start singing something your expectation is that it will be in tune and that it will be accurate and it will have a nice quality of sound and then you can start to think about having more technically demanding pieces of music but you have worked on aspects of it, like diction and breathing and that's all there and you know you can move onto part singing and things like that but it's just about being picky and not letting things go..
- Teachers can't get quality if they cannot hear it themselves, if you can't hear that kids are out of tune or you can't hear that they're not pitching, if you can't transmit an accurate pitch then they're not going to get it
- the problem with schemes of work is it's the first year of music again and again and there's no detail of the progression
- we bought Music Express as a scheme and it had some lovely things in it but often the activities were too hard and that was written by a music specialist who works in schools and they weren't getting it right. It's about knowing your children as well. By the time they were getting on up the school the things were just too demanding 'cause the children didn't have the basics or the experiences
- it's unfair to expect teachers to teach music in the same way as it is unfair to expect them to teach PE, there's just some things that a specialist has to do in primary schools, and the bottom line is if it is not done by a specialist it's not going to be done as well.

## BIGGER PICTURE

### Knowledge of musical learning and progression

- musical progression is how you'll move from an inexperienced, unconfident musician towards being an experienced, confident musician who can make musical choices
- acquiring skills and knowledge and applying those
- it's cumulative and underpinned, you need the basics before you can move on (like in any subject)
- It's like a journey and they have a starting point and an ending point and the kids will develop between it and you have to move them through that, nurture that development and make sure that they're going to go as far as they can go
- your better children will produce more quality music making
- there's a point where the quality starts to really matter and that's the higher levels of music ??
- Progression in range is a bit wishy washy because some children might be brilliant at rock music and some at classical, but if you have a talent for music and you were nurtured in a different environment then you'd still be good at rock or vice versa. It's about the talent really and you can't talk about progression in different genres because it should all be the same, it should be broad enough that progression in music is progression in music and all music should be considered. So it's experience in genres rather than progression in a genre.
- you do have separate components of music, and even at degree level people have different strengths in each. In terms of progression you can be at different stages in the different aspects. It's hard to level children and give an overall level 4 because they might not be when you look at the separate components
- learning is the residue of experience but you can have the experience and you can learn from it but who is guiding the experience and why have they chosen that experience and what comes after that experience to have the next experience and what are they supposed to learn from the next experience
- where you've got all ideas, concepts and skills together to form a musical understanding, it kind of implies that there is a thought out process of creating the experience that has all of these things and you know what the musical understanding is because you can quantify it really through the concepts, the skills and the ideas
- Kids may be able to play Rachmaninov piano concertos but not in a Rachmaninov style so then it becomes not musical capability, but physical capability and muscle capability and memory, moving fingers at certain times to play and produce the right amount of notes. You can then have someone who plays it beautifully with expression and warmth and emotion and they might make mistakes but I know which one I would rather listen to. And that does suggest that there is more depth of musical knowledge there and the choices have been made and when you've got two people playing the same piece of music, you express it in different ways and you make choices and when you're getting up to the higher pieces, the Rachmaninov and the Beethovens and you're going through it yourself and you're deciding and you're experimenting and you're making choices, that has to come from somewhere, you have to have learnt about that, that has to go right back to the basics, the very beginnings of musical choices, back to do you want it to be loud or quiet, oh I want it to be loud, why, oh because it's exciting, and things like that because hopefully that's the end point of musical progression, a fantastically performed Rachmaninov piece of music where you just want to sit and cry because it was so beautiful.
- I don't know how you can increase the difficulty of the tasks you give to children if the quality hasn't been there because if the quality hasn't been there, there won't be progression. They won't be able to do the more difficult things until they've truly understood the easier things and if you're presenting increasingly more difficult things then not all of your children are going to progress, only the top children, the more able children are going to progress because of the music lessons they might get outside school or their innate ability to perform music. That's to do with teachers not understanding progression
- The Ofsted comments don't help you with progression. They say 'oh we want to see this' and that's the end result, but where's the progression? There's no support there for progression whatsoever, but that's typical Ofsted, 'we want to these amazing schools and in

an amazing school you see x, y, z, but they don't tell you the steps that you have to go through.

- Chris Quigley skills map the levels. A lot of it as a music specialist was commonsense and you know the route through, particularly for performance, as a performer yourself you know where the foundations are and where you're going to move them to next. The listening skills were useful. I wouldn't agree with a lot of the composing skills, but it's a useful document to have as evidence if you have Ofsted coming in and you can say look I've mapped this progression through here and they are developing these skills
- if you are so un-musical, then it's just not going to happen is it you can show them the skills and the progression in that way and you can say 'try and do this' but they won't understand, they won't know what to go back to or where to move them on to or things that you could do to, ideas for moving children on either, it's just not going to happen, you know you could say to them, 'why don't you get yourself some musical experience' or whatever but that's not going to happen, people aren't going to go out and learn an instrument just so they can teach music better in schools

### **Summary**

- Progression in demand and quality go hand in hand, with experiences in different genres.
- it's more than providing music making experiences and starting a choir, it's about understanding and making it musical
- Quality music teaching is a state of personality: you have high expectations and that's where the quality comes from.
- It is teacher knowledge and experience that helps them to respond to the children to consolidate learning and bring them on in quality.
- You don't plan for qualitative progression, it's responsive teaching
- Non-specialists can't do that, nor would they have the inclination if they are not a passionate music practitioner.
- Lack of musical understanding supports the case to have a music specialist in school.
- if teachers are un-musical, then it's just not going to happen, training only goes so far unless a teacher truly understands music
- Nature/Nurture – refers to 'talent', but also talks about nurturing all to achieve.

### ***In a nutshell:***

- ***Musical progression is moving towards being an experienced, confident musician who can make musical choices***
- ***The importance of a specialist teacher's musical understanding in nurturing progression.***

## Appendix G3: T3 Practitioner Profile

### LESSON CONTENT

#### Knowledge of musical elements and ideas

- Music is built up of different elements. You can progress in separate areas, teachers can say they're going to do a block on pitch or rhythm, but it can't be cut off, because music isn't like that, music is all the elements, usually at all times, but the children and teachers should be able to see where things are not needed as well.
- Coming to see the connections is important rather than just isolated skills because all the pitch, the rhythm, the blending of sounds, the building up of sounds, the understanding of notation, either standard or graphic notation, all comes together when you give them a task and it involves all of those things right from you know having the idea to creating it and then presenting it.

### HOW TO DELIVER CONTENT

#### Knowledge of effective teaching strategies to ensure musical understanding

- musical understanding is underpinned by what they can hear, what they can do and what they know from different types of music, and it's the coming together, it's like putting it in a mixing bowl, rolling out the pastry - that's when you've got it.
- Developing musical understanding has to be ongoing, it's got to be built on all the time, and it comes through all things. If you're doing pitch you can also incorporate a rhythm that maybe you did last term or the term before and it's like building a wall.
- Music is like lots of little boxes to go inside your big box of overall musical progression, and bit by bit you try to fill the box and it's being aware all the time of telling the children why they are doing something, if they are learning a song, why in this particular bit you maybe have to hold it on for so many beats and I think you have to tell them so that they can then build up their understanding.
- When an activity is over you might have attained something, but it is not over, it will need to be recalled at many levels and in many different activities and the children might not realise that is what they are doing but they are, they are drawing on experiences that they've encountered during their lessons.
- Musical understanding is like musical glue in a way, but it's got to be glued together correctly.
- It is building on what they know and then opening the door to show them that they can learn more and giving them that confidence and the co-operation that they need to work with others as well
- it is a journey and some of them will travel it more quickly than others due to the fact that they get a lot of enjoyment from it whereas you have to encourage the ones who don't instantly enjoy it. You have to provide a cocktail of different activities to encourage everybody to come on board. If you can take them as far as you can, within each little block, but then combine them, a bit like a pyramid with as many blocks in it as you can. If the baseline is firm then you can build on it.
- In WOpps if they look beyond 'just one note', if there was a lot of rhythm in that then there's a lot to think about, if you then throw in the dynamics as well, again it's another box of knowledge the children have to dig in to, if the children were on task when this was noted and working within the structures that they have been taught and were succeeding in them then that was good progress I think.
- Within WOpps the children will have to have some technical understanding in order to produce a note and for the child to get that sense of achievement that they can do it. Then when they come to play together it sounds musical and is not just children experimenting. You have to have a balance, maybe short bursts of technicalities and then you need to give the children something where they have a sense of success and where they can perform making it musical even within their limited technicalities. Again, there are these blocks that

you can build on all the time. You shouldn't just rely on reading standard notation, there are other ways that you can do it and some children need that because they find the technical aspects of notation difficult, so you need to provide an alternative as well.

- You have to present the enjoyment of music to children. We all have different tastes, we all have different styles that we like and you should allow for that. Teachers need to show the children that there is a big music world out there and all kinds of music have relevance on different levels.
- In a classroom situation you have to be aware of the different levels within your class and give the children the opportunity to play at their level whilst still enjoying feeling the music and letting them have that inner thing, that you can't describe but you've got inside you, and letting that come out as well. When the children get to the level of their highest attainment and present it, they will have a huge sense of achievement doing that. Obviously, if it is totally mechanical and you're thinking so much about the counting and hitting the right notes then you have taken away some of the musicality.
- Even though the teacher may not be musical, there is a lot of material around that can guide a teacher through the musical maze and not just be content with, in reception, getting the maracas out and having a shake and putting them away, and then when they go into Year 1 they do something similar, they might have a conductor or something like that
- Quality comes with using the different components, teasing out of a child that they are playing within a group so they have to listen, they have to maybe think about rhythm, if they are on pitched percussion you have to think about the notation, they have to think about how this is going to sound to an audience, say you were to perform it, but also to develop within that their own levels within the pitch, the rhythm, the choice of instruments maybe if you were illustrating a story. The quality comes from realising where the child is at and letting them develop and then if you need to bring it together, allowing for those different levels within that group.
- There can be a danger if you think, right we did crotchets last week, we'll do minims this week. All the time it's keeping track, do the children understand what they are doing, do they understand what these symbols mean, can they write them, can they interpret them, can they use them musically, can they use them within a group to build up this musical element that you are after.
- To develop understanding the nature of music, you have to give it time to grow in your school and as time goes on, teachers know the levels they are after and they will try and get as many children as they can up to that level
- Focusing on pupils' aural development and improving the quality and depth of their musical responses in a relentless and co-ordinated way needs to be ongoing, done all the time, you can't just dip into it and leave it for a few weeks, the children have to be immersed in it from simple things like going into the hall to some music so that when you present something new that you expect this musical response, based on what you know they've had before
- The fault in this school is that they haven't got firm foundations yet. It's coming, it's building, but the assessment hasn't gone on, nobody's sat and listened to a piece of music and then asked them about it, what can they hear. Eventually, through things like that they start to relate to what they've heard, at their level, what they've done in the classroom to say a recorded piece of music and they can then say 'oh is that so and so', and they'll start talking using musical terms as well when they're listening, when they're describing a piece of music, so immersion in music is essential really and to work properly it should be a school thing and not just one class doing it and you need to get the rest of the staff on board
- Specialists naturally know how to bring the children on, how to formatively assess as they are teaching in order to improve learning. For non-specialists who maybe don't have the musical understanding themselves because it's not been their experience, but who need to deliver the music curriculum, it's imperative that there is a specialist who is supporting them, who is helping them know what to look for to encourage musical progression, even step by step, lesson by lesson at this stage which actually is helping the non-specialist delivering it to build up their own musical understanding.
- planning for progression is you know where you want to be at the end of the unit or a half-term and then you think, right we've got that, from there I'm going to build up and I'm

going to go onto something more advanced but still providing opportunities for the ones who haven't achieved as much to work at their level while allowing the others to progress further.

- your long term planning is like your big box and the weekly plan, you can incorporate progression into your weekly plan through your expectations and say 'I am now expecting the children to be able to...', and when we've covered that and we can incorporate it musically, then my next level of expectation is moving up another rung of the ladder.
- You can plan for activities that show progression. You could say we are going to introduce this concept, and then you would plan an activity where they have to use and apply their knowledge so you can see they have understood and they are progressing musically as opposed to they have learnt that a crotchet is one beat full stop but then can't use it. You can have differentiated activities which show their depth of understanding. You wouldn't necessarily write down in your plans how you would respond to improve the quality and depth of answers, that is what you would do on the spot, formatively. It's also expectation of outcomes, you would expect the Year 1 to have a very different response to Year 3.
- Plans need to be responsive to what they've done, they can't be plans that you've done at the beginning of the year, this is what we're doing in Term 1, Term 2, Term 3. You have an edict from on high saying 'you are 7 you should do this', it doesn't work like that. In my class I've got a huge range, I've got 4 or 5 children who are happy to compose using standard notation and then I've got some who didn't get graphic scores, they do now, but it didn't happen on week 2 so I then had to do it on week 3 and 4.
- Don't try and do performances before you've built up the notches to get to it. Set yourself achievable goals on the way to achieving the main target at the end; that's what you are going to, you have to build up to it otherwise your building blocks, your basic understanding, your foundation is not going to be there and that's where things fall down, when you are maybe under pressure to produce something and you haven't given it the time and then you get ratty, because they haven't done what you wanted, but you haven't given them all the tools to do it. You need to give the children the tools and accept that some will be at the top of the ladder and all the way down and try and bring up each child to as high as they are capable of going.
- You have to try different approaches, it's a bit like problem-solving in maths, you've got all this knowledge, now here's your problem, can you solve it and I think you need to re-cap on what you've done, short sharp things, have you remembered, am I starting, do I need to go back over that in more depth before I carry on with this lesson, I think you have to have like a mental checklist if you like at the start of each lesson because otherwise some children can get left behind and the other thing you can do is have your more able children working with the ones who are struggling and bring them on that way so that they are applying their knowledge and bringing the other ones up.
- It's providing children with the opportunity to use what they've learned and the teacher has got to listen to it, and look at it with a musical eye and a musical ear as much as they are capable of, and maybe then, if they are really struggling, do they need some help in there to ensure that this quality is coming through.

## **BIGGER PICTURE**

### **Knowledge of musical learning and progression**

- As a child goes through school they develop a deeper understanding and develop their skills and awareness of different instruments, rhythm, pitch, all the elements of music. As they go through school it should be built on year by year, building upon their own abilities, their own level, where they are up to and giving them the opportunity to grow from there
- Progression in range is where they can demonstrate depth of understanding as they develop listening skills and take on music from different cultures and different periods of time
- Progression in quality is where they are willing to branch out on their own, using the knowledge that they have learnt such as rhythm and pitch and it is here that if you have got somebody who shines they should maybe be encouraged to go further perhaps through learning an instrument or being given the opportunity within the class, within the lessons to attain the highest level that they can



- progression in demand because you are demanding more of the pupil with more technical skills, maybe a deeper understanding. It is important that teachers are aware of this and maybe tick the boxes but you don't just tick them because at the end of this year we should have got there, some of them will have gone on further and you've got to acknowledge that and you should also acknowledge that there are some areas that children are not as confident with, and even though that is the case as you go onto the next level, due to the fact that they are moving up in their age range you know up to a different class, that you back track and make sure that the gaps that have been there have then been covered.
- progression in quality is where they can take on board all kinds of music including listening and listening to each other and seeing how music is built up, how it gels and comes together and the range, it's all interlinked isn't it, it goes round, it's like a cyclical thing, and every time you learn something else it adds another notch to their ladder of learning if you like.
- [progress in music is] not put in little boxes
- Musical progression is where you can take a child who has little or no musical experience and give them the opportunity to experience as many different things as they can and through that they build up their skills and their level of understanding. That's what musical progression is, it's sharing your experiences and developing them as they are taught more skills and given the opportunity to listen, to perform, to compose, using the elements and skills that they've had presented to them in their class lessons
- I haven't got a set thing on my plans saying where am I going next, I know where I am going next, it's the non-specialist who doesn't

### **Summary**

- Teaching focuses on developing musical understanding and being able to use elements musically
- Integrated approach to achieve this, can't isolate musical elements
- All-inclusive attitude, different ways of helping all children enjoy and achieve in music.
- Importance of nurturing quality
- Planning needs to be responsive
- Importance of mental preparation before the lesson
- Specialists naturally know how to increase quality and depth of responses
- All can travel and make musical progress: children and teachers

### ***In a nutshell:***

- ***Progression is a deepening musical understanding.***
- ***Achieved through an integrated approach***

## Appendix G4: T4 Practitioner Profile

### LESSON CONTENT

#### Knowledge of musical elements and ideas

- People who are struggling with musical progression are probably struggling with the idea of teaching music at all and they would want some sort of structure to follow and that's when a scheme is invaluable to them because at least you know they are going to do something

### HOW TO DELIVER CONTENT

#### Knowledge of effective teaching strategies to ensure musical understanding

- Range, that's giving them a broad range of experiences
- Identifying more able and talented pupils and helping them grow in confidence from the early stages is something that we would find not difficult to do here
- whatever experience the children have had, and take away from that, that's what they'll build on the next time they come across something similar, they give the building blocks of what's to come, the musical glue, and bring everything together.
- on a practical level skills are the main focus and then knowledge and understanding of music in general come as the skill level develops
- Sense of rhythm and sense of pitch are the sort of things you are working on all the time from day 1.
- The teacher is there as a guide and as a facilitator to point out the different pathways that are open to the children, to give them the skills to follow that pathway and act as a signpost on route so you're saying you could go that way with it or you could do this, you're encouraging them to achieve their potential in whatever it is they chose to do.
- Agreed with Todd that it is the teacher's job to facilitate pupils on their musical journey of musical understanding, to enable them to travel, to act as a signpost en-route, to encourage pupils to travel the furthest distance they can, whilst reflecting on the paths and turns of their journey, the reflection is important, so you are constantly reflecting on what you have learned and what you've done and that might change your pathway en-route as you're reflecting
- 'doing music' needs to be embedded as learning so you are moving somewhere through it, not just more doing, which is one of the things that WOpps does well. It's very structured and good at taking children on that journey from wherever they happen to be, different classes are doing the same programme but on very different journeys
- WOpps sessions start off with a listening activity, listening and appraising and then there would be the skills part of the lesson where they would move on with the instrument and try and produce a good sound or learn some new notes and then there would be an opportunity in there somewhere for some composition, what else could we do above this little ostinato on the bottom, what else could we change, would anybody like to do their own little tune. There's always singing, or rounds and a little bit of movement work. It was a well put together structure and each week was based on the previous and where they'd got to. They focus on understanding and skills, it's just fully embedded, cyclical, one feeds into the other.
- Reading notation is not the way we approach effective music making.
- You shouldn't focus too specifically on just the technical aspects, it's got to be a combination of so much for it to be musical.
- Musicality - how you interpret a piece of music or how you make your instrument sing in a certain way. It comes from within and can depend on your teacher. I had a fantastic piano teacher who made you think of the instrument in such a different way and how you could get different effects from the way you played, it's not just about technicalities. Musicality can depend on the style of the music
- It's encouraging children to be creative and put their own stamp on their performing so that they are not just mastering a technical skill but they are actually being creative in their own

way and making it their own if they're performing

- Agreed with Ofsted's criticism that teachers tended to only consider increasing the difficulty of a task rather than helping children to improve the quality of their response and that the teacher needs to have the understanding to do this.
- Without training, not everyone can react in a way to nurture quality
- For teachers to develop the quality of what the pupils come up with then you need to have that skill to do that so there is a need for support and training.
- Maybe the teachers who didn't understand how to improve the quality are the ones who think we've done this task so let's move onto the next one
- when you are responding to what children are doing it relies on a certain amount of musical understanding by the teacher. Whether it's a nuts and bolts lesson or one that builds on pupil responses and tries to enhance their understandings, depends on whether the teacher has got the knowledge to do that.
- You need to give the children experience of as many different types of musical genres as possible
- We teach conducting to some of the children and they choose how to perform so you would say to them, 'right, well what did you think of that performance? What shall we do this time to change it? How can we make it better?' and they come up with their own ideas or they say I just want to hear the strings and the oboes or I just want to try, they are really developing their understanding.
- schemes may be to blame for teachers delivering technical tasks where learning wasn't always taking place and moving on before understanding was secure because schemes are very much geared towards a practical task that a non-specialist can cope with.
- We work towards a lot of performances, so week by week we're trying to develop one or two pieces in isolation but through that you're developing so many different skills
- We plan for musical progression by using a scheme (Music Express) as a basis, because I don't think for classroom music we can keep a handle on it any other way. The scheme covers progression in demand and range. The quality is what the teacher brings to it, that would be more the specialist within the school. The schemes have a pretty good go at setting out qualitative progression, because they build on skills each year and they repeat things just like you would in literacy and numeracy, you're repeating certain elements and extending the knowledge each time you come back to that particular musical element
- If you put on a piece of music for the children to listen to and explore and discuss, sometimes they associate with it and make unexpected connections, they might say oh that reminds me of and it's something that you wouldn't yourself have identified with at all, but there's a value in doing that and exposing them to lots of different things, but you've got to have a reasonable amount of knowledge so that you can explain to them well this is why it sounds like that and this is where it's from

## **BIGGER PICTURE**

### **Knowledge of musical learning and progression**

- You need to give children a good basis in the four elements of the NC and then try to develop that as they go through the school. Initially it's getting the children used to singing, listening to music, starting and stopping together and all the musical elements like pitch, rhythm and pulse and developing those over the years and just pushing them that little bit more to widen their experience of those so that they are re-capping the same musical elements and musical terminology and just developing their skills in those areas.
- Depending on the school's strengths will depend on how the cube (Todd) expands
- Agreed with Todd that progress can take place in performing, composing, listening etc. but all those come together and there needs to be progression in these aspects combined and not just in the separate elements, that it should be this integrated progression
- Quality isn't such an elusive concept in our school
- You need to give children the opportunity and the experiences to develop musical skills and knowledge and understanding which they can then be built upon each year
- I wouldn't want to include levels in a definition of progression
- Progression is a culmination of gradual development

- You need to know what you mean by musical progression
- you'd read the probes differently depending on what you understood by progression and what you are trying to achieve
- having come through a formal musical education, reading notation is a huge barrier to effective music making. It is wrong to think that you have to read notation to be a musician.
- All children will not develop by the end of Year 1 to be able to do something, it's a gradual thing, which is the same in lots of subjects but that's where a scheme can be a problem. Even when following a scheme the work has to build on the preceding steps which the previous teacher may not have done, you can't just go in at Year 6 objectives if they haven't had a thorough grounding. We find that with children who come in from other schools they haven't had that grounding sometimes and they haven't got the basic rhythm and pitch work. You have to respond to the children, even with a scheme you have to find out where they are at.
- [musical progression] is a particularly difficult thing to define and to put down in black and white, almost an impossible task

### **Summary**

- The teacher needs to give children opportunities and experiences to develop musical skills and knowledge and understanding which can then be built upon each year
- skills are the main focus and then knowledge and understanding of music in general come as the skill level develops
- Focus on skill development through practical music making and performance
- Follow a published scheme and think it covers progression in range, demand and quality
- Teacher as facilitator and guide, to point out different pathways, give skills and act as signpost, to ensure children achieve their potential
- Importance of teacher reflection
- Musicality - how you interpret a piece of music or how you make your instrument sing in a certain way. It comes from within and can depend on your teacher.
- The quality is what the teacher brings to it, that would be more the specialists so progression in quality is an issue for schools without music specialists
- Teachers need skills and knowledge to nurture quality, and this can be achieved through training
- Teachers struggling with progression are probably struggling with teaching music

### ***In a nutshell:***

- ***Progression is developing musical skills, knowledge and understanding***
- ***Teacher role is facilitator to encourage pupils to achieve their potential***

## Appendix G5: T5 Practitioner Profile

### LESSON CONTENT

#### Knowledge of musical elements and ideas

- primary teachers still tend to think of music as a specialist subject, that you have to be a musician to be able to teach it, but you don't need to be a musician any more than you need to be an artist to be able to teach an art lesson. When I went through school I was lousy at maths but I teach maths, I just have to do it, why not teach music in the same way, I've had to find out, the children are way ahead of me in some maths but it's my responsibility as a practitioner to find out and to take the children on to the next step and it's the same in any subject and music is no more special than any other subject in that regard
- you're not going to be an expert in every subject but you can still teach it, nobody worries about teaching geography, you go and find out what you have to teach and then you deliver it, so use the resources, use books, use other members of staff, there's tons of stuff on the internet
- you'd expect the cube [Todd] to expand and become a bigger cube all the way through. In reality what is going to happen is some sides are going to get bigger and it's going to turn into rectangular prisms and it's not all going to be a linear progression all at the same rate.
- Quality isn't an elusive concept in our school because there is a huge range of stuff going on and there is progression in what we have as an infrastructure, the way they progress through the choir and the talented children in the choir are identified and there is another group for them to sing with, we've got the pop group so informal learning methods there rather than the formal didactic teaching that you get in the classroom, we've got the orchestra which takes all-comers, regardless of what the background has been so far. Choir and orchestra are built into the curriculum whereas for a lot of schools they are a bolt on so we give all children the opportunity to take part in it, it's the children's choice, so it's embedded in the curriculum and then the progression outside is there for them but we are very fortunate that we can provide it within the curriculum so that allows us to address quality a lot more easily.

### HOW TO DELIVER CONTENT

#### Knowledge of effective teaching strategies to ensure musical understanding

- We have a performance focus, we start singing with them from when they are very small and carry on through
- Composing and the development of children's ideas is the bit that isn't really understood by teachers.
- progression from level to level; you can't move on until you've attained the basics, just like any other subject.
- we work on skills quite a lot, but as we're doing that we're always introducing new bits of knowledge and embedding them in, explaining the 'whys?' with the children, so we focus on the skills first, supported by the knowledge and then the understanding comes from both. The opportunity to use knowledge rather than just learn it is important, the process is equally important as the product.
- In a classroom and learning sense, 'reporting' is discussing what your understanding of things is, but in a practical music-making sense 'reporting' is the least important, 'cause it doesn't really involve actually doing. I like Christopher Small's idea of music as a verb rather than a concept, music doesn't exist on its own, it's actually something you have got to do, it's an activity and reporting I don't think fits with that.
- Yeah, that sums it up very nicely for me [Todd quote]
- huge qualitative progression with WOpps, they are learning ukulele, but there's a lot of singing and rhythm work, hand-eye co-ordination, all sorts of musical skills are embedded within that and the individual instrument is actually a vehicle for the musical knowledge and the musical progression. They focus on knowledge, skills and understanding, almost

cyclical. The rhythmic skills feed into the playing, the playing is feeding into the rhythmic skills, we're looking at formal and informal types of notation. There's a huge amount of quality there for them because they are like little self-contained musicians, so it's very well embedded. Everything has a purpose and the children can see that purpose, even though it's not necessarily made explicit to them, they know why they are doing things.

- when they are playing instruments, listening to the quality of the sound they are making is more important than whether they can recognise what it looks like written down
- the important thing with performing is being part of a musical performance, having that whole global experience, even if it is a rehearsal, it's still a performance. At some point you have to have notation but there's still a huge amount within that because if you blow too hard or your finger isn't in the right place it's going to give you a wrong sound so there's still the listening, the feedback and the evaluation and the quality that's always in there.
- the difference is the level of importance you put on the different aspects, but if you are talking about that elusive musicianship, just being able to play the right notes at the right time is nowhere near enough and conversely if you go back to delta blues players, producing the most fantastic emotional music with very few notes and very little technical ability, but the music's fantastic.
- Musicality is about ownership and reflection and being able to either perform or compose and then look at how it can be improved, how it can sound better, and sometimes that is going to mean it'll be performed technically better but sometimes it'll mean in a musical way. Children need to be able to reflect and to be able to make their own decisions about how they are going to improve their own work.
- Agrees with Ofsted's criticism that teachers tended to only consider increasing the difficulty of a task rather than helping them to improve the quality of their response. That was what I was trying to say
- Children aren't going to be able to [improve the quality of their response] on their own, and this goes back to the teacher as facilitator and signpost and that's where the teacher has to have the understanding to do it.
- Not everyone can react in a way to nurture the quality, that's an area that would benefit from support
- the children have always got ideas in music but it's very easy to knock it out of them
- You need to enable children to travel rather than send them down the route that you want them to go on
- As a signposter /facilitator you can allow children to develop, or you can try and impose what you think, and it's really important to allow children to explore sounds and come to an understanding of how they want to respond to the stimuli, rather than saying that's out of tune so it won't do. It's the confidence of the teachers that allows that to happen, and if you are not confident you will try and get into the four square let's all do some singing, traditional teaching model (which is still better than no musical experience at all).
- Teachers who don't understand how to improve the quality may be the ones who think we've done this task so let's move onto the next one, because they weren't sure either how to improve the quality or weren't aware that there was any quality to improve
- Teachers can't be expected to be specialists in every style of music. Even for musicians, it's impossible to embrace all of the different cultures in a truly musical way because the understanding can't be there. As a teacher, as a musician can you expose them to something and give a valid response to it, if it's outside your own understanding?
- Quality of aural perception comes in when we are doing orchestra like, 'who's got the tune? Can we hear it? Or is the accompaniment drowning it?' there's an awful lot of musical learning by osmosis but by doing.
- I think most of the learning goes on through the doing.
- With choir we learn the tune then get the phrasing right, get the volume, consider how to make it a performance so you are communicating. Anybody can stand there and produce sound but does it communicate anything and we do a lot of work on that. Whether the same thing goes on in classrooms is the big issue
- there's a lot of good stuff in Music Express and it's linked to the National Curriculum and QCA units so we know we are fulfilling the requirements of that and if that's the lowest

common denominator, then it supports non-specialists and specialist musicians can take it on the next step

- Quality is what the teacher brings, you've got a basic level of quality that's embedded in the scheme but people can then add to that
- The strongest way to [plan for qualitative progression] is to have in the forefront of the lesson time for children to reflect and analyse their own work rather than be told what they are doing and what's wrong with it. Allow the children to be agents of their own learning basically with the teacher as facilitator and signpost
- the only people in the education system who don't have any say in what they learn is the children themselves, we don't have much as teachers 'cause so much of it is prescriptive but children don't have any and for something like music where it is very much an emotional responsive thing, it's a perfect opportunity to allow children to have that reflection and that agency.
- Teachers can be terrified of allowing the children to use their skills rather than always having to be ahead of them. In any class there's going to be children who have a well developed response to music so use that instead of feeling it's all got to come from you, it doesn't have to be didactic, it can be collaborative and process driven. If you start to look at it that way rather than the teacher having to do it all, or have all the knowledge, then there is a way of formalising it. There will be problems in terms of different parts of music but in every class I've taught when you've put something on you'll get children who immediately respond to the rhythm, so use it, don't stop it and move the lesson on to what you know and were going to do, go with that. I know that is quite terrifying for primary teachers, but you don't have to be the boss and fount of all knowledge all the time, it's okay to say 'I don't know but I'll find out for you'... I don't think it even needs to be confident music teachers, I think it's more fundamental than that even, I think it's about styles of teaching rather than styles of music teaching
- reading notation is a huge barrier to effective music making

## **BIGGER PICTURE**

### **Knowledge of musical learning and progression**

- giving children the skills base which they then need to use in their performing and composing
- you'd expect the cube [Todd] to expand and become a bigger cube all the way through. In reality what is going to happen is some sides are going to get bigger and it's going to turn into rectangular prisms and it's not all going to be a linear progression all at the same rate.
- Quality isn't an elusive concept in our school because there is a huge range of ensemble work going on and there is progression in what we have as an infrastructure, the way they progress through the choir, the pop group with informal learning methods rather than the formal didactic teaching that you get in the classroom, orchestra which takes all-comers, regardless of musical background. Choir and orchestra are optional and embedded in the curriculum and we are fortunate that we can provide progression within the curriculum so that allows us to address quality a lot more easily.
- Progression is a culmination of the gradual development of skills and opportunity to use the skills, and ability to use those skills and gradually the quality improves as the skills become more embedded and fused
- Different understandings of progression affect what you are trying to achieve
- If Ofsted do not define what they mean by quality and depth of musical responses then it's pretty meaningless. Until Ofsted decide what they mean by the terms they are using there is no way schools are ever going to be able to address [musical progression]
- I don't think there's consensus anywhere in music about [musicality], and I don't think there can ever be a definition that is going to suit everybody

## **Summary**

- Progression is a culmination of the gradual development of skills and opportunity and ability to use the skills, and gradually the quality improves as the skills become more embedded and fused

- You don't need to be a musician to teach music
- Advocate for child-led learning, the teacher does not have to have all the knowledge
- Practical/performance/doing/ensemble based approach to teaching. Sees quality as catering for the children through these.
- Most learning goes on through doing
- Skills focus, supported by knowledge and then the understanding comes from both
- Teacher as signposter /facilitator to enable children to travel without sending them down the route that you want them to go on
- The opportunity to use knowledge rather than just learn it is important, the process is equally important as the product.
- Musicality is about ownership and reflection and making musical choices
- Quality is what the teacher brings, you've got a basic level of quality that's embedded in the scheme but people can then add to that
- Not everyone can react in a way to nurture the quality, necessity of teacher understanding to improve the quality of children's responses
- Teachers who move from task to task may not be aware that there was any quality to improve

***In a nutshell:***

- ***Progression is the development of skills and the opportunity to use these musically***
- ***Advocate of child-led learning with teacher as facilitator (therefore can be non-specialist)***



## Appendix G6: T6 Practitioner Profile

### LESSON CONTENT

#### Knowledge of musical elements and ideas

- As a music specialist, I have to go away and think about teaching what is expected to Year 5 and Year 6, so how can a non-specialist do it
- The teachers in the three schools that I've worked in are just not equipped to be able to question, because their understanding and subject knowledge is so low
- The tasks do get more difficult because that's progression in demand. But you would have to have the subject knowledge to support that, to ensure that you got more quality.
- progression in quality is very hard to achieve if you don't have teachers who understand it themselves. The quality comes from the practitioner themselves which often may not be there.
- There's certain elements of music that you've got to cover, as set down by the National Curriculum, so those would be the formulaic lessons that focus on the nuts and bolts
- Musical responses come down to your teacher, because if they've got this scheme in front of them and they're not a musician, then they follow it rigidly, do task 1, do task 2, 3, without having that underlying musicality beneath it, so I agree with Ofsted on that.
- Talking about subject knowledge, ask any primary school teacher how much training they had on teaching music. You're just thrown in at the deep end really.
- If teachers are non-specialist you would be looking to see progression in demand. They need training to give them the skills and equip them. You would be looking for the quality of the responses, but you probably know when you are going in to observe music teaching that one of your comments is going to be lack of subject knowledge
- there is a huge gap in the market for decent, good quality primary music schemes. We've had a couple, don't like either of them. you almost need a scheme for your specialist teacher, and for your non-specialist teacher, but then I think the quality of the provision there would be different there as well, which it shouldn't be.

### HOW TO DELIVER CONTENT

#### Knowledge of effective teaching strategies to ensure musical understanding

- When I first came into teaching, you'd teach music for an hour a week, but that doesn't happen now. We teach it in blocks.
- We've got WOpps in Year 3 (ukulele), that is their music lesson. It's a fabulous skill for them, they love it, they're really enthusiastic about it and it's such an achievement for some of them to be able to play a musical instrument. Whilst that's good music provision, when you look at this, then, it's slightly more concerning
- the teachers would have to be very involved with WOpps to know what exactly is going on and be able to build on that.
- The children get all of that experience, but then what do they move onto? The normal music curriculum; listening, appraising, composing, but not in the same way as they would when they were actually playing and learning an instrument. Perhaps it's because of the lack of the continuity of the experiences...
- We don't do specific assessments in music because it's not important. In the powers that be, when Ofsted come in to do your inspection, are they interested in the music? No, not at all.
- we do have the different genres, the different styles etc, but I wouldn't be able to identify progression
- In the majority of schools probably, the children are experiencing music, having lots of different experiences, but without them being challenged, and not necessarily the progression in quality.
- it's quite interesting thinking of things the children do or experience and thinking what you would say the learning is
- In a normal primary school, because time's so tight if you are working towards particular

endpoints, e.g. a big musical, with a lot of singing and movement to music, in the summer terms that is our music curriculum because something has to go. Whilst they got a lot out of it, it's singing, rhythm, different genres, it is taught in isolation, it's not then built upon. It's learning songs for an end performance without building on musical understanding.

- What could be done is maybe when teaching a song, pull out a rhythm, and use that and do some rhythm work around it and the teacher saying 'listen, how could we make it better?' but that depends on teacher expertise.
- At some point coming to see the connections between all the different musical skills would be made. Whether it should be at primary level is quite a question.
- the aim of the primary school teacher is to embed a love of music in the child
- While some children enjoy playing an instrument, it is a minority who take that instrument up and practice to a high standard. That is a small aspect of the National Curriculum. If you've got a child who is learning an instrument there is far more you can get out of some of the lessons and the learning could be musical, but it depends on the teacher involved. Learning one to one is a completely different experience to learning it with WOpps where you've got the class, and the discussion element and I would always say that has to be an add-on rather than a core element of the curriculum.
- I would interpret 'increasing the quality and depth of musical responses' as being able to respond to pieces of music, to talk about it.
- Questioning... For that you need an expertise to be able to do that, don't you?
- I would love to know when Ofsted saw outstanding teaching and learning, who was teaching the children? Was it your ordinary normal classroom teacher or a subject specialist?
- If you're really going to have the progression that you want to see in music, one person throughout the school should teach it
- In my first school I taught music throughout the whole school and you could actually see progression, the quality of the responses, their understanding of the technical elements. I did a lot of work on technical elements, and looking at different ranges of music and then you could see how they had progressed, at the end of the 2 or 3 years.
- Teachers are not currently planning for musical progression
- Can you plan for qualitative progression or is it responsive teaching, which is what good quality teaching should be.
- To improve the depth and quality of pupils' musical responses you need a music specialist who knows how to respond to bring the children on
- In reality, if I was observing staff in a normal primary school and saw progression in demand I would be quite content with that. Because music is happening, and it's getting progressively harder. We cover the recommended elements of the different year groups, but when we get to Year 6, if they haven't covered all of the Year 5 ones, then we make sure we cover those first.
- The tasks do get more difficult because that's progression in demand. But you would have to have the subject knowledge to support that, to ensure that you got more quality
- 'Only very few schemes give sufficient musical progression through a Key Stage', what kind of musical progression, I wonder?... But, if the schemes of work give insufficient detail then what hope do the teachers have? We rely on schemes of work for subjects such as music, and if they're querying that, then there is no hope, unless you've got a music specialist.

## **BIGGER PICTURE**

### **Knowledge of musical learning and progression**

- Progression in music is probably the same as progression in any other subject, it's children making progress in their musical knowledge and ability, but that's not subject specific.
- You can get the progression in demand, through the different ranges... So you've constantly got the different styles, the different genres, but the level that you'd be working at in KS1 would be totally different to the level that you'd be doing at the end of KS2.
- even though I'm a music specialist and I want my children to have all the musical experiences, we're not magicians, and the staff are juggling so many balls in the air all the time, the expectations are a physical impossibility

- ‘not all schools understood the difference between progress in separate components of music and musical progress when all aspects came together’, for the majority of schools that's completely pie in the sky, because of the quality of music that is going on
- Thinking of the Y3 ukulele lessons, how would the progression work? All the physical learning of an instrument, being able to play in time, being able to play in tune, how do you transfer those skills and that learning to another musical activity that they do the next year which would be perhaps listening to a variety of genres and identifying your dynamics and your tone? I'd probably come back to thinking that you have progression in different areas, your performing, your composing, your listening, your appraising, rather than putting those altogether. But do you then reach a stage where those all interlink? And you must, but I don't know whether you do that at primary. Or is it because they are not getting enough experiences, that it doesn't all gel together.
- musical progression is seeing the children develop the range of skills to build upon their previous learning, to build upon the skills that they've been taught, to extend them and to have a broader and better understanding of the range of the different musical elements. At the end of the day you would want their understanding and their ability at the end of Year 6 to be different to what it is in Year 3.
- I would have concerns about the progress made in a WOpps class where they are still working on one note at the end of a term, because I would say they are having the experience, but I am sure you would have some children who would be able to go further, it's the differentiation as well. In a class like that you don't know what musical experiences your children have had, it's a difficult one because you'd want more information behind that... They may have the same technical ability, but a different musical understanding and interpretation which is progression as well
- I would question how many schools in the county or in the country have ever had a training day in music because of the external pressures on schools for the core subjects. So if teachers don't have any experience of qualitative musical progression support would have to come through training, and increasing their subject knowledge and confidence. Confidence is a massive thing, because if teachers aren't confident in teaching it, if anything is going to go on the timetable it's going to be music unless you've got a love for the subject then it wouldn't.

### **Summary**

- You progress in separate areas rather than altogether. They interlink at some stage, but probably not at primary
- So not sure if coming to see connections between different musical skills can be made at primary level
- the aim of the primary school teacher is to embed a love of music in the child
- To have the progression you want to see, one person throughout the school should teach it
- Good quality teaching is responsive
- Non-specialists aren't equipped to improve the musicality of responses, you need a music specialist who knows how to respond to bring the children on
- Teachers can encourage and signpost, but they need a level of understanding and musical expertise to be able to do that.
- Without underlying musicality teachers follow schemes rigidly and deliver tasks in isolation

### ***In a nutshell:***

- ***musical progression is a developing range of skills and a broader and better understanding of musical elements***
- ***In reality, progression in demand at primary level would be pleasing***

## Appendix G7: T7 Practitioner Profile

### LESSON CONTENT

#### Knowledge of musical elements and ideas

- Progression varies according to the ability of the teacher. I would be looking beyond pentatonic scales here because I have the musical understanding and knowledge
- Music is terrifying to a non-specialist. It's not okay to say 'well she plays the piano she can do the music', it doesn't work like that because you might be able to play the piano but that's not saying that you can understand the nitty gritty of music
- I'd agree with Ofsted's criticism that teachers tended to only increase the difficulty of the task rather than helping pupils to improve the quality of their response. It's almost like 'we've done rhythm, we'd better move on to something else', even though the children haven't got any sense of rhythm. I keep coming back to beat, even in Year 6. Because if they haven't got that fundamental understanding that you've got to keep in time with everybody when they come to play any ensemble thing it's going to fall apart and you're falling at the first hurdle.
- It is a specialist's subject knowledge and love for the subject that helps them to nurture quality in their responses to children
- there's a lot of teachers who don't like teaching music and are frightened of it so put on the BBC tape and we'll sing along and listen to what the lady says, and we'll do that, and that's it. You wouldn't teach a PE lesson like that, watch a football match and let's go and have a game of football and see if we can pick up the skills from the football match, you just wouldn't do that would you? And yet music we do.

### HOW TO DELIVER CONTENT

#### Knowledge of effective teaching strategies to ensure musical understanding

- The children leave this school with a higher ability than most primary school children. 90% can confidently say that they can read music when they leave here because throughout the primary school I gradually build them up to read conventional notation
- I teach all of KS1 together and all of KS2 together so that's why I think that they pick up things because there's children who have got good musical skills in the same class as children who are just starting to develop their musical skills
- There's room for technical focus. You can't write if you are not taught how to hold the pencil, and there is room to get your technique right because in the end the children get more out of it if they know how to use the instrument that they are playing and I can understand what they are saying about just the mechanics of music, but you've got to have a certain technique.
- Technical, this is where you've got to have some technique but when technique outshadows the feeling, the musical maturity...
- in music there is always something else, as well as playing it right mechanically they've got to have that feeling inside as well, which is why it is important that when you've done compositions within a class, you talk about it as a group and you evaluate it and the children think of ideas to improve it.
- It's important that children have hands on experience and all of the children learn an instrument at some point (not through WOpps)
- WOpps is a cop-out. I used to be a peripatetic instrumental teacher and there's nothing wrong with that elitist approach because there are some children who have a definite talent for music and instrumental services should be the people supporting the MATs, and the class teachers should be doing the WOpps within school.
- the problem with WOpps is we've ticked the performing box, we've done the ten weeks of playing open notes on the cello. I don't believe that the kids have actually achieved anything because all they've done is sat there and played these notes in isolation with no

bearing to anything else that they are doing

- WOpps are more interested in numbers than the quality. As long as all these children have had a go at playing the ukulele for a term it's that ticky box thing and some kids might not actually want to play the ukulele and music has got to come from inside.
- I've got a Y1 pupil who can identify crotchets and minims, and can identify them on a musical score and he understands it. And we do it like maths, so adding and taking away and things like that
- You introduce them to a range of styles and genres, a bit of classical, folk, traditional music, but I wouldn't go into analytical details of how that genre is made up. I would play them blues but I wouldn't then expect them to play a blues scale, because I think that's complex.
- the QCA documents are awful, they are so narrow, I just use them as a guide, we're going to do rhythm this term, but I make up my own plans based very loosely on QCA. The only good thing about QCA is the associated resources, having the extracts of music on a disc is very useful for teachers. Because unless you know all the different music, how can you show examples if you only know half a dozen classical masterpieces
- my idea is that you start with fundamentals like beat, until children understand that there's this thing called a beat. I don't know how they can possibly progress to anything beyond that because that's the fundamentals of music and playing together
- my whole idea is that you build on what you did the previous week.
- I link to cross-curricular topics. We were doing Victorians so I looked at street cries. We listened to street cries, understood how they worked, wrote about street cries, created a melody with street cries, built on that to create rhythmic patterns to go with the street cries. We put each street cry together and they evaluated the way it sounded. After a few weeks it ended up in a class composition which they could write down in notation. They didn't have ownership of their street cry because anyone could play anybody else's, which is pretty good for a primary school. The kids are sponges when it comes to things like that and you push them on a bit. I have some quite good musicians and I usually pair them with perhaps somebody who is struggling and they support each other, and that always works well.
- I see the children's musical progression throughout the whole of primary because I teach them all the way and that does help. I know the kids very well and could tell you which children can do certain things because of the small numbers
- confidence is very important and being allowed to learn by their mistakes, a bit like art, you don't make mistakes in art, it's just the progression of your understanding of where you can go.
- developing a sense of rhythm and a sense of pitch, co-ordination, confidence. Reporting, analysing, are a bit dry, I wouldn't worry about those. Instead of analyse I would say evaluate. Analyse to me sounds like you're saying where the rights and wrongs are, evaluating is more like 'oh I enjoyed that but it would sound better if it was quieter or louder', that to me is evaluating not analysing but they may have just used a different word.
- I teach children how to play the instruments correctly so that they get the best out of it. We don't ask children to hold a pencil however they like to learn to write and yet we will put a beater in a child's hand and never show them how to hold the beater properly. That is important, if you are going to teach music, and you've got a range of instruments, you should help the children to get the best out of it by showing them how to do it, how to control them
- listening is your priority to performing and composing because if you're not listening it's hard to perform, especially if you are performing with a group, it's that 'I've got to be able to listen to what I'm playing but I've got to be aware of everybody else' so that we play together. Composing, again, you listen to what you've composed so music is all about listening.
- You've got to give them a wide range of music to listen to, a taste of everything. Not just this is the unit on pitch so we're just going to do pitch, it's that pulling it all together so that they understand each little thing isn't in isolation, that relates to that, and this is all together, and then you build on that and say 'look have you noticed when you play that note on your instrument you can play that same note and they sound the same' and you know it's this idea that all instruments have this unique togetherness and yet the sounds are so different and

accepting all that.

- When Ofsted say musical responses they mean practical and oral musical responses, it's responses to listening to music, their responses to actually playing music, their responses to whether they're enjoying the subject as well. Ofsted also want to know if the child understands what they are doing and if the teacher doesn't really understand it, I don't know how can the child really understand it
- I'd agree with Ofsted's criticism that teachers tended to only increase the difficulty of the task rather than helping pupils to improve the quality of their response. It's almost like 'we've done rhythm, we'd better move on to something else', even though the children haven't got any sense of rhythm.
- I don't think a lot of teachers understand how to improve [the quality of the response]
- I would say that musical progression manifests itself in pupils' responses to music. I'm always amazed when we've been talking about different instruments and they'll say 'I can hear a drum in that' or 'I can hear a flute' and that's lovely, or they might say recorder and I think yeah, they're getting that tone, they're aware of that
- Musical understanding is demonstrated when pupils respond in their own childlike fashion and you can know what they are on about.
- When they're talking about loud and quiet and high and low, I think you've got to get those terms instigated early on because lots of children if you're not careful, and I've heard teachers say this, they describe volume as high and low, instead of loud and quiet. So I would correct a child on that but I wouldn't expect them to... it's understanding, I mean there's no good talking about timbre if they don't understand what the word means
- I've often said to them, what pictures do you see when you hear this music and we often talk about how the music makes you feel and a lot of children will say 'oh it makes me feel angry' whereas another child will say 'oh it makes me feel excited', both of those are right, because it's your actual personal feeling and that shows that you're thinking about your response to music and not your mates, and there's no right or wrong answer there. And that's what I was trying to say earlier about there's no right or wrong, there's a lot of areas in music where there's no right or wrong because it's a very personal thing. And some people will say, 'oh I just don't like that music', and that's perfectly alright. And other children will say 'that makes me feel really sad' or 'I love that piece of music'.
- Agree with the evidence of musical progression Ofsted are looking for in schools: outstanding teaching in music focusing in a relentless and coordinated way on pupils' aural development and improving the quality and depth of their musical responses which results in pupils of all abilities making outstanding progress in developing their musicality.
- I see teaching music as this whole. I start each term with the QCA plan as the model, and then go off in a tangent, and start building up other ideas. I watch what the kids are doing, what they want and what their needs are and if I see the children are really making a really good progress we go a bit further on and we explore other ideas
- I don't plan for [progression] because I watch what's happening
- The problem with a lot of the music teaching, everyone's teaching at one level, and not allowing the child who is the prodigy to go off and explore a little bit further on.
- I couldn't show qualitative musical progression in my schemes of work and planning. The children are always going to be different and you might have a child that's really struggling to grasp any notion of music but then you are going to have another year where the group as whole are just whizzing away and so you just move on with the group, you know. Let the children almost like lead where you go.
- I ask them questions all the time... I'm always talking to them, always relating back to other things that they know and we're always, I mean I really try to pull out of them as much as possible and if I see children doing something beyond what I was expecting I would give them something a bit further to do or more.
- We used to have a specialist come in and teach French, but she's retired so I took it over. I did French O-level but it was very rusty so I had a bit of understanding like a lot of people would have a bit of understanding of music, but I had been given amazing training from the Durham Languages people to the extent where my confidence has grown and I feel comfortable about delivering it. But I'm also comfortable about saying to children when

they ask me something that I don't know, I say 'I will try to find out for you'. And I think teachers have got to get this idea that they're not, they perhaps don't know everything and it's not a problem to say 'look I'm not really sure about that, but I will find out'. But there's got to be somebody somewhere that they can find out from

- I think that is it, for musical understanding, this idea of all your ideas and your concepts and skills and everything together, because when you can do that confidently and competently you feel that you've achieved something.
- Music has got to be done all the time

## **BIGGER PICTURE**

### **Knowledge of musical learning and progression**

- musical progression is when they are an all-round competent musician at the end of their primary school time
- an awareness of beat would be the start leading to being able to read, understand and use rhythmic patterns
- understanding a simple melody, leading to being able to compose a simple tune
- starting with beat and ending up being able to play complex rhythms and understanding them and using them in their own compositions but also putting the rhythms with the pitch and using notation
- Progression in demand, range and quality all marry to each other
- With rhythm you start off with very simple beats, you start off with very simple rhythms, you move to more complicated rhythms, you give them names for those rhythms so that they hear the sounds, they create their own, like tea coff-ee, lem-on-ade, co-ca-co-la, to do the rhythmical patterns. But then you develop that into them understanding rhythm patterns, then you understand using those rhythm patterns, then you tie that in with the notation when they are writing it. They would be able to play them as well and use them. When we were doing the planet suite they could feel and hear the definite rhythm of Mars. So they were aware of how rhythm that they know has been used in something, and that pulsating sort of sound. I can't really isolate anything because I don't isolate things.
- I'm not good at keeping a record of how the children have progressed because I know where they are at and I know what I can do to push them on. If I had to fill a form in and say 'oh yes they've done that and that', it's not like maths where you can say yes they can do their two times tables, tick, tick, tick, tick, tick, it's more than that, I just find it very very hard to actually ticky box music and quantify it. And I think that's where people really struggle.

### **Summary:**

- Progression in demand, range and quality all marry to each other
- Progression is dependent on the musical understanding and knowledge of the teacher
- If the teacher doesn't have the understanding (which a lot don't) how can they nurture a child's understanding
- Importance of reading conventional notation, measure of ability
- Room for technical focus
- Nothing wrong with an elitist approach as some children have a definite talent for music
- Listening is the priority
- Important that children don't see concepts in isolation
- Responsive teaching
- Hard to quantify music

### ***In a Nutshell:***

- ***musical progression is when they are an all-round competent musician at the end of their primary school time***
- ***teacher understanding is needed to nurture pupil understanding***



## Appendix G8: TA Practitioner Profile

### LESSON CONTENT

#### Knowledge of musical elements and ideas

- there are parts of the National Curriculum which we find easier like the performance part and there are parts that are more challenging to the class teachers like composition
- the performing area, the musicality about tempo and pace, those parts of the curriculum we cover quite well, the awareness in KS2 of different types of music we've generally covered through having international days
- individual teachers plan their music composition through topics. Class 3 did a jungles topic so they made up and composed jungle music with untuned percussion
- listening and appraising is covered through Singing leaders where the children sing and then listen back to themselves or there's some listening and appraisal going on in small groups singing to each other
- there hasn't been any structured approach to appraisal. We've probably covered all areas of the curriculum through the various musical activities we do throughout the year. But if you were to ask some of the other class teachers they probably wouldn't realise they were covering parts of the curriculum but I'm confident they are.

### HOW TO DELIVER CONTENT

#### Knowledge of effective teaching strategies to ensure musical understanding

- our classes are composite classes and in the past WOpps has worked with year groups so the other children remain with the class teacher and we bought in a teaching assistant. But the expertise gained is with the teaching assistant, not with the teacher. Now, we've bought WOpps in class by class so that the class teacher will have a term of professional development.
- When asked: I presume individual teachers are using informal assessment to assess what's happening in lessons in order to bring children on? The answer was: If I were to look at my colleagues reports they would make a comment about music and music making and the activities and the inputs the pupils will have made. There will be comments in the report if they have been Singing Leaders or they've taken an active role in this or they took part in the concert or, but there is not a formal, we don't have a formal assessment of levels
- I've got some Singing Leaders who are tone deaf but enthusiastic and turn up every time. I would feel more comfortable giving a grade for effort, rather than attainment because my colleagues wouldn't feel qualified to give that and I certainly couldn't go around giving seventy grades
- The current curriculum gives enough opportunity for children's creative responses and exploration, what limits it is the imagination of the teachers in their planning and delivery.
- Whether the current curriculum meets the needs of all pupils is dependent on resourcing, delivery, and strategy.
- If the most able children can play their instruments to a high level, they are probably not catered for in class music. But if they are most able in music their parents are probably paying for private tutoring out of school.
- If I see most able children who have a potential, a talent, I encourage them to start an instrument and come to band practice and do the extra-curricular stuff or I would flag it up with a parent, 'do you realise your child has a real natural talent have you thought about' for the least able we're very inclusive, every child is given the opportunity to do everything so every child is given the opportunity to play an instrument, every child is given the opportunity to go to the Big Sing, be in the Christmas concert etc. We meet the needs of all children through the enrichment activities and the extra-curricular activities that we offer
- discrete music lessons have never really happened in this school because the teachers would find that difficult to do. Any discrete music comes through Wider Opps



- music is such an individual thing to deliver, it's not like phonics or numeracy strategy, it seems to have a different quality
- I've responded to the staff team, their skills and competencies, the resources in the school and the strengths of the school. One of which is ICT so I've used ICT as a vehicle for delivering music

## **BIGGER PICTURE**

### **Knowledge of musical learning and progression**

- music progression would be as a child matures and becomes older and moves up through the school that they would progress from very simple musical skills such as keeping beat, being able to start and stop together, the kind of levels I would be expecting at EYFS or KS1, and by the time they got to Year 6 I would imagine that, they could work with a group, as the African drummers can, and somebody will be doing a different beat to somebody else simultaneously and so that would be progression, musical progression that the complexity of the musical ability would improve
- Concepts getting harder and musical understanding are tied together. I would hope EYFS and KS1 can stand up and sing a song and then by the time they get to Year 6 they can sing in a round or they can sing in parts so that there would be more complexity to the singing. I would expect my average Year 6 to be able to take some unturned percussion, to put together a rhythm and be able to sing a song and put some rhythm in it and hear the spaces and the rests and then possibly compose a rap but that would bring together the ability to start and stop together, because you would need to be able to start and stop together if you were doing a rap, to be able to hear the rhythm because you would need to be able to count 4 beats and verses they needed and repetition and the chorus and the verse, the components of a song, how a song is put together, but all of that would just naturally come together, all those different bits, different aspects of music would come together so there would be a bit about the voice and a bit about the performance, a bit about the composition, that would just increase in complexity as you went up the school.
- I wouldn't expect a Year 6 to stand up and sing Twinkle Twinkle Little star, if they did I wouldn't think that was good enough because they should be able to produce a more complex sound.
- how do we show progression. I don't have a benchmark, I don't have a starting point, I don't baseline assess them on entry as we do for numeracy and literacy and then do an exit level to show value added which I know that Ofsted like to see, somehow it doesn't feel right for music to do that, it's such a qualitative experience that it is very difficult to quantify it.
- how do you quantify the experience children have had? The feedback I get from children after musical events informs my practice so although I would read documents by expert, actually the teachers, the children, the parents and the community are the experts and so I'm led very much by my feedback and experiences from them.

## **Summary**

- musical progression - that the complexity of the musical ability would improve
- Time is made for experiences rather than nurturing
- MAT's catered for through extra-curricular rather than class music
- Music-making focus
- Musical talent = nature

## Appendix G9: TC Practitioner Profile

### LESSON CONTENT

#### Knowledge of musical elements and ideas

- People shy away from teaching music as opposed to other subjects and if people feel that they're not 'musical', that they aren't equipped enough to teach the children. Whereas people don't think they're not 'historical' so they can't teach history, they just think 'Oh I'm teaching the Ancient Greeks today so I'll read up about this aspect of Ancient Greece' and then I'll be able to teach it. They don't think I'm teaching music so I need to learn the note B, it's just keeping one step ahead really. I don't play clarinet and trumpet, but if I kept one note and one bit ahead of the children I'd be able to teach it to them. It's like learning alongside them.
- we take the singing objectives, I focus on the call and response one because a lot of them cover that and it is really useful for teaching songs. Then we also do the instrument tuition one.

### HOW TO DELIVER CONTENT

#### Knowledge of effective teaching strategies to ensure musical understanding

- I don't book the same WOpPs programmes every year. I see it very much as them coming in and the teacher taking part for a year and then being able to deliver that themselves the following year. When I was in Y4, the WOpPs teacher did a year of recorder with my class, and for the last two years I've been doing the same sort of programme.
- The current Y4 teachers have been in the WOpPs programme the whole time and they say they should be able to deliver what that have the Wider Opportunities teacher has been delivering
- there's only a certain point that whole class recorder tuition can go to because some are zooming off while others are still putting the wrong hand at the top... in terms of progress, there's such vast differences. It's more difficult to do differentiation when everybody's learning the same instrument. I suppose having like an ocarina and recorder band together or giving untuned percussion to some children, or that sort of thing
- I've been in on the WOpPs class wind band project. It wouldn't be my absolute strength but I would be able to start off clarinet or trumpet and do the basics for a year for children.
- Booking WOpPs has been the main way to support colleagues to deliver music because the WOpPs people are in the classroom with the teachers so that's helping them
- Also, ordering resources like Music Express books, Red Hot song books, trying to encourage them to use music in other aspects of the curriculum as well which just builds confidence and enjoyment.
- Encouraging singing in different subject areas, I hope staff see the enjoyment that children get from it and that will encourage them to do more music. People think nothing of doing a story at the end of the day, but they could do a song or put on a piece of classical music and get children to listen to it instead
- I like how we have instrumental tuition here. If I wasn't teaching recorder or an instrument, I wouldn't know how to fill a 45 minute music lesson. I've always done it that way, there wasn't a lot of guidance on my ITT so WOpPs has provided the structure
- If I wasn't teaching instruments, I'd do singing warm-ups, some composing games and some clapping games but I don't know what the structure would be and what you would be working towards. With an instrument you are working towards playing that instrument. having the instrument tuition is really good for concerts... if we just did music as part of topic, it would be more difficult to have a concert maybe. But I would want to do both.
- The focus here is mainly on performing, practical music-making, they're always working towards a concert for parents or that sort of thing...

## **BIGGER PICTURE**

### **Knowledge of musical learning and progression**

- Pupil's are making the progress I would expect in singing because they just love it
- there's only a certain point that whole class recorder tuition can go to because some are zooming off while others are still putting the wrong hand at the top, in terms of progress, there's such vast differences.
- Myself and other staff aren't familiar with the level descriptors for different levels
- I don't know if I would eventually like to have staff giving levels to children at the end of the year or what sort of benefit that would have
- Teachers fill in a sheet for me identifying higher ability children who are achieving really well in music. I'd like those children to have the opportunity to do other instrumental tuition or go up with the year group above to join in with their music and then also similarly identify lower ability children in music although provision for that would be perhaps support and another adult in the classroom and that kind of thing.
- I try and make sure there's progression, but it's like instruments because they have ocarina in Year 2, recorder in Year 3, further recorder in Year 4, then they go onto clarinets or cornets or baritones in Year 5, so I see that as progression, sort of like progressing from an ocarina to a recorder then recorder to a clarinet or a cornet, but I don't think that's what you're talking about.
- if a child starts off when they are six playing an ocarina and they learn to play that and then they learn how to play recorder then by the time they're 10 they can play a clarinet, they've made progress, because I don't think when they're six they could start off playing the clarinet.
- I'm not familiar with [progression] and I would love to have more time to spend on music and be more familiar with the National Curriculum objectives or these documents and things like that but it's not high on the agenda. Performance is and everybody's very eager to get a performance together and the children can perform and everyone says 'oh yeah, that was great, performance was great' and 'oh yeah the music co-ordinator well done to' but really that's not the role of the music co-ordinator to organise a big performance at the end of the year and get all the children together, play their instruments and that's the end of it rather than all the way through the curriculum.

### **Summary**

- Curriculum based on instrumental tuition, new instrument each year
- WOpps deliver one year, class teachers copy the year after
- Music ITE not sufficient
- Musical background raises teacher confidence
- Confidence is more important than knowledge
- Teachers can learn alongside the children and keep one step ahead
- Without WOpps instrumental tuition structure would not know how to teach music
- Progression is moving onto more complex instruments

## Appendix H: E-mail communication with Val Davies

*E-mail from Jane Todd to Val Davies on 22.12.2011*

Dear Val,

I am a doctoral student at Durham University. The nature of my research is teachers' conceptions of musical progression in the primary school. Sue Hallam gave me your e-mail address as I read her paper '*Evaluation of the impact of additional training in the delivery of music at Key Stage 1' (2009)*, and would be very interested in learning more about the nature and content of the training, which I believe you carried out. The paper proves that the intervention was a success, and therefore it would be really interesting to see what was covered during the training day that resulted in improved curriculum delivery.

If you were able to provide further details, I would be very interested to read them and see how this lies with my work.

Thank you for your time,

Best wishes,  
Jane Todd

*E-mail from Val Davies to Jane Todd on 09.01.2012*

Dear Jane

Apologises for taking so long to reply to your email, but the holidays intervened. I am happy to give you an outline of the training, and hope this helps with your research.

The training Sue Hallam describes in her paper was part of a project run by EMI Music Sound Foundation, which involved secondary schools/academies which MSF are linked to organising the training with their feeder Primary schools. The Primary schools were offered one or two days of free training with me for one or two non specialist FS/KS1 teachers, plus money to buy classroom instruments to support the music making. The main aspects of each day were as follows:

- Each session begins with simple musical activities, to help teachers feel that they could make music themselves
- The training is mostly practical, always linked to how children learn and progress musically
- Whenever possible, links are made to child development and to the wider curriculum
- Explaining the basic outline of a good music curriculum e.g. combining performing, composing, listening and appraising
- Opening session (of about 1.5 hour) focusing on using the Musical Elements in Descriptive Music Making (e.g. understanding dynamics and using this element when adding instrumental sounds to stories)
- Second session on simple rhythmic development, including how to develop a strong sense of pulse. Mantra "sound before symbol"
- Last session focussing on simple pitch development. On the first day this is mainly how to help young children sing in tune (even if the teacher can't sing in tune!). On the second day pitch includes how to use pitched percussion instruments

I hope this provides you with a flavour of the training content and philosophy.

With best wishes

Val Davies

*E-mail from Jane Todd to Val Davies on 09.01.2011*

Dear Val,

Thank you for taking the time to reply. It is interesting to see your approach to the training; practical underpinned by knowledge and understanding of musical progress. Did you feel teachers understood the idea of musical progression before the training?

My research has shown that teachers find the notion of qualitative progression harder than quantitative progression as they do not always see the ultimate aim as developing a well-rounded musical understanding, but rather isolate aspects of the curriculum; a few weeks on rhythm, a few weeks on pitch etc. Does this resonate at all with the teachers you have worked with? In your experience is musical progression an area that lacks clarity?

It would be interesting to hear your thoughts!

Best wishes,

Jane

*E-mail from Val Davies to Jane Todd on 09.01.2012*

Dear Jane

Here are a few thoughts in response to your email:

The teachers had no idea of progression before the training. This is also my perception from all the different training courses I have run, as most Primary teachers have very little or no musical input in their initial teacher training. . Even Primary teachers who are nominated as the Music coordinator for their school often have no idea about musical progression. Most teachers seem to think only in terms of musical activities rather than understanding a musical development for their pupils. The most important thing is to encourage all Primary teachers to make music, so that all children experience music regularly.

In the training, I ensure that, although we are focusing on rhythm, pitch and descriptive music making as separate aspects, the teachers understand how all the strands combine. Also, when we are working with very young children, these separate aspects have to be taught as parallel strands in order for the children to develop skills and understanding in rhythm, pitch etc.

You need to be aware that the QCA Schemes of Work for Music, which are still the basis for planning in many schools (through publications like Music Express, which lots of schools have purchased as an easy way round planning for music) separates rhythm, pitch and descriptive skills into Units of Work which take 6 weeks each to teach. Because most Primary teachers have no subject knowledge in music, this is the only way the subject gets taught at all, unless the teachers have access to training. This is why the EMI MSF projects are so good, because they have raised the profile of the need for musical training for Primary teachers!

With best wishes

Val