

#MusicMark2016



INFLUENCING
SUPPORTING &
CONNECTING

Music Mark Annual Conference

Supporting Progression for All

Friday 11th & Saturday 12th November 2016

www.musicmark.org.uk

Membership organisation, subject association and charity.

HOW MIGHT MUSIC TEACHERS COME TO KNOW WHAT AND HOW TO THINK ABOUT MUSIC EDUCATION?

Music Mark Conference

November 2016

Chapter 2: Culture, society and musical learning

Chapter 10: Listening and responding and the ideology of aesthetic listening

- Chapter 5: 'What is a music curriculum?'. (Cooke and Spruce)

Consequences of Musical Reification

1. The musical score becomes the 'object' of attention
 2. The focus is on the musical materials/elements- the 'building blocks' of music
 3. Musical meaning is seen as residing in the sonic materials and is fixed and inert
- '...the extraordinary illusion...there is such a thing as music, rather than simply acts of making and receiving it...' (Nicholas Cooke)

Influence on Music Curriculum

- The elements of music as the bedrock of music understand
- The fetishisation of notation as the means by which music is turned from a practice into an object
- Musical analysis and particularly analysis of set works (objects)
- Performance over composition
- Music appreciation- the creation of an audience for expert performers and even more expert composers
- Undervaluing of musics that do not conform to the values of western art music.

Possibilities of a 'non-reified' curriculum.

1. Music is conceived of as practice not object
2. Curriculum is what is realised in the classroom through the musical interactions of teachers and young people
3. Teachers and young people gain greater agency over what is taught and learnt
4. Musical knowledge is dynamic not inert and new knowledge and understanding is revealed in each musical encounter.

- Are people in KS3 music lessons really “playing instruments musically, fluently and with accuracy and expression”?
- Do pupils progress as performers in the course of KS3
- Does a default secondary curriculum model covering a broad range of styles, traditions and genres in six-week units of work allow performing to flourish
- Could teachers make better choices about the roles of performing.

A- Pupils working in pairs at keyboards, typically one person playing and accompaniment and the other playing melody over the top.

B- Pupils working in bands of 4/5 getting a performance going, often by ear

C- A class in a large circle with a mix of instruments collaboratively working up a riff-based piece led by the teacher.

Learning to teach and the nature of musical knowledge 1

- The centrality of knowledge by acquaintance;
- Services by know how (technical and perceptual) and knowledge about music;
- Reconnecting beginner (all) teachers with the reasons why music is important to them;
- ...because it means something to them;
- Knowledge in perspective.

Learning to teach and the nature of musical knowledge 2

- The relationship between knowledge 'of' music and other disciplines;
- Distinct or related?
- Music is never in isolation for pupils when making meaning;
- We have a tendency to draw connections- this is the way we learn;
- Deep structures and consilience;
- Authenticity enhances learning.