



creating chances for making music

The story of the Wider Opportunities Pilot Programme
Leonora Davies MBE and John Stephens OBE

“All children are musical - at last we have found a way to enable all children in a class to explore, develop and realise their potential through a programme which not only enables them to learn to play an instrument, but also develops the whole musician.”

Rita Burt, Head, Barking and Dagenham Community Music Service

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list of schools

1. Barking & Dagenham, London

Marsh Green Primary School, Dagenham
Thomas Arnold Primary, Dagenham
Trinity Special School, Dagenham

2. Croydon

Applegarth Junior
Benson Primary
Ecclesbourne Junior
Elmwood Junior
St James the Great Catholic Primary
Whitehorse Manor Junior

3. Devon

Newton Ferrers Primary School, Newton Ferrers
Southbrook Special School, Exeter
Sparkwell Primary, Sparkwell

4. Haringey, London

Stamford Hill Primary

5. Hertfordshire

Lime Walk Primary, Hemel Hempstead
Maple Cross JMI, Rickmansworth
Morgans Primary, Hertford
Parkside Primary, Borehamwood
St John's R.C. Primary, Baldock

6. Kirklees

Ashbrow Junior School, Sheepridge, Huddersfield
Nortonthorpe Special School, Scisset, Huddersfield
Thornhill Junior and Infant School, Dewsbury

7. Manchester

Cavendish Primary
Cheetham Community School
Ladybarn Primary
Lily Lane Junior
New Moston Primary School
St Ambrose R.C. Primary School
St John's R.C. Primary

8. Newham, London

Manor Primary
Star Primary

9. Norfolk

All Saints Great Ryburgh Primary School, Norwich
John Grant School, Great Yarmouth
Swanton Abbey Community Primary School, Norwich

10. Northamptonshire

Bozeat Community Primary School, Northampton
Daventry Music Centre, Daventry
Earls Barton Primary, Earls Barton
Kingthorpe Middle School, Northampton
Newton Road Primary, Rushden
Northampton Music Centre, Northampton

11. Oxfordshire

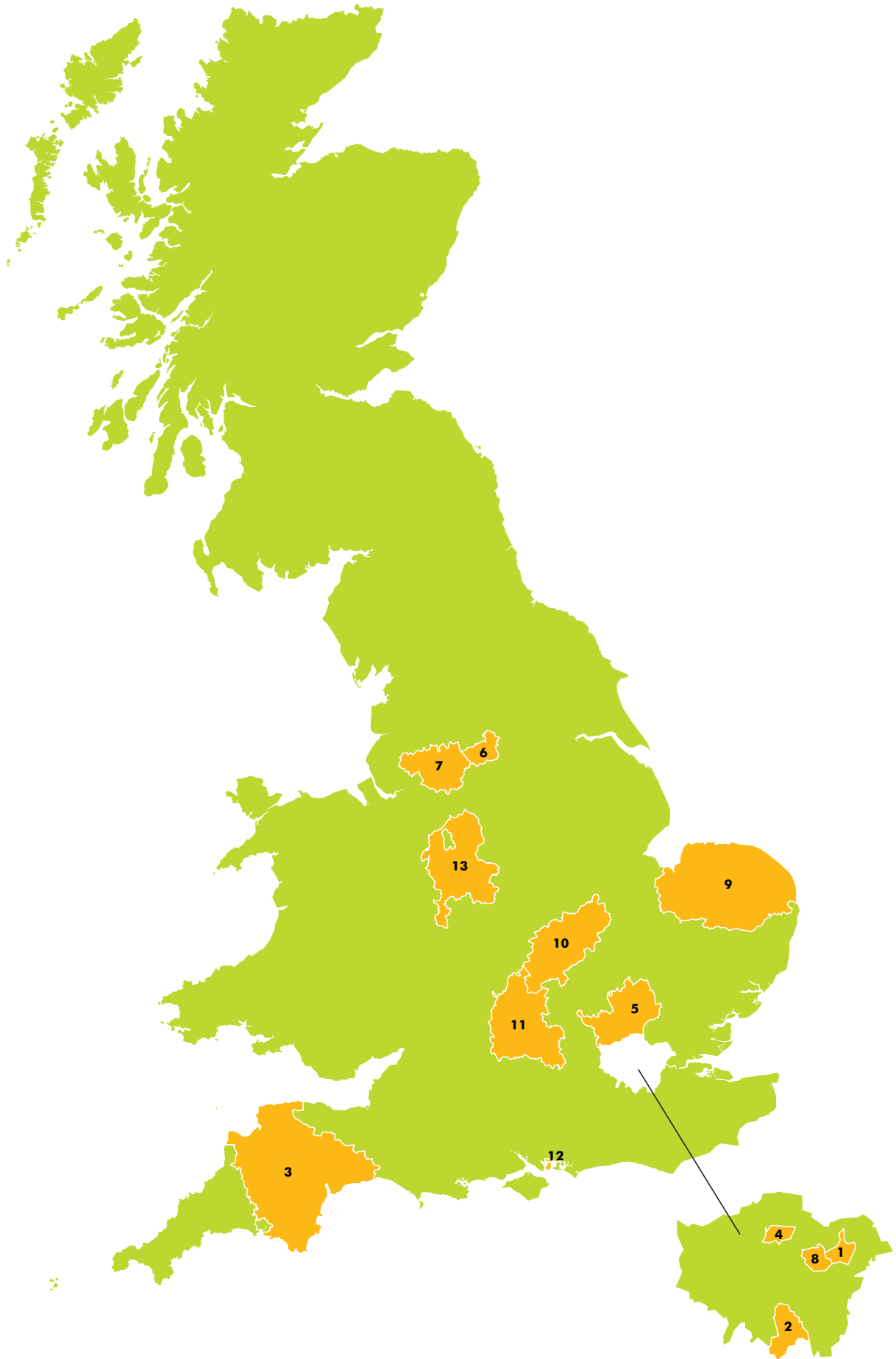
Bayards Hill Primary School, Oxford
Dunmore Junior, Abingdon
St Edmunds Primary, Bicester
Wheatley Primary, Wheatley

12. Portsmouth

East Shore Special School
Langstone Junior
Lyndhurst Junior School

13. Staffordshire

Glascote Heath Primary School, Glascote, Tamworth
Oakhill Primary School, Glascote, Tamworth
Quince Tree Special School, Tamworth





preface

Music Standards Fund

In 1999 the Department for Education and Skills (DfES) introduced the Music Standards Fund to protect and expand local education authority (LEA) Music Services.

Initially £270m of support was pledged over five years and in 2002 the fund was extended to cover the period 2005-6. At the launch of the Music Manifesto on 6 July 2004, David Miliband announced that the fund would continue until at least 2008.

The fund was established for three main reasons:

- to halt the decline in LEA Music Services
- to support new developments
- to provide a period of financial stability

As a result many Music Services have been able to improve the quality of their instrumental and vocal provision and provide greater equality of access to tuition and a wider range of musical opportunities for children.

Youth Music

Youth Music provides music-making opportunities for children and young people up to the age of 18 who mainly live in areas of social and economic need, targeting those who would otherwise not have the opportunity.

Working alongside the formal and community-based sectors, Youth Music's funding complements music in the National Curriculum by supporting activities held mainly out of school hours.

Through its Youth Music Action Zones, Open Programmes, Partnership Programmes and Special Initiatives, Youth Music is developing and implementing a UK-wide strategy that will:

- establish a strong legacy of accessible, diverse music-making opportunities
- improve the overall standards of music leadership and music-making
- champion the value of music-making, proving universally, that music has a positive effect on children and young people

Youth Music was set up in 1999 with Lottery funding delivered through Arts Council England. Between 2005 and 2010 Youth Music aims to reach more than 2.1 million children and young people and their wider communities.

Wider Opportunities Programme

Wider Opportunities grew out of the Government's pledge that *"over time, every primary school child that wants to, should have the opportunity of learning a musical instrument"*.

David Blunkett, Secretary of State for Education,
Department for Education and Skills, Schools White Paper, September 2001

Youth Music and the Department for Education and Skills (DfES) initiated a programme with thirteen Music Services to illustrate different models of how this might be done. Ofsted (Office for Standards in Education) reported on twelve of the models (six DfES funded and six Youth Music funded) and Youth Music carried out an evaluation on the seven pilots it supported.



message from Rt. Hon. Estelle Morris MP, Minister for the Arts

The Wider Opportunities Pilot Programme, financed by lottery-funded Youth Music and the Department for Education and Skills (DfES), has enabled schools within thirteen local education authorities (LEAs) to launch schemes to increase the number of children learning a musical instrument. For many of the children involved, this represented their first opportunity to receive such tuition. The pilots, which explored a range of music genres, showed that innovative partnerships between musicians and teachers can create first-class musical experiences for children, exciting them about the arts and opening the door to life-long enthusiasms.

The success of the pilots is evident in the pages that follow. Schools and Music Services, pupils, teachers and community musicians all endorse the impact of the scheme and its positive effect on the participants' enthusiasm and commitment to music-making.

Wider Opportunities has proved itself to be the ideal way to spark children's interest in music so I am pleased to commend this commentary to everyone who has an interest in providing opportunities to develop young people's musical talent.

Estelle Morris

message from Rt. Hon. David Miliband, Minister of State for School Standards

The pages of this booklet tell the success story of pupils who have been given the opportunity to learn a musical instrument.

Within a pilot programme, developed jointly by organisations including the Department for Education and Skills (DfES) and Youth Music, schools and Music Services have initiated programmes to increase the number of young people who have access to instrumental music tuition for pupils at Key Stage 2. The achievements reflect the commitment of the young people, the skills and dedication of their teachers and the support of parents and local communities.

The programme has had a significant impact, not only on pupils' musical achievements, but also on their attainment and attitudes to learning across the curriculum. The programme comprised three elements; musical experiences, musical skills programme and specialist tuition, all of which were effectively absorbed into the school's music curriculum, in line with the National Curriculum. These preliminary stages support the opportunity pupils are given to learn an instrument over a sustained period of time.

Playing in bands, orchestras and ensembles and singing in choirs form an important part of the social and cultural life of schools and such activities frequently make an important contribution to the life of the communities which schools serve. The schemes for widening opportunities are important and essential for those who are starting on the road to making music with others. Every child who so wishes should have the opportunity to take part.



David Miliband

foreword by Christina Coker, Chief Executive, Youth Music

Those of us who enjoyed the opportunities to make music and learn a musical instrument whilst still at school, reflect upon our good fortune and the encouragement we were given by our teachers, family or carers. Such opportunities are, regrettably, not universal and the political ambition that every pupil who so desires should have the opportunity to learn a musical instrument has struck a chord, not only with schools and parents, but with the pupils themselves. Participation in musical activities has opened up new and exciting creative opportunities both within and beyond the school classroom.

Youth Music's Wider Opportunities Pilot Programme, developed alongside the six Music Services' programmes funded by the Department for Education and Skills (DfES), has been an important initiative in the delivery of our main strategic objectives; *access, breadth, coverage and quality*. From its very beginning in 1999, Youth Music has encouraged and supported innovative ideas to help more young people, especially those whose access is restricted, to develop through making music. Youth Music's trustees agreed to support these pilots to take place in school hours as an exception to our usual work which is outside school hours, in order to test different models of delivery to give the DfES a broad perspective of what could be achieved.

The role and contribution of community musicians and other music professionals working with Music Services and schools has been openly explored and much untapped potential revealed.

Ofsted's evaluation of twelve of the models revealed vivid examples of partnership, dedication and commitment, which have brought significant benefits to schools and teachers as well as to the pupils themselves. The pilots have been a focus for teachers' own professional and musical development and have renewed the energies of Music Services in extending the opportunities for many more primary pupils to learn a musical instrument.

A series of DfES conferences, organised in collaboration with the Federation of Music Services (FMS), provided an opportunity to disseminate some of the findings of the pilot programmes and stimulated discussion of many issues raised in this document. There will be examples from other Music Services and a continuing need for events to be planned in which members of the profession can share and reassess the knowledge gained through the implementation of the programme.

The following points arose at the three *Wider Opportunities – Moving Forward* conferences held in London, Birmingham and Manchester:

- the Government Pledge for primary school children and the Wider Opportunities Pilots which followed, represent one of the most important developments in music education for many years
- Ofsted's and Youth Music's evaluation of the programmes has provided a real insight into their successes and failures
- the close collaboration of Music Services, with community musicians, schools and other providers is a unique and vital development which will need careful nurturing and management
- Music Services need to plan carefully the implementation of Wider Opportunities Programmes, The information and planning materials available to them through the FMS, Ofsted, QCA and Youth Music should assist this process
- implementation needs to be seen as a long-term development probably over the course of several years
- funding for development is likely to be shared between several sources including LEAs, Music Services, schools and other bodies
- staff training needs to be at the core of all developments, not just at the early stages

The story told in these pages offers encouragement and inspiration for head teachers, Music Services and others who have the ambition to open up the exciting world of music-making to all young people. Whilst offering no blueprint or model solution, it traces some essential pathways and articulates principles for developing strong and diverse musical opportunities.

a personal view by Tim Brighouse, chief adviser, London schools

In this book there are echoes of Edmund Thring, the great head teacher from the Victorian age, who once said that *“every child can walk a step or two of the way with genius”*.

Generous musical educators – and the projects described here boast them in abundance – have always proceeded on the same belief in respect of musical talent in youngsters.

The book will encourage all of us to have the courage to provide a learning example so that our children’s extraordinary potential may be unlocked. For it’s the learning example provided by adults that is one of the key features of the book.

Recently, some advisers and researchers were talking about school improvement and school effectiveness, when somebody asked innocently *“Is it possible for a secondary school – or a primary school for that matter – to be really successful if it hasn’t a thriving musical life?”*.

It’s difficult enough in a secondary school. We all know at least one of those extraordinary heads of music who suddenly join a secondary school and in a matter of months, as if by magic, conjure and create an exciting and thriving musical dimension to school life. Suddenly visitors appear in the school from the panoply of acquaintances of the Head of Music. Wandering minstrels set up camp from time to time for intensive sessions on a regular basis. Instrumental teachers visit too. Ensembles, string quartets, choirs and chamber orchestras are heard here and now while jazz groups and steel bands perform there and then. In the classrooms too the rich innate musical veins of the pupils are expertly tapped. Youngsters in great and hitherto unexpected numbers grow in confidence and competence as they enjoy the focus, discipline and self-belief that comes from unlocking their talent.

Other members of the staff who describe themselves principally as historians, scientists or mathematicians, begin to join in the occasions. Almost all of us find some meaningful part of our life through music.

If the creation of flourishing music is a puzzle in the secondary school, it is a formidable challenge in the primary years. Yet it’s here that children, without the inhibitions of adolescence and with the brain and mind developing, most rapidly display the latent talent that can so readily be unlocked.

Here we see what happens when there are planned but regular intensive workshops led by visiting musicians; when the staff in the primary school are encouraged to show an example of themselves as musical learners and; when head teachers show interest. Moreover it reveals the limitations of the traditional method of visiting peripatetic instrumental teachers working with individual pupils only. But it does so in a positive way, by describing how it can be modified and how small and large groups can benefit from the visiting instrumental music teacher.

So we can conclude that there is no reason why flourishing music should not be a feature of all primary and special schools. This booklet tells the tale...of a brave set of initiatives, of people both trying to overcome some of the isolating traditions of the lone music learner and succeeding in finding ways of enabling more youngsters to come closer to realising more of their kaleidoscopic musical talents.

I hope the publication will lead to more musical animators – whether in schools, conservatoires, orchestras or local education authorities – finding more of their boundless energy and generosity of spirit to ask not *“why?”* but *“why not?”*. I hope too that policy makers will read it, for without their resolve and the resources which might follow, we shall allow more of our musical talent to remain untapped than we should.



introduction

'Creating Chances for Making Music' tells the story of over a thousand primary school pupils who were given the chance to develop their musical potential and learn to play a musical instrument in 2003.

The initiative, entitled 'Wider Opportunities', involved setting up thirteen programmes, funded through a partnership between Youth Music and the Department for Education and Skills (DfES).

The purpose of this book is to demonstrate the commitment by pupils; the dedication and expertise of teachers; the support from head teachers; and the encouragement given by pupils' families, that ensured the success of these programmes.

The book also provides guidance and encouragement for schools and local education authorities (LEAs) that are considering developing similar Wider Opportunities programmes.

"It has raised the status of instrumental teaching and learning and has opened the minds of children, staff and parents to the importance of music education. It has increased the motivation of children and teachers to want to teach class music better, despite difficulties with subject knowledge, and has helped to broaden and enrich the curriculum."

Judith Sumner, Head teacher, Bonneygrove Primary School, Hertfordshire

"Schools have reported impressive outcomes in the development of childrens' self discipline and ability to learn. Sound Start has been used as part of their strategy for school improvement, providing a richer environment for pupils, increasing pupil motivation, concentration and learning skills, and benefiting attainment in other areas of the curriculum."

Graeme Smith, Director, Croydon Music Services

the programmes

Through the programmes teachers were able to test a number of innovative methods of teaching music, empowering pupils to make informed choices about their musical futures.

Working in partnership with Music Services and musicians from the local community, primary and special schools provided musical activities for whole classes and large groups of pupils at Key Stage 2. The programmes enabled class teachers to build upon their general musicianship expertise linked to the requirements of the National Curriculum.

Each programme offered pupils and teachers the chance to experience activities encompassing a diverse range of musical styles. Opportunities ranged from blues, harmonica, strings, samba, African drumming, woodwind and brass tuition, to supporting many additional activities such as gospel singing, Indian music and technology workshops.

"The Wider Opportunities pilot is becoming a 'way of working' for the Music Service. Teamwork and accountability are proving to be very important."

Maureen Hanke, Head, Norfolk Music Service

getting started

The musical journey began well in advance of any practical activity in schools.

A number of Music Services were already making imaginative use of the DfES Standards Fund for Music to explore ways of delivering instrumental tuition to larger groups of pupils. Six of these Music Services were selected by the DfES to receive further support from the Standards Fund. Youth Music funded seven pilots, with Music Services selected from an open application process.

Through the chosen Music Services, a wide cross-section of schools took part, representing a diverse range of geographic, physical, social and cultural environments.

The Wider Opportunities programmes aimed to:

- provide significant music activities, incorporating instrumental tuition for pupils through whole-class teaching
- target 'first timers'
- foster and develop collaboration between the formal and informal music education sectors in and beyond schools¹
- offer musical choices to pupils
- embrace a broad range of diverse cultures
- provide appropriate training for music leaders and teachers
- encourage family involvement
- link to the National Curriculum
- ensure rigorous monitoring and evaluation to inform future practice

The Office for Standards in Education (Ofsted) supported the work by conducting an evaluation of the programmes. This report, entitled '*Tuning In*', along with '*Schemes of Work*' produced by the Qualifications and Curriculum Authority (QCA), has been issued to all primary schools in England.

Reference: Resources / Ofsted '*Tuning In*' Report & QCA Schemes of Work



1. 'Formal' music making usually refers to activities which take place during the school day, or activities such as choir, ensembles and orchestras that are organised by music services. The QCA Music Development Group describes 'informal learning' as that which happens implicitly rather than explicitly; ie through specific learning objectives. Here 'Informal' refers to activities taking place outside the statutory sector of education, for example, youth clubs or community music groups.



planning

The planning for the Youth Music pilots involved a project manager, heads of Music Service and head teachers of the schools selected to take part in the scheme. The DfES funded programmes were planned in advance of the Youth Music pilots and involved the head teachers and the heads of Music Service.

The starting points for instrumental tuition varied. In a number of schools, pupils received an initial basic general musicianship course prior to what became known as 'instrumental tasters'². This was then followed by a more sustained period of instrumental tuition.

Working together with their class teachers and the visiting instrumental teachers, pupils took part in a wide range of general musicianship activities, which complemented and expanded on National Curriculum requirements.

This general musicianship training meant that pupils were able to begin their instrumental music experience with a basic understanding of rhythm and pitch skills as well as, where appropriate, a working knowledge of traditional notation.

Cross Reference: See C7 Exemplar Materials for more detailed lesson plans

Reference: Resources/Music: National Curriculum for England

2. Whilst the Ofsted report '*Tuning In*' uses the term 'new musical experiences', the terms 'taster' and 'foundation' have been used in this text.

The following model descriptors provide an outline of some of the programmes. In Manchester and Northamptonshire Wider Opportunities work was absorbed into the general ongoing activities of the Music Services, as the individual perspective for Manchester in Chapter 8 fully illustrates.

Cross Reference: C8 Wider Opportunities: A Manchester Perspective p74

Barking and Dagenham	<ul style="list-style-type: none"> • 8 weeks dedicated GM (working with visiting teachers from Music Service and CTs) • 2 sessions of tasters and introductory instrumental workshops • 20 weeks of sustained tuition by choice <p>Whole-class GM, then smaller instrumental groups</p>
Croydon	<p>Wind Band</p> <ul style="list-style-type: none"> • 5 weeks of tasters/introductory instrumental workshops • 25 weeks of sustained tuition – (team of CTs and ITs) <p>Strings</p> <ul style="list-style-type: none"> • 2 weeks of tasters/introductory instrumental workshops • 28 weeks of sustained tuition (team of CTs and ITs) <p>Whole-class teaching throughout</p>
Devon	<ul style="list-style-type: none"> • 5 weeks dedicated GM (working with CT) • 15 week carousel of tasters • 10 weeks of sustained tuition (pupil choice) • Final performance in ensemble with pupils from a secondary school <p>Whole-class GM, then smaller groups for instrumental tuition</p>
Haringey	<p>Strings</p> <ul style="list-style-type: none"> • 10 weeks GM (led by visiting teachers from the Music Service) • 30 weeks of instrumental tuition involving a whole class lesson plus back-up lessons in small groups <p>Whole-class teaching throughout</p>
Hertfordshire	<p>First year:</p> <ul style="list-style-type: none"> • free string tuition in 11 schools for whole classes of Year 3 pupils • team taught by two Music Service ITs - a mixture of GM and instrumental skills <p>Second year:</p> <ul style="list-style-type: none"> • tuition continued free for pupils now in Year 4 and was introduced for new Year 3 pupils <p>Third year:</p> <ul style="list-style-type: none"> • subsidised small group tuition for pupils in the third year of the scheme • taster and other initiatives throughout, including samba, gamelan, and steel pans <p>30 minute weekly lessons for on average nine or ten pupils at a time</p>
Kirklees	<ul style="list-style-type: none"> • 10 weeks dedicated GM (working with visiting teacher from Music Service, CTs and visiting community musicians) • 10 week carousel of tasters integrated with continuation of GM teaching • 10 weeks of sustained tuition (pupil choice) <p>Whole-class, then pairs/smaller groups for instrumental tuition</p>



GM = general musicianship classes
 CT = Class teacher
 IT = Instrumental teacher
 TA = Teaching assistant

Newham	<ul style="list-style-type: none"> • 10 weeks GM Kodaly style (working with CTs and visiting GM teacher from the Music Service) • 20 weeks whole class tuition <p>Whole-class teaching throughout</p>
Norfolk	<ul style="list-style-type: none"> • 10 weeks of tuition on a carousel arrangement (djembe, steel pans and samba) • 10 further weeks continuation of djembe in one school, carousel in other two schools • 10 further weeks carousel in all schools <p>Whole-class teaching throughout (working with community musicians, music adviser and GM teacher from the Music Service)</p>
Oxfordshire	<p>First pilot phase</p> <ul style="list-style-type: none"> • 10 weeks dedicated GM (led by instrumental teacher with CTs present) • demonstration by instrumental teacher • 10 weeks of free instrumental tuition on instrument of own choice <p>Second pilot phase</p> <ul style="list-style-type: none"> • 10 weeks dedicated GM (led by instrumental teacher with CTs present) • 1 week of demonstration 'taster' concerts • 1 week of complementary workshops for world music (African drumming/Samba) • 20 weeks of free instrumental tuition on instrument of own choice <p>Third pilot phase</p> <ul style="list-style-type: none"> • 15 weeks dedicated GM (led by instrumental teacher with CTs present) • 1 week of demonstration 'taster' concerts • 1 week of complementary workshops for world music (African drumming/Samba) • 15 weeks of free instrumental tuition on instrument of own choice where possible, but all pupils continued to learn an instrument or to sing for the remainder of the academic year <p>Whole-class teaching throughout then instrumental teaching or family groups</p>
Portsmouth	<ul style="list-style-type: none"> • 20 weeks sustained tuition (using harmonica supported by community musicians and music service staff working with CTs) • All lessons contained elements of GM offered at the beginning of the session during warm ups and one musical skill linked into the practical content of the lesson • 10 weeks tuition by choice using jazz band instruments, flute, clarinet, trumpet, saxophone, keyboards, guitar, bass guitar and drums <p>Whole-class, then smaller groups for instrumental tuition</p>
Staffordshire	<ul style="list-style-type: none"> • 20 weeks GM (working with visiting teacher from Music Service) • 10 weeks tuition <p>Whole-class, then smaller groups for instrumental tuition</p>

Time allocation for preparatory general musicianship sessions per week

Barking and Dagenham	1 hour
Croydon	1 hour integrated throughout the programme
Devon	1 hour
Haringey	45 minutes
Hertfordshire	GM and instrumental tuition combined in 30 minutes lessons
Kirklees	1 hour 30 minutes
Newham	15 minutes with daily follow-up by CTs
Norfolk	1 hour
Oxfordshire	30 minutes
Portsmouth	50 minutes
Staffordshire	45 minutes

Time allocation for subsequent instrumental tuition per week

Barking and Dagenham	1 hour 10 minutes whole class 40 minutes instrumental tuition 10 minutes plenary and sharing
Croydon	1 hour a week for 30 weeks with follow up by CTs of up to 30 minutes per week
Devon	1 hour 10 minutes whole class 40 minutes instrumental tuition 10 minutes plenary and sharing
Haringey	45 minutes whole class lesson 30 minutes back-up lesson with pupils in groups of 5
Hertfordshire	GM and instrumental tuition combined in 30 minutes lessons Practice encouraged by 'buddy' systems and school arranged support and supervision
Kirklees	Varied between 20/30 minutes of instrumental tuition in groups of 3, 4 and 5
Newham	30 minutes whole class tuition with follow up practice sessions taken during the week by CTs and TAs
Norfolk	1 hour throughout
Oxfordshire	30 minutes per group
Portsmouth	1 hour introduction and instrumental group tuition Plenary/sharing (length of each session varied according to needs)
Staffordshire	15/20 minutes group instrumental tuition



“The impact of the Wider Opportunities Programme has been considerable. Not only has it directly benefited the children and staff of the schools; the high schools that they feed have also been active partners. We have been able to initiate a number of smaller scale programmes, based upon the Wider Opportunities ideals, in other parts of the county so we can truly say that the whole of our large county has been affected.”

Trevor Jones, Deputy Head, Staffordshire Music Service

“We talk a lot about equality but unless there is equality of opportunity we will continue to fail those children who, for what ever reason, do not have access to quality instrumental experiences.”

Andrew Atkins, Head, Portsmouth Music Service



main issues

The following issues emerged from the pilot schools:

- who are the key stakeholders/who needs to be involved?
- what is the relationship between class music lessons and instrumental tuition?
- how does the class teacher's central role work?

who are the key stakeholders/ who needs to be involved?

Of course, the pupils are at the heart of the Wider Opportunities initiative; however, here the focus is on the professional partnerships which ensure that learning takes place. These stakeholders are:

- the head teacher
- the head of Music Service
- the class teacher
- the instrumental music teacher and/or community musician

The head teacher

The support of the head teacher was key to establishing wider musical opportunities in primary schools. All head teachers of the pilot schools commented enthusiastically on the effect that music-making was having on the pupils involved and in some cases, how it had positively affected the whole school community.

The head teacher:

- considers how the instrumental teaching will complement the musical life of the school
- decides how the programme will relate to other school activities and the School Development Plan
- gauges the likely responses from pupils, teachers, families and governors
- acknowledges the resources required, including teaching spaces, funding and teaching time
- considers how the range of instruments, musical genres and styles relate to the cultural context of the community, as well as to the school community
- in many cases, makes the initial approach to the local authority's Music Service and to musicians in the community, or delegates this role to a member of staff³

"Although the scheme has presented some organisational challenges, it has been very worthwhile. Few of our children would otherwise have had the opportunity for this experience."

Mike Lovett, Head teacher, Beechfield Primary School, Hertfordshire

"I think the scheme has been excellent. Children have developed, who certainly would not have had the opportunity otherwise."

David Evans, Head teacher, Maple Cross Primary School, Hertfordshire

3. Oxfordshire Music Service and the local education authority adopted a strategic approach in collaboration with the Primary Headteachers' Association. Other Music Services have also initiated strategic approaches.

The head of Music Service

The head of Music Service leads a team that aims to deliver an effective and high-quality service, which meets the corporate goals of the education authority.

The Music Service, amongst other responsibilities, develops partnerships with schools to use resources effectively to maintain, develop and enrich musical activities. However, the demand for specialist teaching can, in some areas and for some instruments, be greater than the teaching resources can cater for.

The head of Music Service:

- maintains a strategic overview of what is possible and what is available
- decides on the distribution of resources, including instruments and teachers
- develops processes for how instrumental teaching can most effectively be introduced and maintained in schools
- decides how existing class music provision in a school relates to the available specialist provision

“Large group teaching is the answer to wider opportunities.”

Julie Spencer, Deputy Head, Haringey Music and Performing Arts Service

“The Wider Opportunities Programme has enabled us to move a little closer to the two questions “What do we mean by instrumental teaching?” and “Can we all have the opportunity?”, the answers to which I believe will define the place and professional practice of our Music Service and all Music Services this century.”

Maureen Hanke, Head, Norfolk Music Service

The heads of Music Services planned their wider opportunities programmes to make best use of available local resources. In Croydon, for example, two primary music Advanced Skills Teachers (AST’s) helped develop the project. This embedded good classroom music practice alongside developing secure instrumental technique and enjoyment of learning from the beginning. The class teachers also undertook pupil practice sessions between lessons that provided important support, particularly when support at home was not available.

“The pupils follow a broad curriculum, in line with the principles of A Common Approach 2002, and including aspects of the National Curriculum. Croydon is developing an integrated approach to music, with a document for the Foundation Stage due to be published next year, and a primary music project for Key Stages 1 and 2...”

Graeme Smith, Director, Croydon Music Service

Reference: Resources/Sound Start Programme & A Common Approach

Cross Reference: See C7 Exemplar Materials/1.1 Extract of Sound Start Unit of Work p50



The class teacher and instrumental music teachers and/or community musicians

Wider Opportunities provided the chance to initiate and develop teaching methods, bringing together the two strands of music provision; class music lessons and instrumental teaching by specialist music teachers and/or community musicians.

The development of effective partnerships between these adult facilitators was key to the quality and success of these pilots.

Class teachers brought to the partnership skills in classroom management and teaching, whilst the instrumental music teacher and community musician brought a level of specific musical and specialist instrumental expertise.

These music leaders worked in partnership with class teachers to:

- deliver the musical activities
- organise and manage classes
- evaluate pupil progress and motivation
- devise appropriate programmes to develop pupils' musical skills and interests

The role of the instrumental music teacher and/or community musician within the mainstream school day was greatly strengthened by rigorous planning conducted in partnership. Some class teachers built into the school week additional follow-up music sessions for the pupils. This provided an opportunity to help reinforce and consolidate skills learned, as well as to develop new ideas.

"The pilot has given us the opportunity to make links between 'class' and 'instrumental' teaching. We have been able to demonstrate how National Curriculum objectives can be taught through instrumental learning and how learning an instrument can take place in a classroom context."

John Forster, Education Manager, Devon Music

"The Wider Opportunities Programme has encouraged us to work together with musicians in the community and to provide a wide variety of musical experiences, which allow us to show the relevance and value of music from many different cultures."

Thom Meredith, Principal, Kirklees Music School

Portsmouth Music Service has highlighted the benefits that community musicians bring to the programme whilst also acknowledging the importance of implementing support and guidance strategies to optimize the role of the community musician as well as developing partnerships between the class teachers and instrumental teachers. It has created a guide, *'Effective Planning for the Visiting Musician'*, which offers simple advice on planning and preparation for the community musician and includes a section linking Portsmouth's Jazz and Blues Method with the National Curriculum for Music at Key Stage 2.

Reference: Resources/*'Effective Planning for the Visiting Musician'*

The involvement of the community musician was a significant feature of the pilots and provided additional musical breadth, engaging musicians from a diverse range of musical backgrounds and cultures.

The most effective model of engaging community musicians was to employ them as a member of the team of instrumental tutors provided by the Music Service, particularly where the tuition took place over a sustained period of time. This practice meant that they became actively involved in the pilots and benefited from the support and advice of colleagues within the Music Service and schools.

"Teaching and learning improve, and standards are higher, where successful new partnerships have been formed between school-based staff, Music Service tutors and professional musicians; some of the best quality is when all three work together to co-teach large numbers of pupils."

From Main Findings *'Tuning In'* – Ofsted Evaluation report

Reference: Resources/Ofsted *'Tuning In'*



how does the class teacher's central role work?

The central role of the class teacher in many of the pilots was significant. Whilst some class teachers were anxious at the outset, there is clear evidence that teachers developed confidence through participation in the scheme.

Music Services reported that participating teachers developed greater self-assurance in their ability to deliver general musicianship activities linked to National Curriculum requirements. This resulted in a more coherent delivery of music education for the pupils as well as having an impact on the whole school ethos.

Similarly, the class teachers' support and encouragement provided many pupils with the motivation that they needed to continue with the instrumental tuition once the initial excitement had worn off.

In some pilot schools, class teachers and the teaching assistant joined in and received instrumental tuition alongside their pupils. Teachers reported that this practical experience meant that they could more effectively manage practice sessions with their pupils during the week.

"Our foundation course has involved instrumental teachers from the Music Service who have successfully worked with a whole class of children alongside the class teacher. Schools have said how useful this has been from the class teacher's point of view. The live musical taster sessions have also been a great success for all concerned, and have been useful in helping the children to make a choice of instrument."

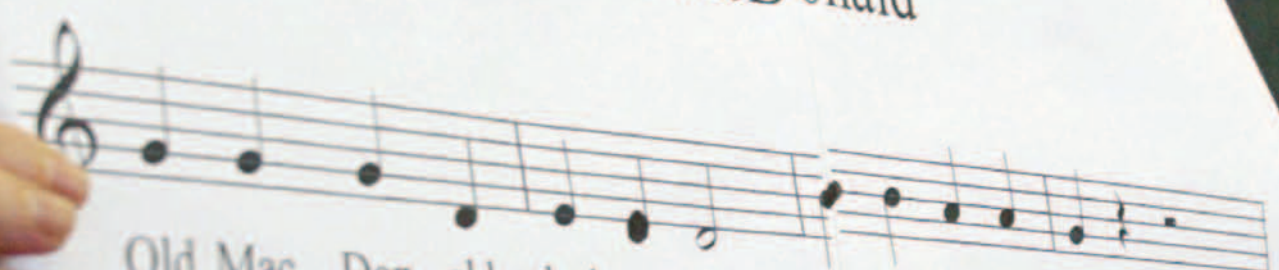
Liz Stock, Assistant Head, Oxfordshire County Music Service



"By working collaboratively we are tapping a much wider range of resources - from schools, Music Services, freelance musicians and teachers - and fusing together classroom and instrumental teaching in ways that have not been achieved in the past."

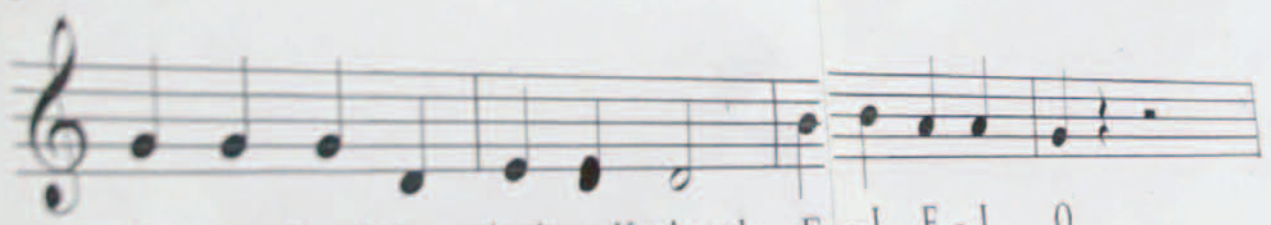
John Witchell, Hertfordshire County Adviser for Music

Old Mac Donald



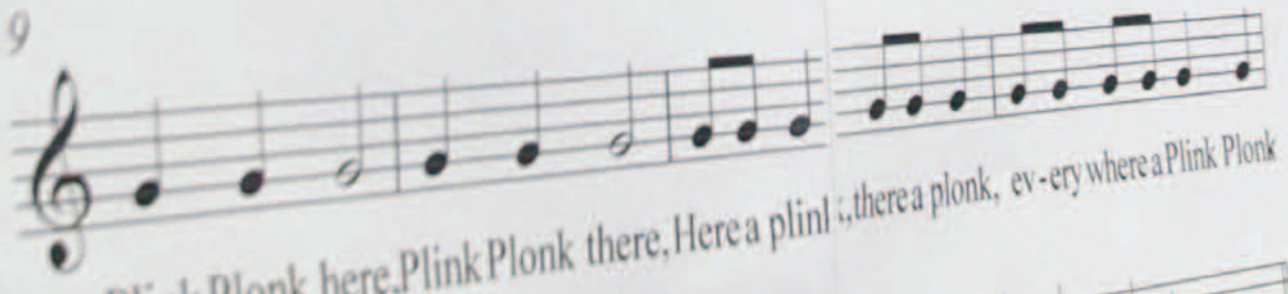
Old Mac Don - ald had a band E - I E - I 0

5



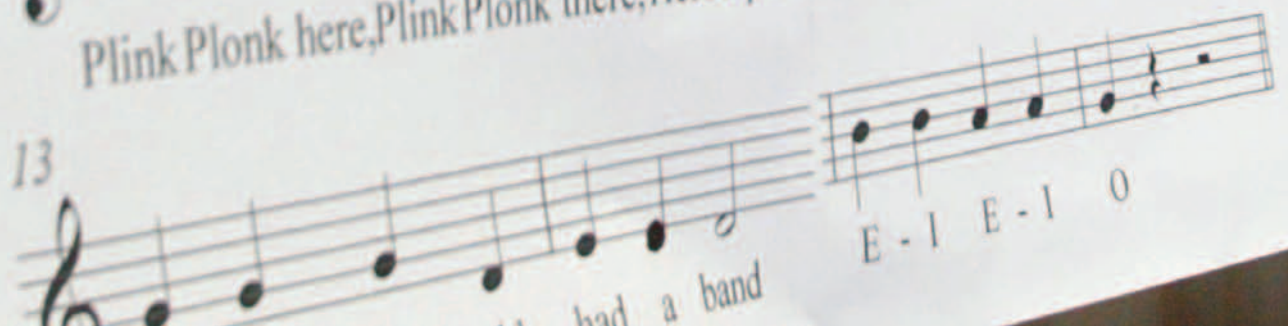
In that band he had a Keyboard E - I E - I 0

9



Plink Plonk here, Plink Plonk there, Here a plink, there a plonk, ev - ery where a Plink Plonk

13



had a band E - I E - I 0

teaching resources

Music Services and schools involved in the pilots were asked to assess which teaching resources were already available, and to indicate the additional resources that would be required.

As funding was often limited, it was vital to consider how to ensure a maximum return for investment.

The Music Services, particularly those in rural areas, had to consider the availability of specialist teachers and community musicians. In some cases, the decision on which instruments to offer was determined by an overall strategy for development, giving authorities the stimulus to review and revise curriculum materials appropriate for their particular circumstances.

“Initially and to some degree to this present day, our strategy has been to target string tuition. This concept was originally introduced as a defence mechanism protecting string tuition; a world full of clarinet and flute players was feared! The strategy seems to have worked and a wide range of opportunities are now available in the County's schools with no reduction in string tuition.”

Peter Dunkley Head of Northamptonshire Music and Performing Arts Service

Kirklees Music Service also produced a resource pack with an accompanying CD for teachers to use in the classroom to create class based samba/Afro Cuban percussion ensembles and Portsmouth Music Services produced the planning pack referred to earlier.

Cross Reference: p23

Reference: Resources/Kirklees Samba Resource Pack & CD

Reference: Resources/‘Effective Planning for the Visiting Musician’

Central to Manchester Music Service’s Wider Opportunities activities, was an existing programme of work devised for nursery through to Year 6, entitled ‘*Music in the Classroom – the Manchester Primary Music Programme*’, which was developed, published and piloted by the Music Service in partnership with participating school teachers.

Reference: Resources/‘*Music in the Classroom – The Manchester Primary Music Programme*’

Preparation for the programmes involved considerable planning that was demanding, exciting and very productive. The aims were to:

- involve teachers in the planning stages to ensure common understanding of aims and objectives
- provide a forum whereby distinctive contributions were acknowledged and valued, for example, the class teacher’s (CT) considerable expertise in managing whole class teaching
- ensure collaborative team work within the planning, which would lead to successful team teaching and CT involvement in follow up activities

A draft general musicianship scheme of work was developed and presented to all staff in a half day INSET. Further work was then carried out on assessment, pupil diaries and liaison with head teachers. The foundation course was also developed to include extension activities for class teachers to work on between visits.

From a progress report by Barking and Dagenham Community Music Service

instruments

Musical instruments are generally an expensive resource, requiring secure storage, careful maintenance and adequate insurance. To override this problem, Portsmouth Music Service opted to use the harmonica as an introductory instrument, because it is cheap and transportable. Pupils learnt musical and technical skills in preparation for choosing larger instruments in the third term.

While the long-term aim of developing a lifelong interest in music requires that every child ultimately owns an instrument, for the initial stages a loan scheme is particularly helpful. During the pilots, complete sets of instruments such as steel pans and African drums were made available for schools to use for the period of the tuition.

Many Music Services have developed this facility. The Northamptonshire Music and Performing Arts Service, for example, has made instruments free for the minimum of a year in primary schools.

“All lessons are now offered on a trial basis and where a student shows musical talent but hasn't found the right instrument yet, they can, if they choose, have a further trial on another instrument without having had the expense of purchasing unsuitable equipment. The Service feels that the free loan of an instrument is crucial because it doesn't close doors for students. In fact, we strongly feel it has been a key ingredient to our success!”

Peter Dunkley, Head of Northamptonshire Music and Performing Arts Service



time and space

Cross Reference: Refer to C1 Introduction/model descriptors for specific information about time allocation

The duration of sessions, number of lessons and size of teaching group are governed by several factors, including the demands on curriculum time and the availability of teachers and classrooms.

Manchester Music Service has developed a range of workshops and projects over a ten-year period, offering introductions to steelpans, African drums, Indian music, Russian music, early music, samba, woodwind, brass and strings. These taster sessions then lead on to the foundation /tuition stage where all pupils receive a free core entitlement of time, based on the number of pupils per school.

Cross Reference: Refer to C8: Wider Opportunities: A Manchester Perspective p74

Similarly Music Services needed to outline accommodation requirements, to enable head teachers to find the appropriate space for whole class and for group lessons, recognising that the sound levels increased considerably when the musical activity began.

costs

Funding made available by Youth Music and the DfES enabled the pilots to initiate projects that might otherwise not have taken place.

Most Music Services proceeded on the basis that the initial stages were not charged to schools or families. The duration of this period varied, but usually lasted for one or two years. Thereafter, schools assumed responsibility for meeting the costs, either from their own budget, by charging families, or a combination of the two.

Obtaining funding from several different sources is likely to be a major consideration for schools seeking to widen music opportunities for their pupils.

Cross Reference: refer to C6 Next Steps for further details of financial arrangements p43

“We see the Wider Opportunities model as giving us a way forward for the future. With the right funding, it could provide the much needed lifeline that will keep music alive in school; make tuition available to anyone who wants to learn and therefore secure the ability of a nation to continue to make music for generations to come.”

Thom Meredith, Principal, Kirklees Music School





training and continuing professional development (CPD)

An essential feature of the Wider Opportunities Programme was development of a specific training and Continuing Professional Development (CPD) programme for all staff involved.

This training fell broadly into three categories:

- within individual schools
- across a Music Service
- directly with Heads of Music Service and other Music Service staff in the Youth Music pilots

The following exemplars describe how two Music Services began to address some of the emerging issues in their INSET sessions. In the first, the session was planned to address the needs of a range of potential facilitators across the LEA - instrumental music teachers, class teachers, music co-ordinators and head teachers. Exemplar two was specifically targeted at instrumental music teachers involved in the delivery of the programme.

Exemplar programme for an INSET session led by the Portsmouth Music Service and attended by instrumental staff, class teachers, music co-ordinators and head teachers

Portsmouth Jazz and Blues Method INSET Agenda

- 9.50 Registration and coffee
- 10.15 Welcome and introduction by Andrew Atkins
- 10.30 DVD presentation: The National Pilots
- 10.40 The Portsmouth Jazz and Blues method
- 11.00 Tracking to the KS2 Curriculum
- 11.15 Partnership working, best practice (drivers and barriers)
 - who are the key partners? Who has a stake?
 - working together, how will this work?
 - who is responsible for what?
 - what are the key strengths of each partner?
- 11.30 Coffee Break
- 11.45 Baseline assessments
- 12.00 Q and A
- 12.15 Lunch
- 1.15 Practical warm up
- 1.30 Practical jazz session on harmonicas
- 2.00 Backing tracks, band in a box, practice books
- 2.15 Drivers and barriers for large group teaching
- 2.30 Plenary
- 2.45 Final performance



A Training session for string teachers held at St Albans Music School devised and led by Deena Day, a Primary Music Coordinator in Hertfordshire

Session objective: to understand the connections between classroom management, behaviour management and best practice in teaching and learning.

Getting organised for good behaviour

- Good class organisation is in the best interests of the teacher and the learners – consider what is meant by organisation.
- Give yourself the best possible chance of success - check that everything in the teaching environment is working as well as possible.
- Consider what is supportive of, and what might be undermining the basic three part system of communication, motivation and correction.

Key points

- Prevention is better than cure.
- Prevention of bad behaviour depends on the teacher being well organised.
- The first step in becoming organised is to recognise the importance of monitoring pupil behaviour in the classroom.
- The teacher needs a clear sense of what is happening in order to know whether to take action.
- Research points out that the teachers with the fewest problems and the highest rates of on-task behaviour are those who are 'with it' / 'on the ball'. They notice everything; they have eyes in the back of their heads; they are respected by their pupils because 'you can't get away with anything.'

Moving around the room - teaching strategy

- Maintain the momentum and pace of the lesson by physically interacting with all pupils. Research has shown that disruptive behaviour happens most when the momentum drops.

Have a sense of timing

- Teachers who have a sense of timing change activities smoothly, clearly mark the boundaries and use switch signals.
- Lesson structure gives pupils a clearer understanding of what they should have achieved.

Develop some supportive routines which will guide behaviour

- Communicating expectations and rules is essential.
- Routines provide a higher level of certainty in the complex world.
- Routines are a source of comfort and support to all.
- Routines provide a structure for successful learning.
- Routines minimize the opportunity and inclination to misbehaviour.

Consider the impact of the curriculum

- There is a clear link between inappropriate curriculum experience and misbehaviour.
- Boredom and irrelevance will encourage misbehaviour.
- There should be a variation in individual, pair, small group and whole group work.
- There should be a variety of teaching and learning activities, demonstration, investigation, explanation, reflection, recapitulation, discussion, presentation, designing, questioning, making, problem solving, listening, observing, writing, reading and speaking.

whole class instrumental teaching

In nearly all of the pilot schools, instrumental music teachers and community musicians were engaged in teaching whole classes, or large groups of pupils. For many this was a new experience requiring a different range of skills to traditional one-to-one teaching. Many instrumental teachers found that effective management of the pupils became a key issue for them when faced with larger groups or whole classes.

A model which emerged as a particularly effective way of working during the Pilot Programme was that of the 'apprentice', in which an experienced instrumental music teacher assumed the role of leader during a teaching session whilst less experienced instrumental colleagues took a supporting role. The experienced leader gradually handed over to other colleagues, thus being free to move on to another school to undertake the same process.

Within this model:

- class teachers learned musical skills and gained confidence from the instrumental music teacher and/or community musician
- the community musician/and or instrumental music teacher learned strategies for managing, planning and assessing whole classes from the class teacher

“The optimum way to train is with the instrumental teacher learning alongside the more experienced music leader.”

Julie Spencer, Deputy Head, Haringey Music and Performance Arts Service

youth music sessions

The Wider Opportunities Pilot Programmes funded by Youth Music benefited from a cohesive programme of training days, which engaged all participating Music Services. At these sessions a range of topics were considered, including:

- practical work to develop 'warm up' repertoire
- lesson planning
- issues relating to inter-professional training
- evidence of musical engagement
- improvisation skills
- focus on creativity, composition and units of work
- the use of community musicians
- reporting on effective practice



Cross Reference: Refer to C7 Exemplar Materials to learn how these topics were integrated into lesson plans and units of work p49

“We must ensure that we enable teachers to get beyond the instrument in order to develop the whole musician. INSET needs to develop transferable skills and not just focus on the teacher's own instruments.”

“INSET can only deliver so much - nothing replaces the experience of actually teaching the class alongside the class teacher.”

Feedback from discussion groups at a Youth Music Development Day.



strengths & challenges

“The Wider Opportunities initiative has proved beyond doubt that all children, from whatever background, can achieve high musical standards if they are motivated by making real music as real musicians.”

John Witchell, Hertfordshire County Adviser for Music

The Ofsted evaluation report *‘Tuning In’* and the interim monitoring and evaluation report produced by Youth Music highlight the following main findings:

- The highest-quality work is found where the strands are integrated, in particular when musical skills programmes and specialist tuition are delivered simultaneously.
(*‘Tuning In’* - Ofsted)
- Teaching and learning improve and standards are higher where successful new partnerships have been formed between school-based staff, Music Service tutors and professional musicians; the highest quality is achieved when all three work together to co-teach large numbers of pupils.
(*‘Tuning In’* - Ofsted)
- Collaborative work between classroom and instrumental teachers and complementary providers had a significant impact on the quality and delivery of the programmes, when it is built into the planning from the start of the programme.
(Evaluation report - Youth Music)
- In the main, the pilots have enabled class teachers to develop confidence and a number continue to deliver their own class music as well as learning an instrument alongside their pupils.
(Evaluation report - Youth Music)
- Pupils’ learning and standards are best when high-quality music-making is expected of them from the beginning so that the earliest stages of learning are associated with good sound production and playing, which is tuneful and rhythmic, together with effective and secure posture, hold and, where appropriate, embouchure.
(*‘Tuning In’* - Ofsted)
- The general musicianship, delivered as part of the National Curriculum, laid essential musical foundations providing pupils with a basis of rhythmic understanding and some pitching skills as well as a working knowledge (where appropriate) of traditional notation.
(Evaluation report - Youth Music)
- Tutors from Music Services who teach beginner pupils in larger groups need support and training in the pedagogy which this requires. However, there is sufficient good practice, as well as appropriate materials available for the existing high-quality work to be disseminated.
(*‘Tuning In’* - Ofsted)
- The development of the instrumental teacher and/or community musician presents more of a challenge. Many teachers have little or no experience of teaching larger groups and whilst there are examples of excellent and stimulating teaching from individuals, this effective practice needs to be more widely disseminated.
(Evaluation report - Youth Music)
- Joint planning, shared delivery and inter-professional training is an essential feature of the programme. There is clear evidence from those pilots who have ensured that this is both an essential component and central to their programme that this is having a significant impact on the quality of delivery and the quality of experience for the young pupils. Sufficient time must be built in to the schedules for all adult facilitators to engage in professional debate and a sharing of their different and various expertise.
(Evaluation report - Youth Music)

Reference: Resources: Ofsted *‘Tuning In’* & Youth Music Wider Opportunities Evaluation Report

Cross Reference: Refer to preface for an outline of Youth Music’s objectives p7

The remainder of this chapter is a summary of part of the evaluation report produced for Youth Music's Trustees on the seven Youth Music pilots. It describes strengths and challenges relating to Youth Music's key corporate objectives of: *Access, Breadth, Coverage and Quality*. Supplementary comments have been added, drawing on examples from all thirteen programmes.

youth music's objective 1: access

Did the programme provide accessible ways into music-making, and offer a chance to progress for those with least opportunity?

"Severely challenged pupils have been actively engaged in the programme. Lessons have been so interesting and exciting that all children have remained on task within a large group and acknowledged and praised the efforts of each other. This is evidence that all the children are well motivated".

Moira Beaumont, Key Stage 2 Coordinator, Nortonthorpe Special School, Kirklees

Strengths

- 100% of the participating pupils in these pilots received first time access to instrumental tuition. None of the selected schools had a previous history of instrumental tuition and in some schools class music teaching was not a regular occurrence.
- Every child in the class was included in the musical activities throughout the programme.
- Where pupils had a range of taster opportunities, they were able to make a more informed choice about their musical futures with the advice and support of both the class teachers and the instrumental teachers.

Challenges

- A lack of parental awareness and understanding emerged as an issue in a small minority of schools. In an extreme case, their concerns centred around the school time allocated to music instead of other subjects and the concern that their child may not be interested in the subject. This was resolved after discussion with the parents concerned.
- The range of choice is dependent on, and often restricted by, what the Music Service can provide and/or organise.
- In pilots where pupils had little or no choice of instrument, there were a few pupils who were not technically suited to the available instrument. As a result, their motivation and progress was restricted.

"The programme raised the profile of the instrumental teachers...by taking away the option (for the whole class) to choose instrumental lessons, we reached many pupils who would not have considered playing an instrument in the past."

Helen Mason, Director, Newham Academy

"...where pupils have severe emotional and behavioural difficulties, they have gained in confidence and self-esteem through this project, even acknowledging and praising the efforts of each other. Some of these pupils had been excluded from music lessons in their previous mainstream school due to their behaviour."

Becky Coulthard, Fundraising and Project Support Officer, Kirklees Music School



youth music's objective 2: breadth

Did the programme support the widest range of musical styles and cultural traditions?

Strengths

- All the Youth Music pilots introduced a range of repertoire and experiences in addition to western classical music, often introducing this element of breadth as an 'experiment' that ran alongside the traditional activities of the Music Services.
- The immediacy of djembe, samba and steel pan tuition based on an aural tradition provided immediate motivating and enjoyable experiences for pupils.
- Progress both musically and technically was similar, if not more advanced, than those pupils learning more conventional instruments.

Examples of breadth beyond the western classical tradition in some of the pilots

Barking and Dagenham	Djembe drumming as part of the tuition option
Devon	Workshops: digeridoo
Kirklees	Djembe drumming as part of the tuition option
	Workshops: gospel singing, Indian music, African drumming leading to African drumming and steel pan group tuition, and samba
Hertfordshire	Workshops: Asian music, steel pans and gamelan
Manchester	Workshops: Indian music, samba, African drumming, Russian music, steel pans, early music and folk music
Newham	Workshop: Indian dance Five session residency with visiting musicians from the Guildhall School of Music and Drama
Norfolk	Djembe drumming, samba and steel pan as part of the tuition options
Oxfordshire	Djembe and samba as part of the tuition option
Portsmouth	Harmonica/jazz and blues central to the entire programme
Staffordshire	Five session residency involving music technology with Action Dog Productions and samba with Planet Sound

Challenges

- It was originally hoped that some pupils might be able to choose to have a sustained tuition experience as a result of the one-off workshop experience, i.e. to continue with options such as gospel singing/Asian music/samba work. This happened in a few of the pilots where they were able to offer djembe drumming, samba, steel pans and Indian music as choices alongside other western instruments.

This raises some important issues:

- are there sufficiently trained musicians available to lead a programme of sustained tuition on non-Western instruments and styles?
- is the concept of learning an instrument still related to the 'traditional' interpretation of what is appropriate?

There is still much work to do here to begin to break down some of these barriers.

youth music's objective 3: coverage

Did the programme improve provision for those who are isolated by geography, by lack of facilities, or where little music-making has occurred previously?

Strengths

- The pilots in Devon and Norfolk concentrated on providing provision for pupils in isolated rural primary schools. Particular local Music Service knowledge and research ensured these pilots flourished.
- All the Youth Music pilots worked with a special school. Overall this work was an unqualified success. Western instrumental provision was not always appropriate for these pupils but one pilot has been able to offer violin tuition through a resident music teacher already in the school; in another, guitar and fife. Others have successfully engaged pupils in steel pan, djembe, general percussion, junk percussion, DJing and brass.

Challenges

- After school activities proved difficult to organise where there was no existing instrumental provision in the school. This was partly due to parents' work responsibilities but also the unwillingness for young pupils to travel to local music centres, especially in the winter. Additional transport costs needed to be budgeted for throughout the programme.



“The pupils have achieved well beyond their own and the school’s expectations and have been exposed to an excellent range of musical experiences and activities. What was a germ of an idea and a hopeful aspiration has now become an integral part of our plans for the future and will consequently affect the lives of the children of Staffordshire and the communities in which they live.”

Trevor Jones, Deputy Head, Staffordshire Music Service

youth music's objective 4: quality

Did the projects provide the highest quality of musical experience for young people in order to encourage enjoyment and further involvement with music-making?

"The musical outcomes of the project are that pupils have received a secure foundation to instrumental learning, and have enjoyed the course...Continuing pupils have shown it is possible to make rapid progress in playing skills after a year."

Graeme Smith, Director, Croydon Music Service

Strengths

- The central role of the class teacher has been an unqualified success. A number of teachers are now delivering their own class music as well as learning an instrument alongside their pupils. For example, at one school, All Saints Great Ryburgh in Norfolk, the head teacher and other class teachers formed a group and then performed on steel pans alongside their pupils at the end of term concert.
- In the main, pupils had positive, enjoyable and productive learning experiences.
- In the best examples, pupil practice books were used effectively. Appropriate and clear guidance was given with space for the pupil to record the length of time spent practising, for the parent or guardian to write a comment and for the instrumental teacher to write any messages or comments.
- Some managers took a 'hands-on approach' and were actively involved in some of the delivery as well as closely monitoring the quality of the work. This was an effective model.

Challenges

- Some of the community musicians found the sustained involvement, rather than the 'one-off' workshop delivery, challenging. However, many reported that this programme was the first time they had been able to observe and evaluate, over a sustained period of tuition, the progress made by pupils.
- Similarly, the lack of experience of some instrumental teachers in handling whole classes or large groups was often apparent.
- Where there were some concerns from a few families, in connection with pupils taking instruments home to practise, individual schools did make efforts to organise some practice sessions for those pupils who were being disadvantaged by this. However this relied on willing staff.
- Some pilots underestimated the amount of time required for planning, delivery and monitoring. Effective practice was not always facilitated consistently across the programmes and there were examples of varied, and in some cases, negative experiences for pupils.

"I learnt that when you play a low note you must not blow too hard because you will make a loud squeak instead of a gentle noise."

"Sometimes we spend too long on the carpet and this makes it boring."

Comments from pupils of Manor Primary School, Newham

"About 120 young people have accessed music through learning to play a musical instrument. We have sung, accompanied ourselves on xylophones, pans and untuned percussion and played as an ensemble in 2, 3 and 4 parts. We have played 3 against 4 and 5 time and created our own rhythm patterns whilst also meeting the demands of the National Curriculum. It has given our pupils the opportunity we longed for and shown how, with the right level of funding, it can succeed."

Maureen Hanke, Head, Norfolk Music Service from an article written for the National Association of Music Educators (NAME) magazine, issue number 12



next steps

The programmes have motivated, excited and enabled large numbers of young musicians, many of whom would never have had these experiences and opportunities were it not for the programmes. In this sense the programmes provided the start of a musical journey for pupils. It is now everyone's responsibility to provide the means to allow pupils to progress on this journey, should they wish. Sustainability remains a key issue for all Music Services. This chapter seeks to outline some of the strategies that are being put into place. At the end of this chapter a summary is provided specifically for head teachers and Music Services.

The programme was centred around making music together, in whole classes, in groups or within an ensemble, band or orchestra. Each pilot differed in the balance of class lessons and instrumental music tuition. They reflected the priorities of individual schools and Music Services.

Whilst there are many ways to describe the general features of the schemes for widening opportunities, the following three models provide a basis for future planning.

the class music approach

This approach focused on the development of general musical skills, integrated into the objectives of the National Curriculum for music.

Pupils, taught in whole classes, participated in a variety of music-making activities including singing, playing and movement, which were designed to provide a basis for instrumental learning. Examples of activities included African drumming and steel pan work. These instrumental skills were being acquired alongside all other musical skills.

The approach is non-instrument specific; it did not set out with the single objective to provide instruction on a specified instrument. However, it provided a broad basis upon which the subsequent choice of musical instrument may be made.

"We decided to use the pilot to consider a re-arrangement of music education as we usually know it. Instead of inviting every child in the class and then seeing what instruments were available, we gave every child an instrument and called the session NOT their instrumental lesson but their music lesson. The lesson was free at the point of delivery like all their other lessons and, unlike all their other lessons, included an instrumental specialist working with the class teacher."

Maureen Hanke, Head, Norfolk Music Service from an article in NAME magazine, issue number 12

the class orchestra approach

The class orchestra approach taught a specific instrument or instruments as a group or a whole class.

In some programmes the whole class learned the recorder, the violin or cello; in other cases, where pupils had a greater variety of choice, pupils would begin the lesson as a whole class, proceed to their smaller instrumental groups for specific tuition, then return for a whole class plenary session.

Musical activity in classes extended beyond playing individual instruments; it included singing and accompaniments provided by a teacher or pre-recorded discs. The teachers, including a lead teacher, directed the activity, incorporating instruction of technical aspects appropriate for the instrument.

the school band approach

In this approach, a small group of beginners received instrumental tuition from a specialist teacher and were gradually assimilated into an ensemble of more experienced and older players within the school.

The school band provided an important experience of playing in an ensemble and learning from their peers. The outcome is a coherent ensemble with a continuing life span, guaranteed through a continual flow of new young players.

A Scheme of Work for Key Stage 2

The Qualifications and Curriculum Authority (QCA), drawing upon the work of eight of the Wider Opportunities programmes, produced seven new units in the Key Stage 2 music scheme of work. These show how classroom teachers in primary schools can work with specialist instrumental music teachers to teach the National Curriculum and give all pupils the opportunity to learn to play a musical instrument. The units should be seen as an integral part of the scheme of work. Schools are advised to select one unit and use it for at least one year.

The new units are based on three models of provision:

- linked programmes – where children have two music lessons a week;
- integrated lessons – where children have a single session of integrated work each week;
- performance programme – where children have a single session performing in a musical genre, such as African drumming.

Reference: Resources/QCA Schemes of Work



Financial arrangements

All the Wider Opportunities programmes were able to offer a period of at least a year with no charge to families of participating pupils. However, most found that charges or contributions to the costs of instrumental music tuition were essential to maintain the provision.

Whilst the financial arrangements for instrumental music tuition vary from area to area, some general features apply. For example, Hertfordshire Music Service provides tuition for their String Initiative free to schools in the first two years of the programme, after which schools can enter into a formal contract with the Music Service which charges a set hourly fee. The Music Service recommends that 30 minute lessons are arranged during school hours, for groups of four pupils. There are usually 11 lessons per term. Schools can either use their delegated budgets to meet all or part of the costs, or pass on the full charge for tuition to pupils' families. Delegated budgets may also be used for cases of hardship or special needs where a pupil's family does not qualify for the remission of fees.

Once the total number of hours has been established in the autumn term, the Music Service requires a half term's notice of any proposed changes. The Hertfordshire Music Service recommends that, before the tuition starts, schools obtain the formal agreement of families/carers of the required period of notice if their child wishes to cease tuition. Schools working with Manchester Music Service allocated 'core' time for tuition and bought in extra hours from the Music Service as required to avoid charging out tuition fees to families.

Schools and Music Services considering introducing a scheme of instrumental tuition should include in their planning the cost implications and budgets needed to ensure the success of the project. Whilst the experience of the pilot schools indicated some local variations in the charges, all took account of the costs of engaging teachers and freelance musicians, which ranged from £20 to £38 per hour. Schools should not be deterred by the cost implications; it is strongly recommended that they consult their Music Service to develop a partnership for advice and possible support.

Support from families

Support from pupils' families was key to developing wider opportunities in many of the pilot areas. Many parents supported concert events in which their child was taking part, however, they often had little experience of taking responsibility for the care of instruments and assisting their child in practice. In one pilot area, the music inspector took the opportunity at a school concert to explain to parents the process of the tuition and distributed a simple informative leaflet with suggestions as to how parents might help their child make choices about which instrument they would like to learn.

The same Music Service sent out a parental evaluation and feedback form, which drew a 40% response. Their comments included:

- *he is progressing but doesn't want to practise...*
- *quite often Ashley tries to cram a week's practice into 1 or 2 sittings...*
- *learning an instrument is a good idea – Ryan is making excellent progress and it is making him a more confident person*

Comments from Barking and Dagenham Community Music Service

“Two schools have created follow-on experiences for the community. In one, a parent/family/staff group was formed, which meant the school boasted three generations joining in the same activity. In another, a Saturday group meeting once a month is now thriving.”

Maureen Hanke, Head, Norfolk Music Service

Sustainability

Opportunities exist within the pilot areas for pupils to extend their musical experience through out-of-school activities, including ensembles run by the Music Services. Northamptonshire Music and Performing Arts Service, for example, maintains fifteen Regional Saturday Morning Arts Centres and two afternoon 'rock schools' as a supplementary programme to activities scheduled in school hours.

All the Wider Opportunities programmes are already planning for the future, devising ways in which they can both expand and continue, often within a very limited capacity. These ideas provide useful models of development:

- continue and sustain the musical activities for the pupils who have already begun
- extend the provision to additional primary schools while giving pupils in existing schools the choice to continue (the Music Service subsidises the costs but parents are asked to make a contribution)
- expand provision within the original schools so that more pupils can participate

Ensuring the continuity of opportunities for instrumental music tuition and participation in ensembles is vital. It is well documented that at the period of transfer from primary to secondary school, pupils are most likely to stop learning an instrument; their early enthusiasm and commitment being lost in the process⁴. Many areas have mapped pathways for pupils to sustain their interest and continue to progress through the transition from primary to secondary school. It is at this stage that membership of an ongoing ensemble is particularly important in sustaining the momentum of learning a musical instrument.

“Whole classes of pupils have soared beyond National Curriculum levels. They have relished the opportunities to play together and experience music from the inside. The project has been wonderfully inclusive.”

John Witchell, Hertfordshire County Adviser for Music

“Kirklees Music School's work on the Wider Opportunities Programme has had impressive and far reaching effects for the pupils, schools and staff who have been involved. The implications of the scheme do not stop at the very important level of giving access to more children to learn an instrument. Musically it has allowed us to rethink and begin to restructure the process of teaching and promoting music in our schools and the needs of the children we teach, including musical provision for the long term...it has contributed hugely to the research which demonstrates that pupils who access instrumental/vocal tuition gain in confidence and make progress more quickly in all subjects at school.”

Thom Meredith, Principal, Kirklees Music School



4. John Slodoba 'Emotion, functionality and the everyday experience of music: 'Where does music education fit?' - a report based on a keynote paper given at the International Conference of Research in Music Education, Exeter University, April 2001



A guide for headteachers and Music Services working in partnership to set up a Wider Opportunities Programme

“Where Wider Opportunities programmes have been most successful we have endeavored to get the ‘infrastructure’ right at the outset, ensuring that all stakeholders are working to their strengths in partnership and the whole school values and celebrates the experience.”

Andrew Atkins, Portsmouth Music Service

Five planning steps have been identified and outlined here, but it is recognised that the process is likely to move between the various steps as the planning develops.

Step 1 - Establish a whole school commitment to the programme

- Check whether instrumental tuition already exists in the school.
- Check that there is a member of staff who is willing to co-ordinate the programme.
- Initiate preliminary discussions between the head teacher and the music co-ordinator or person with responsibility for music in the school.
- Consult the School Development Plan.
- Consult the school curriculum statement for music.
- Open up the discussion in a staff meeting for all staff to comment.
- Explain the commitment required of class teachers.
- Decide which class teachers might be involved.

Step 2 - Design a plan or model that will work in the school

- Establish the aims and objectives of your programme.
- Decide whether you will introduce instruments from the outset or programme building blocks of general musicianship prior to the instrumental tuition.
- Draw up a provisional timetable which integrates the programme into the daily and weekly timetable of the school year.
- Establish a time scale for the programme.
- Plan the in-service requirements for all staff involved, including visiting musicians.
- Indicate which year group/s will benefit most.
- Identify the number of classes that can participate.
- Consider how long each teaching session will last.
- Hypothesise the progression routes for pupils and funding issues which may affect the delivery of the programme.

Step 3 - Think about the resources required, staffing and instruments

- Discuss an instrument ‘wish list’ – instrument provision will depend on Music Service resources as well as appropriate teachers/music leaders who might be available.
- Calculate how many teaching spaces you will need – they will need to be appropriate to the size of the groups.
- Decide whether you wish to offer a range of different instrumental tuition.
- Determine whether all the instrumental teaching will take place at the same time or whether instrumental teachers will visit the school at different times during the week.
- Delegate to a member of staff the task of timetabling sessions, taking into account increased noise levels and the impact on other work in the school.
- Where community musicians are not directly employed by the Music Service, ensure that newly appointed community musicians are properly checked through the Criminal Record Bureau (CRB).
- Assign responsibility for the care, maintenance, storage and security of the instruments to a member of staff.

Step 4 - Plan with partners

- Draw up an operational plan, which should include funding issues and progression routes.
- Decide on the availability and type of instruments and if pupils have a choice or will they all learn the same instrument.
- Identify the level of funding available (sources include the school budget, Music Services' contribution, parental contributions, fund raising and sponsorship).
- Discuss practice arrangements. Decide whether it will be feasible for pupils to take instruments home to practise or whether it will be necessary to programme additional practice time within the school.
- Draw up a schedule for staff development and training which clarifies the roles and responsibilities of staff. Indicate on this schedule who will attend the meetings i.e. class teachers/instrumental teachers/head teacher/music co-ordinator.
- Allocate time to joint planning between the music leaders (class teachers/instrumental teachers and community musicians).
- Plan the collection and evaluation procedures and allocation of data collection, such as baseline assessments, monitoring musical development as appropriate.
- Consider ways in which to involve the pupils and parents in the evaluation, especially when the pupils begin to learn an instrument. Decide whether the pupils have practice books.
- Allocate time at the start or close of each session for shared evaluation and feedback between pupils and teachers.
- Plan the collection and allocation of data collection, such as baseline assessments, monitoring musical development as appropriate and evaluation procedures.

Cross Reference: C7 Exemplar Materials

Step 5 - Involve pupils' families

- Set up meeting(s) with pupils' families with some live music-making, either from pupils and/or tutors. This might take the form of a short workshop so that tutors can demonstrate the kinds of experiences that their children will have.
- Explain to parents the importance of their encouragement and how they can be part of the learning process, especially in supporting regular practice.
- At regular intervals, issue information leaflets to keep families informed at every stage.

Cross Reference: C7 Exemplar Materials

Reference: Resources/ Ofsted 'Tuning In' & QCA Schemes of Work





exemplar materials

These exemplars are intended as suggestions of what worked for some of the programmes. They are not prescriptive models.

The importance of planning at every stage has been emphasised by all the adult facilitators involved in the Wider Opportunities Programme. Each programme has experimented with and explored various possibilities. This chapter includes a range of examples such as extracts from units of work, individual lesson plans and an overview of a long-term plan. In addition, examples of proformas for monitoring and evaluation for parental feedback and pupil feedback are provided.

A number of other forms of collecting data were also used effectively. In some schools pupils contributed to a 'Big Book' to tell their own story. In other schools, progress was recorded with video and photography and in many cases pupils were encouraged to keep individual homework diaries.

Reference: See Resources for details of how to obtain complete copies of complete units



1. units of work

1.1 Extract from “Wind Band Sound Start” Unit of Work, Croydon Music Service

Reference: Resources/Sound Start

Focus of the unit: This unit introduces learners to wind band instruments, teaching them to understand texture, composition and instrumental exploration, providing a strong foundation in the basic techniques and sounds so that pupils can begin to improvise with confidence.

Reference: Resources/Musical Elements

- Pitch – higher/lower
- Duration – longer/shorter, steady pulse, beat, rhythm
- Dynamics – louder/quieter/silence
- Tempo – faster/slower
- Timbre – different types of sound
- Texture – different ways that sounds are combined
- Structure – different ways sounds are organised

Learning Objectives	Possible teaching activities	Points to note
<p>Pupils learn:</p> <ul style="list-style-type: none"> • to slur downwards by step • an extended song by ear • the meaning of texture • to identify texture and structure within a listening piece • to explore dynamics, pitch and tempo on their instrument 	<ul style="list-style-type: none"> • Slur two notes first, then add further notes, then slur in the opposite direction. • A suitable 5-note song to learn ‘by ear’ is <i>Oh When the Saints</i>. • Re-cap the seven musical elements (see above) and focus on texture. Listen to <i>Unsquare Dance</i> (Dave Brubeck). Identify the four sections. Fill out <i>Unsquare Dance</i> chart as a class. • In mixed instrumental groups of five pupils, explore different ways of producing sounds on instruments. 	<ul style="list-style-type: none"> • Practise using air only to ensure the air stream is continuous. (NB Trombone: some teachers encourage pupils to ‘slur’ in the same way as other brass players, accepting the glissandi which result. This helps to foster correct legato playing later). • The texture changes as four sounds are combined in various ways. • Focus on changing the dynamics, pitch and tempo. Pupils could rattle keys, blow into their mouthpieces etc.

Resources	Key Vocabulary
Musical Elements 7 CD Player and CD of chosen music Composition advice sheet Pencils, felt tips, paper	Slur, Texture, Dynamics, Pitch, Tempo, Binary Form, Explore, Composition, Atmosphere, Graphic Score, Notation



1.2 Extracts from Jazz and Blues Unit of Work, Portsmouth Music Service

Reference: Resources/ Portsmouth Jazz & Blues Method

Focus of Unit: This unit introduces learners to standard instruments found in jazz and blues (winds, percussion and keyboards) and teaches the skills needed to play them through ensemble and instrumental group performance. The unit draws on the skills learned from the two previous terms that focused on harmonica technique, improvisation, ensemble performance and key skill acquisition such as rhythm and pitch development.

Time Allocation: 10 whole class sessions each lasting 1 hour

Learning Objectives	Possible teaching activities	Points to note
<p>Pupils learn:</p> <ul style="list-style-type: none"> • to play the chosen instrument at beginner level in an ensemble with an understanding of their role within the ensemble • to have the confidence to be able to improvise musically within the constraints of the chosen instruments • to develop a higher level of rhythmic ability • to demonstrate an awareness of chords (triads), scales and how they work together 	<ul style="list-style-type: none"> • Small group workshops led by specialist teachers. • Ensemble rehearsals during lessons. • Work on simple chord progressions which lend themselves to playing only a few notes. • Encourage pupils to improvise without instruments (vocally and clapping). • Play recorded examples of improvisers. • Encourage participation and promote a positive environment through circle games and ensemble sessions. • Encourage jazz rhythms such as the swing 12/8 feel. • Play warm up games. Keep notes simple and the rhythms more challenging to develop technique. • Introduce compound and non standard time signatures such as 5/8 and 7/8. • Through aural and some notation (letters) give pupils the opportunity to hear and perform simple chord progressions. 	<ul style="list-style-type: none"> • Session 1: choosing instruments, running through care and maintenance. • Ensemble music must be simple but differentiated from the harmonicas (use key of C or B only). • Extra practice rooms will need to be negotiated. • Always encourage pupils by pointing out their strengths. • Prioritise singing so that pupils begin to emulate the freedom of the voice when playing. • Keyboard, guitar and base will need more time and input. Don't forget that drummers also need to learn chords. Stick to keys of C, D (Dorian mode) and G (mixolydian mode). <p>Table contd on next page</p>

Learning Objectives	Possible teaching activities	Points to note
<p>Pupils learn:</p> <ul style="list-style-type: none"> to share the music experience with their family 	<ul style="list-style-type: none"> Through aural and some notation (letters) give pupils the opportunity to hear and perform simple chord progressions. <p>Involve parents by:</p> <ul style="list-style-type: none"> inviting them to open rehearsal sessions offering them a workshop on improvisation inviting them to a performance at the end of term 	<ul style="list-style-type: none"> School administration should assist in promoting this (letters need to be distributed well in advance of sessions and performances).

Repertoire Reference: Resources	Resources	Expectations by the end of the unit
<p>Jamie Abersold scale syllabus</p> <p>Band in a box</p> <p>Sibelius 2</p>	<p>CD and CD Player</p> <p>Lap top</p> <p>Projector</p> <p>PA system</p> <p>Keyboard</p> <p>CDs</p> <p>Harmonicas</p>	<p>Most learners will have:</p> <ul style="list-style-type: none"> the confidence and techniques to attempt a simple effective improvisation composed a simple blues tune understood the nature of a triad <p>Less able learners will have achieved:</p> <ul style="list-style-type: none"> playing a simple backing simple call and response playing a slow scale composing a 3-note tune <p>More able learners will have:</p> <ul style="list-style-type: none"> effectively improvised over a variety of styles composed an effective blues tune possibly diversified to another instrument

2. lesson plans

Individual lesson plans include the detail of what will take place during the lesson. Where team teaching is taking place this includes which 'music leader' is leading the session. These exemplars include lesson plans for instrumental tuition and one for a general musicianship lesson.

2.1 Newham Music Trust Summer Term 2003 Violin Tuition

Reference: Resources/Newham Music Trust Violin Tuition Lesson Plans

Duration: 30 minutes

Class size: 31

Weeks 1 – 3 pupils are divided into mixed ability groups

Weekly learning objectives	Resources	Notes to teachers
<p>Pupils learn:</p> <ul style="list-style-type: none"> • to differentiate between line and space notes • to recognise the open strings on a musical stave • to maintain a basic bowhold using a pencil 	<ul style="list-style-type: none"> • Violins • Big display books • Pizzicato check lists • Mini-books • Workbooks -1 per pupil • Single open-string flashcards • Five different rhythm patterns on A4 paper 	<p>The specialist musicians take the main lead in delivering this lesson but work alongside the class and the teaching assistants. The class teacher follows up each session with daily extended activities which are indicated within the planning. A post review of each lesson informs all the adult facilitators about issues to consider for the following week's planning.</p>



Lesson Activities	Key teaching points	Role of adults
<p>Warm up:</p> <p>Four <i>ta's</i> on each string to a steady beat, followed by four <i>titis</i> for each (Ref: Pizzicato checklist)</p> <p>5 mins</p> <p>Main Activities:</p> <p>Notation</p> <p>Display five pizzicato patterns related to sounds. Rotate each rhythm around the different groups and give each group time to practise the rhythm.</p> <p>5 mins</p> <p>Perform each pattern in turn, encouraging the rest of the class to listen carefully.</p> <p>2 mins</p> <p>Using the musical staves on the whiteboard, draw a series of notes in step movement. Focus on the space notes and encourage pupils to decipher a pattern. Invite individual pupils to draw their own examples on the whiteboard. Number the spaces 1 to 4. Draw the open string notes and ask pupils to describe where they are located. Using flashcards, ask pupils to name them at random.</p> <p>5 mins</p>	<p>Revise/reinforce work from previous week.</p> <p>Emphasise the importance of playing together in an ensemble.</p> <p>Combine the open strings within a rhythm pattern.</p> <p>Recognise open strings on the musical stave. E string in the top space. A string in the 2nd space, D string below the bottom line and G string below two little (ledger) lines.</p>	<p>All adults monitor and encourage pupils to make adjustments where necessary.</p> <p>One adult per group to observe and help.</p> <p>Adults to ensure all pupils are on task.</p>

Daily extended activities (to reinforce concepts from the lesson)	Post lesson Review
<p>1. Recognising line and space notes:</p> <p>Distribute mini-boards for pupils to draw on. Pupils should practice drawing the open string notes in the relevant pages of their workbooks</p>	<p>Emphasise the location of notes in relation to the open strings using solfa (d-r-m), which should be addressed in future lessons.</p>

Lesson Activities	Key teaching points	Role of adults
<p>Main Activities: Holding the instrument</p> <p>Explain how to shape the right hand for the bowhold:</p> <p>Shape the hand like 'Bugs Bunny' – the two middle fingers are the teeth and the outer fingers are the ears; all fingers should be curved, making a circle using the thumb and middle fingers (peep through the circle).</p> <p>Slip the pencil between the thumb and the middle fingers (still overlapping the pencil). The index finger (sleepy ear) lies on the pencil.</p> <p>Holding the pencil, encourage the pupils to rotate their wrists for flexibility of movement.</p> <p>5 mins</p> <p>Repeat as necessary</p>	<p>Maintain correct hold with bow exercising on a pencil first which will be replaced by an actual bow after 3 weeks.</p>	<p>Instructions given by specialist musicians and demonstrated by class teachers who assist where necessary.</p>

Daily extended activities (to reinforce concepts from the lesson)	Post lesson Review
<p>2. Practising the bowhold</p> <p>Repeat the procedure for bowhold a couple of times daily, checking and adjusting where necessary. Once pupils have mastered the hold, mime different rhythm patterns in the air. Use big bow movements with a slight swing for <i>ta</i> (open-close elbow joint) and small movements for <i>titi</i>.</p>	<p>Allocate more time to explaining the bowhold. Encourage pupils to rotate the wrist anti-clockwise (to lean towards the index finger) before introducing it with the pencil.</p> <p>Allocate more time to explaining the movement of the bow for bowing (open-close). Mime rhythms in the air. Distinguish between <i>ta</i> and <i>titi</i> movements.</p>

Lesson Activities	Key teaching points	Role of adults
<p>Main Activities: Teaching Rhythm</p> <p>Give each group a selection of six cards. Encourage pupils to make their own pattern using four of the cards. Practise the pattern and perform it to an adult and/or the whole class.</p> <p>5 mins</p>	<p>Practise pizzicato action and open string recognition on the stave</p>	<p>Adults mediate between pupils to ensure the full class is on task</p>
<p>Plenary</p> <p>Explain the week's work:</p> <ul style="list-style-type: none"> • Workbooks – complete sheet on string names and create own patterns • Practice bowhold using pencil 		

Daily extended activities (to reinforce concepts from the lesson)	Post lesson Review
<p>3. Learning patterns</p> <p>Repeat the lesson activity with single flash cards. Encourage pupils to practise their own patterns and record them in their workbooks.</p> <p>4. Learning Pizzicato patterns</p> <p>Practise the rhythm/pizzicato patterns displayed on the five A4 sheets. Allow approximately 2 mins for each pattern. Towards the end of the week, encourage pupils to memorize the patterns and shorten practice time to 30 seconds.</p>	<p>Allocate more time for pupils to write their own patterns and to practise what they have composed</p>

2.2 Long Term Planning, Devon Music Service

Objectives:

Pupils will learn to:

- express their musical ideas and feelings
- use their creativity and imagination
- develop their skills, knowledge and understanding
- reflect on and evaluate their progress



Each term is divided as follows:

Section 1	Introduction/Taster	Pupils experience a range of workshops, taking part passively.
Section 2	Experimentation	Pupils begin to actively try out ideas, sounds and instruments.
Section 3	Consolidation	Pupils assimilate knowledge in preparation to perform a presentation of compositions.

Spring term

Resources	Focus	Key teaching point
Introduction/taster QCA Unit 8 Ongoing skills	Basic skills: Developing singing voice and other essential musical skills (listening, aural memory and physical skills).	Activities should be a regular part of classroom work week by week. In addition, teachers are advised to allocate time outside of the set music lesson.
Experimentation QCA Unit 10 Play it again; exploring rhythmic patterns	Rhythm making: Developing ability to create simple patterns, in particular ostinato and to recognise repeated patterns in different types of music.	Teachers are encouraged to stretch pupils' listening skills rather than presenting a visual aid. Try asking pupils to listen to the words of a song rather than reading them.
Consolidation A Common Approach Unit 1 Section A and B	Section A: Listening and internalising. Section B: Making and controlling musical sounds, developing technique.	Teachers are advised to dovetail learning objectives with the QCA Units of Work so that there is a common understanding of objectives and outcomes.

Summer term

Resources	Focus	Key teaching point
Introduction/taster QCA Unit 8 Ongoing skills	See Spring term	As in Spring term, Unit 8 will be used both in lesson times and at other times during the week.
Experimentation QCA Unit 13 Painting with sound	Painting with Sound: Extending sound vocabulary by associating certain sounds with certain moods. Developing ability to create, perform and analyse expressive compositions, combining rhythm and melody.	
Consolidation A Common Approach Unit 1 Section C	Section C: Creating, developing and interpreting musical ideas.	Teachers are advised to dovetail learning objectives with the QCA Units of Work so that there is a common understanding of objectives and outcomes.

Autumn term

Resources	Focus	Key teaching point
Introduction/taster QCA Unit 8 Ongoing skills and Unit 15	See Spring term	As in Spring term, Unit 8 will be used both in lesson times and at other times during the week.
Experimentation QCA Unit 11 The Class Orchestra	The Class Orchestra: Developing ability to create, combine and perform rhythmic and melodic material as part of a class performance of a song. Developing an understanding of how instruments can be used to accompany songs. Exploring a variety of accompaniment devices.	Teachers are advised to schedule an evening performance towards the end of term.
Consolidation A Common Approach Unit 1 Section D, E, F	Section D: Singing music Section E: Singing music with others Section F: Performing and communicating	Teachers are advised to dovetail learning objectives with the QCA Units of Work so that there is a common understanding of objectives and outcomes.

Reference: Resources/ Devon Music Service Long Term Planning

2.3 Extract from Kirklees Music Service general musicianship Lesson Plan

Aims	Resources	Vocabulary	Class teacher's role
<p>Consolidate the previous work using notation in relation to duration.</p> <p>Develop an awareness of the element of pitch.</p> <p>Develop an ability to recognise high/low sounds and to produce them vocally and using instruments.</p>	<ul style="list-style-type: none"> • Singing Sherlock CD • Music for Terrific Tambourines • Recorder Boppers tapes • Recorders • Flashcards for Mountain Song • Four tambourines and other untuned percussion • Sets of Chime Bars • Tuned handbells 	<ul style="list-style-type: none"> • Pitch • High • Low • Rhythm • Tune • Melody 	<p>To present group performances of Terrific Tambourines.</p> <p>To join in and encourage pupils in all activities.</p> <p>To assess individual pupils by observation, particularly:</p> <ul style="list-style-type: none"> • pitch awareness • ability to work in a group situation • ability to follow the notation and keep to the beat.

Expectations of pupils

Most pupils should be able to:	More advanced pupils will be able to:	Less advanced pupils may need assistance in:
<ul style="list-style-type: none"> • demonstrate the ability to rehearse music until the performance of it improves • illustrate a basic understanding of the element of pitch • respond to changes of pitch • sing the songs learned and play 'Get Rapping' with confidence on most instruments 	<ul style="list-style-type: none"> • perform with confidence on all instruments and lead others • sing the words and perform the actions to the songs with confidence 	<ul style="list-style-type: none"> • recognising changes in pitch which are close together • mastering some instruments • remembering and performing the words but they should be able to perform the actions to all the songs

Activity	Activity Type
<ul style="list-style-type: none"> • Come in to Mountain Song. 	Warm up and singing with actions.
<ul style="list-style-type: none"> • Discuss last week's taster sessions and ask for feedback on what the pupils felt they had learned. 	Listening, recalling and speaking.
<ul style="list-style-type: none"> • Outline today's activities. 	Listening.
<ul style="list-style-type: none"> • Record group's performance of Terrific Tambourines. 	Listening, performing and recording.
<ul style="list-style-type: none"> • Breathing/relaxation exercises. 	Relaxing.
<ul style="list-style-type: none"> • Introduce the element of pitch. • Play tunes on one chime bar with one rhythm, guessing the tune, then with 'pitch' to show the difference. Play guessing game. 	Listening and responding.
<ul style="list-style-type: none"> • 'Say Boom Chicka Boom' with variety of voices. 	Finding voices.
<ul style="list-style-type: none"> • Play various 'pitch' games – recognising and responding to 'pitch'. 	Listening and responding to pitch.
<ul style="list-style-type: none"> • Introduce letter names for different notes of the scale as written on the chime bars and bells. Explain the relevance to all 'pitched' instruments. 	Understanding pitch.

Reference: Resources/ Kirklees Music Service GM Lesson Plan



3. monitoring and evaluation

Monitoring and evaluation is an ongoing activity throughout the Wider Opportunities Programme that builds a musical profile of individual pupil progress. The following proformas help to collect evidence of musical development as well as the impact on a pupil's general development.



3.1 Assessment record progress used by Barking & Dagenham Community Music Service

This was designed to accompany a lesson plan. Records were kept by the instrumental music teacher and class teacher.

Knowledge and Understanding of:	How this will be demonstrated
<p>1. a steady beat</p>	<ul style="list-style-type: none"> • Can maintain a steady beat and perform in time with others. • Can maintain a steady beat in a performance of a song. • Can perform the beat at the given speed and respond accurately to being 'counted in'.
<p>2. duration (note values, rhythms, crotchets, quavers, crotchet rest symbols and relationship to the beat)</p>	<ul style="list-style-type: none"> • Can perform simple rhythm patterns (clap, play and sing). • Can perform two quavers in time within a given beat. • Can interpret simple rhythm patterns using traditional notation (also using rhythm cards). • Can make four beat patterns using body sculpture. • Can improvise a four beat rhythm pattern and perform it in time to an established beat. • Can maintain an independent rhythm pattern or ostinato in a group performance.
<p>3. pitch (high and low sounds, relationship of pitch to physical size, length of bars and instruments)</p>	<ul style="list-style-type: none"> • Can respond to pitch with appropriate hands signals for high, middle and low notation.
<p>4. melody (stepwise movement up or down, leaps and jumps, repeated notes)</p>	<ul style="list-style-type: none"> • Able to accurately recognise the pitch direction of stepwise movement – up or down. • Able to recall/repeat short melodic shapes vocally and instrumentally.
<p>5. symbols (melodic shape, hand signs and movement, interpreting graphic shapes)</p>	<ul style="list-style-type: none"> • Able to follow/read/select the contours of graphical shape. • Able to perform simple pitch patterns using G/A/B only. • Able to create own pitch shapes vocally/instrumentally.
<p>6. performing (using instruments/singing)</p>	<ul style="list-style-type: none"> • Able to sing in tune. • Able to sing with expression. • Co-ordination skills in performance (ie progress on recorder, untuned percussion and tuned percussion).

3.2 Parental evaluation feedback form used by Thomas Arnold Primary School, Barking and Dagenham

Parental Evaluation Feedback Form

Name of Child _____

Name of Instrument _____

We value your comments and observations on your child's progress and participation in this music programme.

- Does your child enjoy playing his/her instrument? How much?
(Please ring one of the following)

Very much Most of the time Sometimes Not very much Not at all

- Are you able to listen to him/her playing at home?
(Please ring one of the following)

No Occasionally Quite Often Regularly

- How do you think he/she is getting on? Do you feel he/she is making progress?

- Do you think we could support you and him/her any more? Yes/No
If yes, please say how we may help or what we can help with.

- Have you had any problems keeping the instrument at home?

- Has your child managed to practise regularly? If so, how often each week?

If you have any other comments please do write them on the back of the sheet.



3.3 Evaluation questionnaire for pupils and parents used by Hertfordshire Music Service
As devised by Deena Day

Questionnaire

Question 1: I like playing the violin

(Pupils were asked to circle one answer)

Not at all Not very much It's ok Very much It's brilliant

Question 2: In violin lessons I learn by –

(Pupils were asked to circle as many words as they wanted to and space was left to add their own. The aim of this question was to try to identify preferred learning styles and give teachers an idea of how much they cater for them.)

Watching Listening Playing Copying Reading Moving

Question 3: What does your teacher do that helps you?

(Pupils were asked to write a sentence)

Question 4: Do you think you will still play your violin when you are grown up?

4. baseline assessment

4.1 A baseline assessment used by Portsmouth Music Service

	Pupil 1	Pupil 2	Pupil 3
Name of Pupil			
Can clap a steady pulse			
Can perform an independent part confidently			
Can effectively improvise phrases on a melodic instrument			
Can compose a short simple piece with both melody and rhythm			
Can contribute effectively in a group			
Can practice alone without supervision			
Can sing in tune and with confidence			
Can copy simple rhythmic phrases			
Can copy simple melodic phrases			



4.2 A baseline assessment used by a number of the pilot schools

As devised by Leonora Davies

Name of Music Service _____
 School _____
 Name of Class Teacher _____
 Date _____

Name											
Gender											
Level of concentration											
Self discipline											
Co-ordination											
Ability to work with others											
Self confidence											

Scale 1-5 (1 = Can do well, 5 = not yet ready)



MUSIC LIFE
opportunities for all

three individual perspectives

Perspective 1: The Haringey Story

Julie Spencer, Deputy Head, Haringey Music and Performing Arts Service

Perspective 2: Play-time in Devon

John Forster, Education Manager, Devon Music Service

Perspective 3: Wider Opportunities - A Manchester perspective

Allan Jones, Head, Manchester Music Service



perspective 1: the Haringey story

Julie Spencer, Deputy Head, Haringey Music and Performing Arts Service

In 2000 the core team at the Haringey Music and Performing Arts Service expanded and Vicky Miller was employed as Head of Strings. Vicky had a wealth of experience in string teaching; she had worked with Shelia Nelson on the Tower Hamlets String teaching project. With Vicky on board we were keen to initiate a programme in Haringey.

In April 2001 we set up a whole class string teaching programme in Stamford Hill Primary School in Tottenham. It is a single form entry school from one of our more deprived social economic areas of the borough but with very little music taking place. It was a school working under challenging circumstances but a new head had just been appointed who, along with the Year 3 class teacher, was enthusiastic and supportive.

The programme consisted of 4 terms:

Term 1:

10 weeks whole class general music session in preparation for the instrumental work in Summer Term of Year 3.

Terms 2, 3 and 4:

30 weeks – pupils who are now in Y4 receive instrumental tuition.

This consisted of a whole class lesson of 1 hour with a music leader, a music tutor and the class teacher who learns the instrument with the pupils. A series of 30 minute back-up lessons were scheduled later in the week for smaller groups of 5 or 6 pupils led by a music tutor.

The whole class sessions capture the essence of ensemble experience through general musicianship activities, warm ups, songs, pieces and improvisation. Small group sessions enables the tutor to hear each child on their own and focus on musical expression and technique.

The programme has been a huge success with many lessons learned along the way.

It is crucial that we include our children in this learning process. Too often in our teaching we miss the opportunity to give the children time to realise and reflect on what they have learnt, how far they have grown, blossomed, improved and changed.

Together with the class teacher we set up the opportunity to enable pupils to reflect on these plans within the context of a literacy session. We were able to show a class their very first lesson and concert and compare this to their latest concert so that they could evaluate their own progress. The children were then asked to write about what they had seen.

Here are some of their responses.

(Please note that many of these children are still challenged by writing activities.)

'At our first ever concert I was shy it was quite embarissing. I never knew classical enstrants (instruments) were so fun and funky...Our last concert was exelent we used our fingers on each string. Know we can play solo pieces on our own. We all feel like proffessionals. Now we are aloud to take my violin home because we are such experts at playing the violin we can take it home for free.'

'I was really scared at first but when I saw the instrumants I felt a bit better. When I first tuched the cello I was relly excited and at first when we were learning to play the cello it was easey because we only had to play open strings So we did not have to use our fingers. When I was in year 4 I got the hang of using fingers playing e and f sharp. I was a little confused about it but in the end I was used to doing all that stuff on the A string D string G string and C string especialy if you have to play one on a three of four on a...also my cello teacher was my friend and her name was Julie.

...Know I have every thing under control I can use a bow properblely I am relly good at playing the cello and I know most of the song off by hart and some songs I do not know off by hart.'

'When I started to play the violin it was in year 3 2000, and when I touched the violin it was quiet weird because I never knew we was going to play it first. I thought it was going to be Juily but then her friend Vicky came. Sometimes I got a bit impation because I relly wanted to use the bow but we had to pluck. When I got at out there but then I started to get really nevous is when I played just three people. But now we can play the instrument must better and we are not nervous any more I only get scared when we have to play in front of vistors because we might mess up but other then that we are good, and we can songs easy.'



Leiria Ewart, Head teacher at Stamford Hill wrote:

"This music project has opened the door to education for a lot of children. Some of our children, diverse as they are, are really knowing when it comes to street culture but less disposed to academic culture. This project has provided an opportunity for all children. It's not just their musical ability that has improved, and it has quite stunningly, but the whole quality of the way they behave and work together. It is fantastic, our children have really benefited."

Haringey has expanded the provision. We now have a teacher training element linked to the work, where the tutor learns alongside the music leader. In September 2004 we tackled a three form entry school. The classes are learning strings, guitar and trumpets and clarinets.

We must have a long-term view of this kind of work because it takes years for good practice to evolve and consolidate. The logistics in terms of staffing, accommodation for teaching and instrumental storage alone are immense. Not to mention the music curriculum which is ever evolving.

These are exciting times; wider opportunities are not only for our children but also for our musicians and teachers. As an incentive for those Music Services wishing to set up an initiative for their own services, there is enormous potential for professional development.

We are constantly learning and as ever, learn most from the children we teach. Whole class learning is inclusive and facilitates the experience of ensemble playing. The influences are far-reaching, improving overall educational attainment, affecting positively life long learning and enriching the whole community.

perspective 2 - play-time in Devon

John Forster, Education Manager, Devon Music Service

Devon is not all sheep and Dartmoor ponies. There are urban centres with large primary schools. Nevertheless, nearly 40% of our schools have less than one hundred pupils, and many nearer to fifty. This is the world of mixed age classes and maybe just two or three teachers who feel they don't share a crotchet of musical expertise between them. With the Wider Opportunities Programme we therefore aimed for a model that could support these small schools, working with whole classes at Key Stage 2, with pupils aged from seven to eleven.

The first decision was to plan a curriculum that would bring together the Wider Opportunities instrumental agenda with the basic entitlement of the National Curriculum. The pupils would learn aspects of their National Curriculum through instrumental playing and they would learn to play the instruments through composing, appraising and performing their own music.

By being rooted in normal classroom musical activity, the class teachers could be central to the programme. They were able to play an active part in the plenary warm-up activities, be the known face, provide continuity for the pupils and could support practice and complementary cross-curricular work during the week. We hoped they would grow in confidence as the year progressed.

The 'test' came in the Autumn, when a new contingent of Year 3s moved up from Key Stage 1. One class teacher took them off to the grassy bank outside and developed a short percussion composition that could be incorporated into the material that their older classmates were developing. The 'musically-challenged' teacher felt confident to have a go. Other teachers and learning support assistants dipped evermore-confident toes into the pond.

In all three schools, there was some unpredicted disruption to staffing; in two cases it was down to maternity leave – but then, that's life. It meant that some of our monitoring of individual pupils' cross-curricular skills was less systematic than we had hoped. However, in one school the head teacher talks enthusiastically of the improvement in confidence that the programme has brought to his pupils and, in another, the class teacher has strong anecdotal evidence of pupils' improved listening and concentration skills when compared with a Year 5/6 class that did not take part in the work.



We wanted the pupils' experience to be as wide as possible, to give them an informed basis for selecting an instrument of their choice. Across the three schools teaching included djembe, C-clarinet, fife, guitar and violin and most pupils had five-week taster lessons on at least three instruments. In the final term they each focused on one instrument for a further ten lessons. Instruments were allocated on the basis of pupil choice, instrumental teachers' progress reports and class teachers' recommendations. Around twenty of the seventy pupils involved have now chosen to continue with conventional small group lessons on western instruments and occasional djembe workshops will continue, too.

As it turned out, the wide age ranges did not present major difficulties. The pupils and their class teachers were used to living in this world and the good practice of differentiating challenges and expectations rubbed off on the instrumental teachers. Providing the right sized instrument for each child needed some care but no instrumental teacher reported this to be a significant problem. Working with larger groups [nine-thirteen pupils at a time] presented some challenges for instrumental teachers who were more used to the legal maximum of four. But again, by working with the class teachers, their own expertise and confidence developed, enabling them to face this scenario with more confidence in the future.

Given the mixed age classes it would have been inappropriate to repeat the programme in the same schools, with the same children, for two or three years. We therefore decided to plant Wider Opportunities in three new schools for the coming year.

A slightly reduced budget means that these pupils will experience two instead of three instruments. Funding will continue to be a key issue. Putting even two additional teachers into a class is a costly prospect, especially for our very small schools. The leadership of Music Service and advisory staff doesn't come cheap. Our challenge now is to capture the essence of the programme into a tighter, resourced form so that other schools and other instrumental teachers, working together, can provide the same experience for their pupils. And what is that essence? An enriched experience of class music-making combined with a practical insight into the enjoyment of high quality instrumental teaching.

perspective 3 - wider opportunities - a Manchester perspective

Allan Jones, Head of Manchester Music Service

In September 1971 I first arrived in Manchester as senior brass teacher from my previous post as a music teacher in a Cheshire high school. It was my intention to stay a few years, gaining experience of instrumental teaching before moving on to well I'm not sure really.

During those early, heady days in the history of Manchester Music Service and, under the stewardship of Victor Fox, my predecessor, I recall that we developed a series of projects which offered enhanced opportunities for large groups/classes to take part in a range of musical activities. These ranged from whole class string teaching to musical curriculum projects for whole year groups at upper junior and lower secondary level. Indeed these early attempts at 'Wider Opportunities' were the subject of H.M.I. Inspection and NFER evaluation. Things seemed too good to be true and so I stayed...and stayed...and stayed.

Re-inventing the wheel full circle, or whatever expression fits, certainly strikes a chord to us in Manchester. Indeed in 1990, my first year as the then General Adviser for Music and Head of Service, the Education Committee re-affirmed our main aims, the first of which was and remains:

'... (to) offer skills tuition, through instrumental practice, to as many pupils as possible in Manchester schools'

Although, prior to the introduction of the Wider Opportunities pilots, our staff were already visiting every Manchester junior/primary, special school and teaching 25% of the KS2 schools population on a weekly basis, the invitation to become one of the six DfES 'pilots' was a timely reminder of what still needed to be achieved. In many ways our contribution to this evaluation process was not a pilot or project but more an existing programme or work in progress.

Core to this programme is our '*Music In The Classroom*' a detailed programme of work for Nursery to Year 6 developed over 10 years and taken up by well over 95% of Manchester schools. Its aim has been to translate the National Curriculum into a meaningful and practically based experience for all KS1 and KS2 pupils. This curriculum is enhanced by an extensive programme of workshops and projects (tasters) including staff workshops offering introductions to Steel pans/African Drums/Indian Music/Russian Music/Early Music/Samba/Folk Songs/Woodwind/Brass and Strings, together with collaborative projects with other agencies including the Halle Orchestra, Manchester Camerata, Bridgewater Hall, Opera North and the Royal Northern College of Music. These opportunities were taken up by 86 junior/primary schools during the 2002 – 03 academic year and are seen to be integral part of our work.

Through our Standards Fund Grant, deemed to be generous by many, we have been able to maintain a free core entitlement of support to all Manchester schools based on a formula which allows for 45 minutes per week at KS1, 1 hour 15 minutes per week at KS2 and 1 hour 30 minutes per week at KS3 + each week. As part of this 'Music Service Support to Schools Programme', many of our staff offer a 'foundation' experience often taking the form of demonstrations or a trial period leading to extended instrumental tuition and taken in large group or whole classes. Indeed, of all pupils learning instruments across all Key Stages, all but approximately two hundred are taught in groups, with 64% taught in groups of over 4.

The Wider Opportunities evaluation has given us the opportunity to stand back and take a critical look at what is happening in Manchester, particularly at KS2. Many of our conclusions are not rocket science; indeed they now seem so obvious that we could have saved Ofsted the time and trouble (and danger) of crossing the Pennines. We consider that, fundamental to any progress we wish to make “over time, all primary pupils, who want to, will be able to learn a musical instrument” is the close link between classroom practice and instrumental (or vice versa). To this end we have established a Wider Opportunities Sub Group, comprising of Music Service Curriculum and Instrumental Staff, our Advanced Skills Teacher of Music (AST’s), a primary head teacher and a primary schools music co-ordinator; it certainly did not take them long to spend the £10k.

In arriving at what ‘a Manchester way’ would look like, we are very conscious of the constraints and the obstacles in our path, not least resources and staffing – yes I mean money. Notwithstanding these major problems, we envisage that ‘a Manchester way’ would:

- support a meaningful music curriculum for all KS2 pupils through the ‘*Music In The Classroom*’ programme, forging direct and close links between classroom and instrumental practice.
- offer ‘taster’ opportunities through an extensive programme of workshops and projects
- provide a ‘foundation’ programme for all Year 4 pupils through large group/class tuition on a range of instruments
- offer tuition opportunities for pupils wishing to continue with instrumental lessons

Paul Barnes, Head teacher, Cheetham CE Community Primary School, one of many Manchester head teachers who has no doubts about the value of this work, says:-

“If we are convinced about issues centred on educating the whole child, independent learning, and giving pupils more informed choices and a voice, then we must provide them with opportunities and experiences which will both broaden their horizons and give them a taste of what is possible – music making being a major aspect.”

When, not if, this is achieved I will feel able to finally move on...
(Cheers in the background).

Annex: Acknowledgement

We have been privileged to follow the work of dedicated teachers and community musicians in the programmes represented in these pages. The Wider Opportunities Pilot Programme has been developed through partnerships, which have involved many agencies and institutions. Only restrictions of space have constrained the elaboration of the detail of this story. We earnestly hope that the selection we have made will inspire them to continue, and others to follow their pioneering trail.

We wish to express our sincere thanks to all who have assisted us in the production of this account: teachers, head teachers and heads of Music Services have generously given us perceptions of their work; we have benefited from the advice of officers of the Department for Education and Skills (DfES), Ofsted and the Qualifications and Curriculum Authority (QCA), and our colleagues at Youth Music who have provided the support and encouragement for us to convey this story.

We are particularly indebted to Sally Stote, Youth Music's Head of Operations and to Michelle Wright in the Marketing and Communications Department. We also wish to express a special thank you to Sue Good, Headteacher at Didsbury C of E Primary School, Manchester for her encouragement and feedback on a draft of the book. Finally, we record our keen appreciation of the skill and patience of Claire Curtice, our production editor, Tony Atille the photographer, Greg Jakobek and Dom Cooper of Warsaw who nurtured the production of this book through to its completion.

Leonora Davies
John Stephens
July 2004



Annex: Resources

Resource	Contact details	Chapter ref.
A Common Approach 2002	Faber Music Distribution, Burnt Mill, Elizabeth Way Harlow. Essex CM20 2HX. Tel: 01279 828 989	C2, C7 2.2
All Together Now	www.youthmusic.org.uk	CARDS
Banana Splits	Published by A&C Black Tel: MacMillan sales 07136 41967 ISBN 0713641967	CARDS
Band in a box	Et Cetera Tel: 0870 873 8731 www.etcetera.co.uk	C7 1.2
Devon Music Service Long Term Planning	Devon Music Service Tel: 01392 385 600 Devon Music Adviser Tel: 01392 384 831 fpendrei@devon.gov.uk	C7 2.2
Effective Planning for the Visiting Musician	Portsmouth Music Service Tel: 02392 315 811 admin.musicsservice@portsmouthcc.gov.uk	C2, C3
Haringey Scheme of Work	Haringey Music and Performing Arts Centre Tel: 020 8489 8960 mpac@haringey.gov.uk	CARDS
Jamie Abersold scale syllabus	Newcastle Music Tel: 0191 221 0595 www.newcastlemusic.co.uk	C7 1.2
Kirklees Music School GM Lesson Plan	Kirklees Music School Tel: 01484 426 426 office@kirkleesmusicsschool.org.uk	C7 2.3
Kirklees Samba/Afro-Cuban Drumming Resource Pack & CD	Kirklees Music School Tel: 01484 426 426 office@kirkleesmusicsschool.org.uk	C3
Musical Elements 7	Published by A&C Black Tel: Macmillan Sales 07136 41967	C7 1.1
Musical Ladders	www.youthmusic.org.uk	CARDS
Music for Terrific Tambourines	Kirklees Music School Tel: 01484 426 426 office@kirkleesmusicsschool.org.uk	C7 2.3

Resource	Contact details	Chapter ref.
Music in the Class room – the Manchester Primary Music Programme	Manchester Music Service Tel: 0161 226 4411 mms@notes.manchester.gov.uk	C3
Music: National Curriculum for England	www.nc.uk.net	C1
NAME magazine, issue 12	National Association of Music Educators Tel: 01629 760 791 musiceducation@name.org.uk www.name.org.uk	C5, C6
Newham Music Trust Violin Tuition Lesson Plans	Newham Music Trust Tel: 020 8472 9895 helen.mason@newham-music.org.uk	C7 2.1
Ofsted Tuning In DVD	www.dfes.gov.uk	C1, C2, C5, C6
Portsmouth Jazz & Blues Method	Portsmouth Music Service Tel: 02392 315 811 andrew.atkins@portsmouthcc.gov.uk	C7 1.2
Qualifications & Curriculum Authority Schemes of Work	www.standards.dfes.gov.uk/schemes Te: 020 7509 5556 £10 - order ref: QCA/04/1273	C1, C6, C7 2.2
Recorder Boppers Tapes	Booths Music Tel: 01204 522908 www.boothsmusic.co.uk	C7 2.3
Sibelius 2	Sibelius Tel: 0800 458 3111 www.sibelius.com	C7 1.2
Singing Sherlock CD	Boosey & Hawkes www.boosey.com	C7 2.3
Sound Start programme	Croydon Music Service Tel: 020 8681 0909 music.service@croydonmusic-service.co.uk	C2, C7 1.1
Youth Music Wider Opportunities Evaluation Report	Youth Music Tel: 020 7902 1060 info@youthmusic.org.uk	C5

“I believe that this project is groundbreaking and that it will transform the nature of music education in primary schools...Exciting times lie ahead.”

John Witchell, Hertfordshire County Adviser for Music

Further information

If you would like to comment on Wider Opportunities or receive further information about any aspect of this document, please contact us.



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