



## **Music**

**Widening opportunities in music for pupils in Key Stage 2**

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## Ofsted subject conference – music

- Topic:** Widening opportunities in music for pupils in Key Stage 2
- Venue:** Leeds College of Music
- Date:** 6 March 2003
- Speakers:** Margaret Griffiths, HMI: Specialist Adviser for Music in Ofsted  
Carolyn Baxendale: Advanced Skills Teacher, Bolton LEA Music Service  
Leonora Davies: Wider Opportunities Project Coordinator  
Youth Music  
Tom Morter: Senior String Tutor, Oxfordshire LEA Music Service  
David Oliver Folkworks, The Sage Gateshead  
Alastair Anderson Students from the folk music degree course at Newcastle University  
Pupils and staff from Wearhead Primary School, Co Durham

## Summaries of speeches

### Margaret Griffiths, HMI

#### Wider Opportunities

#### Developments in music in Key Stage 2: evidence from pilot programmes in 12 LEAs

This introduction gave an overview of how the government's 'Wider Opportunities' policy is developing through the 12 pilot programmes supported by the Department for Education and Skills (DfES) and Youth Music. Since David Blunkett, the then Secretary of State, announced that 'over time, every pupil in primary schools who wishes will have the opportunity to learn a musical instrument' much discussion has taken place among national organisations about how this might be implemented. Ofsted evidence shows that, while music is improving, standards and quality are very variable between schools, depending on staffing and resources. There is general agreement that pupils in Key Stage 2 need the experience of participating in a range of musical activities, so that they have access to music making, to prepare them for the choice of specialist tuition on an instrument. Three strands to the programme have been identified, which together should ensure that more pupils have access to tuition on a range of instruments, drawing on traditions both within and beyond the school:

1. **New musical experiences:** these have sometimes been referred to as 'taster' sessions. They are provided as workshops, concerts, demonstrations or series of sessions which introduce pupils to music and instruments which are new to them. Pupils can listen to and participate in music-making, often provided by professional musicians, including community musicians and tutors from LEA music services. The pilot programmes show that these are often of high quality and have considerable impact on both pupils and staff. They also demonstrate instruments which pupils may choose to learn. This means that pupils can make a more informed choice based on their experience of hearing, seeing and sometimes playing the instruments in workshop sessions. Examples include jazz ensembles; brass quintets; string quartets; percussion ensembles; mixed ensembles; Samba, Steel Pan and African ensembles. Audio and video recordings, together with materials produced by the performers working with LEA curriculum specialists, ensure that, in the best examples, these are not occasional events in isolation, but are integrated into the curriculum with preparation and follow-up activities.

2. **Music skills programme:** the discipline skills from the National Curriculum for music delivered with specialist support early in Key Stage 2, so that all pupils can acquire the basic skills of music making – a kind of 'musical keep-fit'. These involve vocal work to develop accurate pitching and ensemble singing; chants, rhymes and activities which allow pupils to acquire rhythmic skills; and instrumental music making (for example using recorders and percussion instruments) which give all pupils the opportunity to acquire secure musical coordination skills. By identifying these skills separately, the aim is to give specialist support to class teachers and music co-ordinators, so that this part of the curriculum receives sufficient focus early

in Key Stage 2. The pilot programmes show that acquiring these musical skills gives pupils experience and understanding of 'how music works' from the inside – thereby preparing them more thoroughly for choosing to learn a musical instrument.

3. **Specialist instrumental/vocal tuition:** the pilot programmes show a range of ways in which LEAs are organising tuition for more pupils, on a broader range of instruments, drawn from a range of traditions. In the case of Haringey and Croydon, whole classes in Key Stage 2 are learning instruments together. This model integrates the second and third strands of provision. Several other LEAs are offering free tuition in groups and supplying instruments to all pupils who wish to learn for the beginner stage. In Devon and Norfolk, for example, new music traditions are being introduced in small schools, and larger numbers of pupils are involved. In several programmes, because tuition is free, group sizes exceed four, the statutory upper limit where charges can be made. Groups of 8 to 12 beginners are common in the new arrangements. There has been substantial training and support for music tutors so that they can teach larger groups of beginner and junior players effectively.

4. The purpose of today's conference is to share some of the work so far and to try to agree on what the Wider Opportunities provision should contain. Also, to consider a range of ways in which more schools could receive the support they need to incorporate this provision into the Key Stage 2 curriculum. Once the music education profession agrees what can be done, then we can advise the DfES on the costs and issues about sustainability.

## Tom Morter

Tom explained briefly how the Foundation is working in Oxfordshire. So far, 1,200 pupils in 30 schools are involved and 20 of the LEA music service tutors deliver the 10 week programme for pupils in Year 3, for 30 minutes each week, with class teachers observing and participating. A demonstration concert is given to clusters of schools in week 7 and free lessons are offered from week 11 in schools or centres. Pupils can then have trial lessons for 20 weeks.

Tom led a lively session with delegates which demonstrated what can be achieved in musical skills during the 10 week programme. All delegates were involved in rhythmic activities to a backing track, rhythm reading and recorder playing.

Tom and his team are hoping to involve all pupils in Year 3 in Oxfordshire's 300 primary and special schools. The response from the participating schools has been very positive and they want to repeat the programme next year. The aim is to give schools sufficient specialist support so that, in time, they may deliver this programme from their own staffing and resources as part of the National Curriculum for Year 3 pupils.

## Carolyn Baxendale

Carolyn is an Advanced Skills Teacher and one of the first in music to be appointed to work in an LEA music service. Carolyn described her work and illustrated it with a video of pupils working on a unit from the Qualifications and Curriculum Authority (QCA) scheme of work for music in Key Stage 2. She showed how the LEA is

supporting class teachers and music coordinators. She also made links between the school and music service provision including local events and participation by pupils in the LEA's central programme. The text and copies of the text slides of Carolyn's PowerPoint presentation are attached to this report (**annex A**).

## **Leonora Davies**

A former head of an LEA music service and now a consultant for Youth Music, Leonora described the work in 7 pilot programmes in Key Stage 2 which are being supported by Youth Music. She showed how more pupils were being given opportunities to participate in a wider range of music making; how class teachers and music tutors were supported in professional development and how the distinctive contribution of community musicians was being integrated into the programmes. Part of the text of Leonora's talk is given in the attachment to this report (**annex B**).

## **Group discussions**

Feedback from group leaders showed strong support for the Key Stage 2 developments. There was though, a strong feeling that the first two strands of the pilot programmes should be part of the provision for all pupils in the National Curriculum for music and that some LEAs represented were working towards this before the advent of the Wider Opportunities initiative. What was needed was a consistent approach to the range and quality of the new music experiences and musical skills aspects.

Delegates were realistic about the challenges which face the profession in both funding, staffing, professional development and organisation, if substantially increased numbers of pupils opt to learn a musical instrument. The delegates welcomed the challenges and were clear about those which were the responsibility of the music education profession; as well as those which were about funding and sustainability. The whole development was seen as exciting and appropriate, but needing national support and funding to achieve an integrated programme which is sustainable. Several groups pointed out that there will be an impact on Key Stage 3 if pupils are involved in the Wider Opportunities programmes in Key Stage 2 and that preparations need to be made in secondary schools too.

## **Lunchtime**

During the buffet lunch the Rob Barron Jazz Trio played for delegates. These musicians are in their final year as students on courses at Leeds College of Music, the conference venue.

## **Folkworks**

The final sessions were led by David Oliver and Alastair Anderson, both experienced and distinguished folk musicians who are now part of the staff at The Sage Gateshead.

David gave examples of how Folkworks is developing its work in schools and introduced pupils from Wearhead primary school who demonstrated clog dancing to his piano accordion accompaniment. Pupils described their involvement in an African

drumming workshop which has led them to invent new clog and stick dances with African drums instead of English folk instruments, which they also demonstrated.

Alastair Anderson described the new folk music degree course at Newcastle and introduced the group of students who are currently undertaking the course. The conference ended with some fine performances by the students, and included Alastair and David.

The session gave delegates information about recent developments in the Northern Region which involve the partnership between schools, regional professional groups and higher education.

## Annex A

### Widening Opportunities for Music in Key Stage 2

#### Working with Schools

##### Carolyn Baxendale – Bolton LEA

During this session I would like to focus on four main areas. First of all I think it would be helpful to outline very briefly the structure of Bolton Music Service (BMS) as a whole, pointing to the variety of instrumental and curriculum support available to schools, thereby providing a wider context for the work of the advanced skills teacher (AST) within the service. Secondly, I will explain how my time is allocated to schools and talk in some detail about the work I do with Key Stage 2 classes specifically, and how this support is tailored to meet the individual needs of each school. Following this I will try to evaluate how far this support widens musical opportunities for children and teachers in Key Stage 2 and also consider how this support might be developed to widen opportunities even further. You will have noticed already that when I talk about widening opportunities for pupils in Key Stage 2, I am focusing on the learning of both pupils and their teachers. Encouraging and enabling teachers to either deliver, manage or promote musical activities in their own schools' setting is a crucial factor in widening opportunities for pupils in both curriculum and instrumental areas.

Finally I would like to present to you some personal thoughts on the advantages of working as an AST within a Music Service and how it allows for a more holistic approach to the development of musical skills and knowledge within individual schools.

Although a detailed description of Bolton Music Service is beyond the scope of this session, I will attempt to give an overview, providing a context for my work as an AST. BMS has an instrumental teaching service, which provides individual/group lessons for the majority of schools in the borough. Those schools which do not receive free instrumental teaching do get a 'Music Live' presentation once a term which is a joint instrumental/curriculum project and is delivered by all staff. The service also runs an Agency department, providing additional instrumental tuition on request and is charged to the school, which then passes on some or all of the cost to pupils. The 32 ensembles attached to the service are run by Bolton Music Centre and weekly rehearsals are conducted in the evenings and on Saturday mornings. The expanding curriculum department within BMS, where I am active as the AST, provides support for primary, secondary and special schools, offering a variety of projects and models which are tailored to meet the needs of each school. Any school can buy in:

(a) ongoing weekly classroom support, which provides a structured INSET programme for class teachers, (b) occasional INSET sessions, dealing with schemes of work, individual units and other issues such as assessment, (c) individual workshops in a range of world music and a range of vocal workshops across all key stages and also (d) support for individual teachers. Many schools have also taken

advantage of the free workshops which I have delivered through the recent 'Vocal Projects' initiative to which one day of my own working week is dedicated.

Looking more closely now at how my curriculum support time is allocated and also at some of the work I do to support music in Key Stage 2 specifically. Three full days of my weekly timetable are spent teaching classes in a variety of primary schools. The typical model for this curriculum support would be a weekly half-day session in each school organised as follows:

WEEK A

KS1 lessons

KS2 'Big Sing'

WEEK B

KS2 lessons (1/2 hour sessions)

KS1 'Big Sing' (40 minute session)

In Week B Key Stage 1 teachers plan and deliver their own lessons based on the lesson taught by me the previous week and in Week A Key Stage 2 teachers do the same. Each model lesson is supported by a lesson plan with clear learning objectives taken from the QCA scheme and the class teacher then completes, the following week, their own plan in the same format. The 'Big Sing' is an opportunity for teachers and pupils to learn new songs, to focus on the quality of the singing, to revisit and consolidate some of the singing games and activities introduced in the classroom, to listen to performances of classroom work at the end of a project and it is also an ideal opportunity to involve extra curricular instrumental and vocal work. As I hope will become clear later on, this 'Big Sing' session is much more than its name implies and has actually become central to the integration and development of musical activities within a school. In many schools I will also work with individual teachers on the setting up and directing of choirs and ensembles at lunchtime or after school. I am planning to look in more detail at some of the work I do in Key Stage 2 classes in a few moments.

One day per week of my timetable is dedicated to 'Vocal Projects'. Through this recent initiative schools have had access to a variety of projects delivered free of charge. During the first year of Vocal Projects I delivered vocal workshops in Key Stage 3 which culminated in a large-scale project called Voices in Action, involving six secondary schools, Bolton Youth Choir and two other Music Centre ensembles in a final performance linked to the Commonwealth Games (refer to CD). It is inconceivable to imagine that an AST working in a school could have sufficient outreach time to co-ordinate a project on this scale. This year the 'Vocal Project' focus is a Year 5/6 African Song and Drumming project, which will involve six weekly half-day sessions and then a performance in school. I have developed this project in partnership with the BMS World Music tutor. The project actually came about in response to a request from a school for something to tackle disaffection in Year 5 and 6, particularly in relation to boys singing.

The final day of my week is dedicated to the planning and preparation of the weekly class teaching and INSET, the writing of new classroom music projects, linked to the QCA scheme of work – I will describe one of these projects in some detail shortly – and the planning of special projects. This planning time has also allowed me to

support GCSE students through a range of special projects such as the recent 'Walton' project, aimed at GCSE students, in partnership with Bolton Symphony Orchestra. The GCSE-type Listening and Appraising Assignments linked to William Walton's music for Henry V, which I prepared for this project, were used by students in school before the live performance given by the orchestra. As you can see from the variety of projects which I am involved, being attached to a Music Service allows me many opportunities to work cross-phase.

Before taking a closer look at some examples of work with Key Stage 2 classes I would like to introduce the ongoing curriculum support model which our department offers in Key Stage 1 and 2.

**Inset** is provided in three ways:

- a) It is clear from teacher evaluations that the INSET they value most is that where they can see lessons taught in their own classrooms on a fortnightly basis. This model also helps staff to recognise what progress in pupils' music means.
- b) Individual sessions for all staff involved are often provided prior to starting a new unit of work.
- c) Assistance and training in the setting up of choirs and ensembles.

**Model lessons** support the teacher's lesson planning by providing a detailed lesson plan linked to learning objectives for every lesson and a blank plan for teachers to complete the following week when planning their own lesson. Teachers writing out their own plans, even though much will be repeated, is integral to the development of their own knowledge and understanding. Teacher evaluations highlight the gradual development of their own basic skills and understanding and also improvement in the classroom management of music activities as two of the main benefits of the regular model lessons.

### **School choirs and ensembles**

Working alongside teachers in the setting up of choirs and ensembles and gradually handing over responsibility is essential in the widening of opportunities in Key Stage 2. As an AST working with a Music Service I am in a position to offer the school a variety of performance opportunities linked to Music Service events such as the annual showcase, partnership concerts and mini festivals.

The fourth area is the provision of **teaching and learning resources**. It is this area which I would like to talk about in some detail since it focuses on what is actually going on in the classroom and it is also the area which I feel has had an enormous impact on both pupil and teacher progress and has also increased the value placed on the musical performance of all children in the school. Whilst working with teachers and children on the QCA units in Key Stage 2, I realised how effective many of the units are in terms of the development of musical skills and the focus on clear learning objectives. However, I have to admit that sometimes I was left wondering whether the generalist teacher could ensure a truly musical experience for the children in terms of the final performance outcomes of the unit of work. The classroom projects which I have written, whilst working with Key Stage 2 classes,

aim to offer a way of working through the QCA units and fulfilling the learning objectives but all within a single project which develops as the unit progresses. Each project culminates in a class performance, with examples of group compositions built into it, and also makes the most of the individual instrumental and vocal skills of the children. This last feature makes an effective link between the children's classroom work and the work done with their instrumental teachers. I would go as far to say that establishing this link between classroom work and extra curricular lessons has become for many children a transforming experience:

- individual practice levels of children taking instrumental lessons soared
- many children wanted to spend free school time practising on classroom instruments
- the quality of the vocal sound became just as important to the children, with vocal and instrumental skills playing an equal role in the performances
- there was clear evidence of breaking down the barriers between classroom and extra curricular music, increasing the focus on the musical potential of all children
- instrumental staff became interested and involved in what was going on in the classroom.

As well as breaking down barriers these projects do allow for a great deal of flexibility, depending on the instrumental and vocal expertise of the children and also the previous experience of children and teacher in creating their own musical ideas. These projects also aim to maximise opportunities for individual practice time both in and out of school.

I would now like to look at one of these projects in more detail. I have included the teachers notes for 'Prowling Lions' which is linked to QCA Unit 9 'Animal Magic'. In this project pupils compose in pairs or groups their own 'lion rhythms' or more challenging 'lion scenes', after a significant amount of teacher input on how music can be used to describe animal characteristics. These compositions are then integrated into a class performance which uses a chorus based on 'The Royal March of the Lion' from Carnival of the Animals to which the children write their own words. Overall structure, use of solo voices and instruments, introductions and endings are all decided by the children themselves and over a number of weeks the class teacher keeps an ongoing record of the emerging piece.

I would like to show you now a video of this project in action in a primary school in Bolton. Just to set the context, I started working in the school in September and this video was taken at the end of the first term. Prior to my arrival there had been little classroom music except for the music co-ordinator's class and, although there was a significant amount of instrumental teaching going on, children never played instruments together in class. Just another point about the video – it was taken by a colleague of mine at the Music Service on a very average piece of equipment on a very average day without access to latest technology and so the quality of reproduction is not wonderful but probably sufficient to give you a flavour of the

classroom work. Had I known, of course that this video was destined for an Ofsted conference I am sure that we would have had access to the superior technology and the children would have practised even more to produce a more polished performance!! The first extract shows a Year 3 performance. The pianist is playing from an arrangement written out on Sibelius by the child's private piano teacher. One of the interesting things about this boy is that, although staff in the school knew that he had piano lessons, no one had heard him play the piano in school before.

The next extract is a Year 4 performance involving a variety of instruments – some children, playing only two notes, had only been playing their instrument for a few weeks. It was in this class in particular that children were keen to stay inside and practise during play and dinner times.

The Year 6 extract coming next is interesting because of the way in which the class teacher has approached the specific problems in her class. Very few of the boys were willing to sing at this stage and this had been the situation for the last 3 years. The clever use of chanting and dynamics ensured a musical outcome in which all children were involved and took pride in.

I would like to show you one last extract, which highlights yet again how important the enabling of the class teacher is in widening opportunities for children. This is a Year 6 class in a school with many disadvantaged children and no instrumental teaching provision. A little bit of encouragement persuaded the year 6 teacher that she could learn to play a few notes on the recorder and then teach some pupils in her class to do the same. These recorders could then be played in another project which I was working on with the class at the time, 'Space Mission', linked to QCA Unit 10. Just another point of interest, the boy playing the cymbal is an elective mute and until this project involved himself as little as possible in the music session.

I do not think that any of the ideas presented in this session are in themselves highly original or ground-breaking, but what I think is worthy of attention is the way in which an AST, attached to a Music Service, has the chance to bring together the variety of musical activities contributing to a child's development. In this way musical activities are not undertaken in isolation but each clearly contributes to the development of the others, and more importantly teachers and pupils become aware of the broader picture. The final diagram aims to show at a glance the interrelationship, which I have been advocating, between different areas of music support. You will see how each skill focus is supported by two areas of development and how all four areas of development feed into the 'Big Sing' session, as I described earlier, which in its turn supports development in all areas. Progress made in school choirs and ensembles also feeds back to the Music Service through partnership performance opportunities and movement of children into Music Centre ensembles. I still think there is a long way to go in terms of the link between classroom projects and instrumental teaching. It needs to involve more than a child asking their instrumental teacher for help with their classroom assignments. Maybe the next stage for us in Bolton is to find a way, through consultation with schools and instrumental staff, of making provision in instrumental schemes of work for activities linked to classroom projects and perhaps

some of this 'project' time could be spent in the classroom so that all children could benefit from having real live musicians working amongst them. I am sure that the long-term benefits of such a concept will far outweigh the instrumental teachers' understandable concerns about sacrificing individual lesson time and occasionally reducing the focus on individual instrumental technique.

The holistic model, which I hope has emerged out of this session, I am sure is only possible if the AST providing the support has (a) sufficient outreach time to dedicate regular weekly sessions to individual schools over a substantial period of time (b) regular contact with instrumental teachers and (c) access to and involvement with Music Services events and performances.

## Slides used

### 4 MAIN AREAS

Brief outline of Bolton Music Service

Allocation of support time to schools

Examples of work in KS2

Evaluating work in KS2

The AST within the Music Service

### [Overview : Bolton Music Service](#)

Instrumental teaching

'Music Live'

Agency

Bolton Music Centre

Curriculum Department

**Music Curriculum Support**

Ongoing weekly class teaching

Individual INSET sessions

Individual workshops

Support for individual teachers

'Vocal Projects'

**Typical support model for KS1 and 2**

Weekly class teaching in KS1 and 2

(3 days)

Typical model

<u>WEEK A</u>	<u>WEEK B</u>
KS1 lessons	KS2 lessons
KS2 'Big Sing'	KS1 'Big Sing'

Significance of the 'Big Sing'

### Vocal Projects

KS3 workshops

'Voices in Action'

Year 5/6 African Song and Drumming

### Planning Time

Preparation of weekly lessons/INSET

Writing new classroom projects

Writing special projects eg. 'Walton' education project

*MANY OPPORTUNITIES TO WORK CROSS-PHASE*

### TEACHING AND LEARNING RESOURCES

Impact

Link to QCA units

Link between classroom and instrumental teaching

Maximising opportunities for individual practice

**Benefits of link with Instrumental Teaching**

Individual practice levels soared

More practice on classroom instruments

Focus on quality of vocal sound

Breaking down barriers between classroom and  
extra curricular music

Involvement of instrumental teacher