

HERTFORDSHIRE MUSIC SERVICE

**WIDER OPPORTUNITIES
HANDBOOK**

September 2012



CONTENTS

Introduction	page 3
Background	page 3
Programme Content	page 4
Expectations	page 6
Broader Expectations	page 6
The Relationship to the National Curriculum	page 6
Planning, Preparation and Assessment	page 7
Organisation	page 8
Roles and Responsibilities	page 9
Notes on Collaboration for Class and Instrumental Teachers	page 10
Additional Notes for Class Teachers	page 11
Additional Notes for Instrumental Teachers	page 12
Continuing Professional Development and the future	page 14
Useful Contacts	page 14
APPENDIX	
National Curriculum Attainment Targets	page 15
General Scheme of Work	page 16

HERTFORDSHIRE MUSIC SERVICE

WIDER OPPORTUNITIES HANDBOOK

INTRODUCTION

The main aim of this programme is to create opportunities, over time, for every KS2 pupil to receive a sustained period of tuition on a musical instrument or to receive specialist vocal tuition. The learning experience will allow every child to have first hand experience of live music, group singing, ensemble playing, performance and composing.

The programme in schools should look to 'normalise' instrumental and vocal learning – so that every child considers him or herself to be a musician. It should provide opportunities for classroom teachers and music specialists to learn from one another by jointly planning and delivering enhanced musical experiences.

It should continue work to bridge the gap between music learning which takes place within and beyond the school and introduce young people to the widest possible range of musical instruments, traditions and styles. Finally, it should complement and enhance the school's overall provision for music; including the National Curriculum, extra-curricular activities and the extended schools programme.

DfES 2007

Nearly all Wider Opportunities programmes in Hertfordshire are delivered by teachers from Hertfordshire Music Service working with teachers and classes in county primary schools. Successful outcomes depend on good working relationships between music service and school staff with all parties having a clear understanding of their roles and responsibilities and of the aims and benefits of a Wider Opportunities programme. This handbook is aimed at all staff involved in the delivery of Wider Opportunities programmes, both teachers and managers, to assist in the understanding and organisation of challenging and exciting projects and to clarify expectations for the benefit of all, especially the children who are at the centre of what we do.

BACKGROUND

Wider Opportunities at Key Stage 2 is a national programme that has evolved from the government's pledge that "over time, all pupils in primary schools who wish to will have the opportunity to learn a musical instrument." Starting with pilot projects in a few schools using string instruments in 2001, Hertfordshire Music Service has since developed its Wider Opportunities programme to cover a wide range of instruments, including keyboards, guitars, African drums, ukuleles, steel pans, recorders, fifes, I.T., woodwind,

brass and string instruments. The majority of primary schools in Hertfordshire have now offered Wider Opportunities classes in some form.

Wider Opportunities gives children the chance to learn music in curriculum time through playing a musical instrument. It is valuable for the complete experience it gives the child; all will develop a greater understanding of what is involved in music-making. They learn that it can be fun, that it requires time and effort, discipline and team-work, and that, as well as being rewarding in itself, it can give pleasure to others. They gain a real insight into the world of music, working with a professional musician, and for some this may be the start of a life-long hobby. . Some schools offer extension classes beyond the initial year while in all there will be children who wish to continue with music lessons. This may be on the wider opportunities instrument or on another or through vocal work.

Evaluation and feedback shows how Wider Opportunities programmes are giving children benefits far beyond the obvious musical experiences and skills, enhancing learning, self-esteem and motivation. Last year a report was published by the Federation of Music Services outlining the findings of a national impact evaluation of Wider Opportunities which concluded that *“overall it is generally of high international standard and receives widespread positive support from pupils, parents, teachers, head teachers and local authorities”*. In the past funding came from the Music Standards fund and in Hertfordshire it was on a sliding scale and limited to three years per school. There is still some limited funding through the music service at present but less than before. However, many schools have continued to fund Wider Opportunities classes themselves in order to sustain the programme which has become embedded in their school’s music and their delivery of the national curriculum. It is hoped that the majority of schools participating this year will wish to continue to offer this type of learning and the music service will be keen to work with schools to develop affordable programmes that are appropriate to their needs.

PROGRAMME CONTENT

All Wider Opportunities programmes have two integrated threads, **foundation activities** in which general musicianship skills are explored, practised and developed, and specialist **instrumental tuition** in which the children are taught how to play a specific instrument leading to experiences of ensemble playing, improvisation and performance. These two strands complement each other so that the instrumental learning takes place in the context of other musical activities. This ensures a richer, holistic approach that leads to the acquisition of broader skills and understanding whilst offering children a taste of what is involved in learning to play an instrument. Most lessons begin with warm-ups designed to prepare pupils for holding and playing the instruments and to link with other work, both to consolidate understanding and introduce new ideas. All new work, whether instrument specific or general, should build upon previous learning, be introduced gradually and be revisited often.

Programmes are offered in Key Stage 2 to a year group appropriate for the instrument and teaching arrangements and ideally last for one year. It is expected that prior to starting a Wider Opportunities programme children and teachers will have sung a variety of songs and will have some experience and understanding of the basic musical elements. For example they will

- have an understanding of slower, faster, louder, quieter, higher, lower, start, stop
- have played singing games with actions to develop their sense of rhythm and pulse
- have played rhythm games including imitating and improvising
- have discussed expressive qualities and how music affects how they feel
- have experience of physical responses – tapping, clapping, moving to music

These areas will continue to be reinforced throughout the Wider Opportunities year.

The programmes are linked to the “Ongoing Skills” (Units 8 and 15) of the QCA music scheme of work. The QCA also brought out seven new units as resources for Wider Opportunities programmes. The learning objectives of a Wider Opportunities programme are that the children should learn:

- to value the experience of playing an instrument in an ensemble
- to develop aural discrimination and aural memory skills
- to develop an inner musical “thinking” voice
- to develop technical control of the voice and instrument
- to explore and play rhythmic and melodic patterns
- to create and develop musical ideas
- to play simple pieces, developing individual and ensemble skills and linking sound to visual signals/ written symbols
- to reflect on and evaluate their own performances and those of others
- how music reflects the time and place in which it is created and in particular the musical context of the instrument they are learning
- to develop an awareness of performance and non-performance situations, to rehearse and to perform

These are taught through a range of short interlinked musical activities during each lesson. A more detailed general scheme of work with possible teaching activities and expected outcomes is given in the Appendix to this handbook.

Vocabulary covered will include that related to:

- names of instruments and instrumental families, *e.g. clarinet, woodwind*
- musical elements, *e.g. pitch, pulse, duration, tempo, dynamics, articulation, legato, staccato, phrase, structure*
- rhythm and melody and, if used, staff notation, *e.g. rhythm, melody, time values, time signature, pitch names*
- singing and instrumental basic techniques, *e.g. posture, breathing, finger position, tuning, bow hold, tonguing*
- musical processes, *e.g. directing, rehearsing, improvising.*

EXPECTATIONS

By the end of the Wider Opportunities year it is expected that:

all children will enjoy taking part in group activities where they sing and play musical instruments; know about care of instruments and the importance of good posture when singing and playing; perform simple rhythmic and melodic patterns with voices and instruments; understand and describe duration and pitch; listen, watch and maintain a rhythmic pattern in an ensemble; listen and respond to music; have an awareness of a variety of performance situations.

some children will sing and play with good posture controlling their voice and instrument to produce a musical sound; handle instruments with care; sing and play short musical phrases by ear, from symbols and, where appropriate, from simple notations; improvise short musical patterns rhythmically and melodically; understand and describe pulse, duration, pitch and dynamics; display a good sense of aural awareness in their control of pulse, duration, dynamics and tone quality; listen discerningly to music and be able to describe what they hear; have an awareness and an experience of a variety of performing situations.

a few children will develop further and will be able to sing and play more extended tunes by ear and from notation; demonstrate care for their own and other instruments; perform freely with good posture, accuracy, fluency and expression; improvise a musical pattern as a solo activity in relation to a given pulse with musical relevance to the ensemble; understand and describe pulse, duration, pitch and dynamics in appropriate musical terms; talk about their performances with clear musical understanding; suggest how they can improve their playing; listen discerningly to music and be responsive to different rhythms, textures and styles; have an awareness and an experience of a variety of performing situations and enjoy communicating with an audience.

BROADER EXPECTATIONS

Children will learn to work together as a team with some taking both leading and following roles. They will gain confidence in performing together and will respect others' contributions to the ensemble. Their concentration will improve and they will be highly motivated. They will develop greater self-esteem.

THE RELATIONSHIP TO THE NATIONAL CURRICULUM

There has been much discussion about the relationship between Wider Opportunities and the National Curriculum. Wider Opportunities is about enabling children to make music and develop as individuals which is certainly a large part of the National Curriculum for music. The aims of the National Curriculum are that listening, and applying knowledge and understanding, are developed through the interrelated skills of performing, composing and appraising. During the Wider Opportunities year it is likely that all areas will be

touched on but it is unlikely that Wider Opportunities classes will cover the whole of the National Curriculum in depth except in a few longer whole class situations specifically planned to do so. Most Wider Opportunities classes will primarily focus on performing through playing instruments and appraising music and so consideration should be given to providing further opportunities for composition and the development of singing outside the Wider Opportunities lesson. It should also be remembered that the demands of the curriculum are expected to be met over the whole KS2 period and do not all have to be covered at the same time. Schools' programmes of study should take this into account when balancing the needs of different areas in their planning, for example there may be a greater emphasis on singing and composition at different stages. The responsibility for the delivery of the National Curriculum remains with the school but, working in partnership with the class teacher and music co-ordinator, the Wider Opportunities teacher can make a huge contribution to this. It is essential that plans are shared so that the depth and breadth of study required is covered. Deena Day, the music service's Music Adviser, has written some excellent notes on "**How Wider Opportunities at KS2 fits into the National Curriculum**". In this document she addresses each target and shows what a Wider Opportunities class is likely to offer and what complimentary work is likely to be needed. It is available on request or can be accessed online.

PLANNING, PREPARATION AND ASSESSMENT

Good lessons are underpinned by clear and effective planning and preparation. The classroom teacher and instrumental teacher should meet to discuss the work and its particular emphasis for the class selected. They should agree objectives and outcomes for each term and their overall expectations for the whole programme. Some will follow the general scheme of work in the appendix of this handbook or one of the QCA published schemes, adapting and modifying them as appropriate to their own instrument and the class situation. Others will have developed their own schemes of work or draw on other resources such as the Hertfordshire String Initiative curriculum or A Common Approach. Templates are available for medium term and weekly planning or teachers may use their own. Necessary resources should be identified and organised e.g. hall space, piano/keyboard, CD player, computer, OHP/whiteboard/smartboard, backing tracks, music, extra percussion instruments. Teachers should know the place of the lesson in the context of the wider scheme of work and weekly plans should show:

- the objectives for the lesson
- the structure and pace of the lesson linked to appropriate activities including any modifications for pupils with specific special needs
- how differentiated outcomes have been identified for fast, average and slow learners

Teachers should also have discussed the way they will assess pupils and note their progress in lessons and over the longer term. Where the children receive two music sessions a week the instrumental teacher will plan the Wider Opportunities lesson and the class teacher, the complimentary work. Where there is one longer integrated lesson, they will share the lead and will

need to work out how they share planning. In both cases the teachers should aim to support each other in planning and assessment. The class teacher is responsible for recording the National curriculum attainment levels of the children but should feel supported by the instrumental teacher who should familiarise themselves with the attainment targets (see Appendix).

ORGANISATION

Partnership agreements are set up between the music service and the school by the Area Heads and Head teachers who negotiate the funding and length of teaching and provision of instruments according to the needs and aspirations of individual schools and the availability of resources. The programmes generally consist of 33 weeks. **30 weeks** are for lesson delivery with **1 additional week** for the class teacher and instrumental teacher to plan and prepare at the beginning of the year. The **remaining 2 weeks** are for work in school for performances, for further planning, preparation or assessment, or for delivering school staff CPD depending on what has been agreed. With increasing pressure on financial resources, some programmes may be shorter this year but should still offer between one and two terms of regular lessons culminating in a performance and time should still be allowed for planning at the beginning.

The length of lessons varies. A 45 minute session for a whole class when there is additional music teaching provided by the school (eg. singing / general class music) is ideal. When, for practical reasons, the children are taught in half classes (about 15 children) a 30 minute session is usual and timekeeping will be very important to make these lessons effective. In programmes where the National Curriculum is being delivered jointly to whole classes by school and music service staff lessons are likely to be 1 hour in length with carefully planned changes of activity.

Preparation and clearing up time needs to be agreed and access to teaching space and instruments before the start of the lesson arranged as necessary. 15 minutes set-up time and 15 minutes pack-up time is really needed where the instrumental teacher is required to do this alone outside contact time but there are ways round this which can be negotiated with schools so that routines can become part of lessons and/or assistance in set-up/ pack-up can be obtained from the school. 15 minutes is possible as a total in these cases. There are also variations between instruments and common sense has to come in to this. The practical arrangements and the time they will take should be looked at and incorporated into the agreements worked out between Area Heads, teachers and schools. Where a programme requires/requests two music service teachers this also has an impact on time allowed.

ROLES AND RESPONSIBILITIES

Head teacher:

- arranges Wider Opportunities class for school with Area Head
- maintains profile of Wider Opportunities in school
- monitors work and outcomes
- facilitates performance opportunities
- develops pathways for continuing instrumental learning after the Wider Opportunities year
- supports the programme through knowing what is happening and encouraging staff and children involved
- makes sure other staff know of any consequential changes to room use, timetables, or equipment
- encourages the support of parents and the wider musical community

Music Service Area Head:

- negotiates and sets up partnership agreement with school
- organises music service contributions – staff/ instruments as appropriate
- is available for consultation for advice or areas of concern
- promotes continuation pathways
- gathers formal feedback from schools and teachers

Class teacher:

- prepares class for lesson
- liaises with instrumental teacher regarding planning
- informs instrumental teacher of any special needs issues
- supports in lessons through participation and “quiet control”
- follows up between lessons as appropriate
- assesses children’s progress and achievement with instrumental teacher
- reports to parents

NB A teaching assistant or another member of the teaching staff may also support in lessons in certain circumstances instead of or in addition to the class teacher.

Instrumental teacher:

- has responsibility for lesson content, suggesting and often providing suitable resources (music, CDs for backing tracks etc.)
- plans the Wider Opportunities lessons (or part lessons if integrated) and records outcomes
- liaises with class teacher regarding follow up
- takes an overall lead in the lessons
- assesses the children’s progress to inform planning and contribute to class teacher’s curriculum assessment as appropriate
- supports opportunities for performance
- keeps a register of attendance in school

School music co-ordinator:

- helps maintain profile of Wider Opportunities in school
- makes sure the programme is integrated into the school's general scheme of work for music
- devises ways of continuing learning after the Wider Opportunities year
- supports staff involved in the programme
- assists with performance opportunities

Wider Opportunities lead teacher:

- supports and encourages teachers involved in the delivery of Wider Opportunities classes through visits, consultation, CPD
- supports and encourages performance opportunities

Head of Instrumental Teaching:

- has overall responsibility for the organisation and delivery of music service Wider Opportunities programmes

Music Adviser:

- is available for support and consultation on curriculum and primary school teaching matters

NOTES ON COLLABORATION FOR CLASS AND INSTRUMENTAL TEACHERS

The **initial discussion** between the class and instrumental teachers should have two main elements, the sharing of information and agreement on practical issues and responsibilities.

The class teacher should give information about the children's musical experiences in school so far and details of any current lessons or topics that might have a bearing on plans. He/she should also use this meeting to tell the instrumental teacher about any children with particular special needs that need to be taken into account and if they are supported by special teaching assistants. The instrumental teacher should go through the aims of their Wider Opportunities programme and their overall plans for the year, explaining what they want to achieve and the order of work and highlighting any particular requirements. It is a chance to find out if the teacher has any musical skills they can offer and to reassure them if they are anxious.

The structure of the room, the orderly placing of instruments and disciplined handling of them encourages a good working environment and discourages disruptive behaviour. Decisions need to be made about the time and place of the lesson and how the instruments are to be got out and put away, when and by whom. Discussion will also be needed on how the pupils enter and how authority is passed between teachers; if name labels are appropriate and how they will be made; what sort of homework/follow-up might be possible; the school behaviour policy, in particular rewards and sanctions, and, importantly,

ways of getting quiet. Most schools or classes have a signal they use for this and it is sensible for the instrumental teacher to use the same one. The initial discussion is also a chance to clarify roles. The instrumental teacher is primarily responsible for the content of the lesson and leads while the class teacher is primarily responsible for the behaviour but in a good team teaching relationship these roles will overlap at times, depending on the confidence and experience of the teachers involved.

The **weekly discussions** will vary in quality according to time available. Before the lesson the teachers should alert one another to any changes, needs or significant events that may/ will affect the lesson. The instrumental teacher could also talk to the supporting teacher about any particular role they are to be given (e.g. playing a CD, leading a group in a round). After the lesson they should comment on any points of interest, the instrumental teacher probably highlighting musical ones for the class teacher and the class teacher drawing the instrumental teacher's attention to non-musical ones although these roles are by no means exclusive! Follow-up needs and arrangements for the next week should be discussed.

Team teaching, when entered into whole-heartedly and with mutual respect, can be a very rewarding and enjoyable way of working and sets a wonderful example for children to follow.

ADDITIONAL NOTES FOR CLASS TEACHERS

- Make an effort to consult with the instrumental teacher on a regular basis. They appreciate that timetables often make this difficult but it is important to discuss ongoing work.
- You will not be expected to have any specialist musical knowledge (although any experience and/or skills you can offer will obviously be appreciated)
- To get the most from the programme you need to assist in the work and follow it up.
- The focus of attention should not be split between you and the instrumental teacher. Allow them to lead and support them with your presence and involvement.
- You should be seen to be attending to the lesson as fully as you hope your pupils will which means being present all the time and not dealing with other matters, such as marking, during the lesson.
- As a general rule, join in with the class and position yourself at the opposite pole from the instrumental teacher or, if necessary, next to a potentially difficult pupil.
- Join in the musical activities whole-heartedly and as yourself. Act confidently, though honestly, even if you feel insecure. Some of your pupils may share those feelings and they are still expected to join in. You are their role model.
- If something is unclear, ask for clarification.

- If you think the pupils will not understand something, ask for a repeat and then explain it back in a way that they will (Do you mean....?).
- You may be asked to take a lead in part of a lesson or circulate and advise. If you have concerns, share them with the instrumental teacher.
- If you are unhappy with some aspect of the lesson, say so afterwards, not in front of the children.
- Advise on class group dynamics if necessary.
- Don't interrupt the instrumental teacher; you would not expect the pupils to do so.
- Try to keep distractions to a minimum. If an adult enters and leaves a room in which a lesson is taking place without a public apology it gives a message that this is acceptable and that the lesson is of less value than others.
- If the instrumental teacher is comfortable/experienced in classroom management, let them lead on dealing with matters of minor inattention.
- If a need arises which is better dealt with by you, quietly move to the area of concern and deal with things discreetly.
- If a class is becoming difficult, tactfully introduce yourself into the lesson at a convenient moment and take charge.
- If you have the opportunity, especially if delivering further class music lessons, discuss with the class what you have been learning in the Wider Opportunities lessons. Reinforcement and linking to other areas of work is always beneficial and any feedback can be helpful to the instrumental teacher.
- Teaching assistants working in Wider Opportunities classes should also be made aware of the guidelines for class teachers.

ADDITIONAL NOTES FOR INSTRUMENTAL TEACHERS

- Plans should be up to date and contain the relevant elements and you should be able to explain them to someone else.
- Think about objectives, activities, materials and repertoire.
- Plan for differentiation – devise ways of challenging all pupils such as different tasks and extension work. Aim to keep all the pupils involved and occupied.
- See the children as individuals. Have strategies for getting to know their names – take a register, use labels, places, use names in rhythm work.
- Keep a register. It will tell you if a child has been absent and will need extra support.
- Think about the pace of the lesson – the younger the pupil; the more frequently a change of activity is needed.
- Make sure music-making is at the centre of what you do and that each lesson has a tangible musical outcome, a performance involving all pupils.
- Discuss with the children what they are going to learn in the lesson.
- Establish high expectations for behaviour that are fair and consistent. Be patient and wait if you need a class to be quiet before starting.

- One or two routines and simple rules can reinforce your authority and give security to children. Think about how they come in and handle the instruments.
- Involve everyone in the lessons and share responsibility for learning. Use staff and children as leaders at times and encourage the pupils to listen and appraise their own and each other's work.
- Explore the potential of playing together. Emphasise ensemble and listening skills and working as a team.
- Make opportunities for creativity, placing an emphasis on shared improvisation.
- Use the voice to express musical ideas. Link singing and instrumental work.
- Be flexible. Build on the pupils' responses and go with the unexpected. Plans may be adapted or even discarded provided it is in the service of the overall aim of the lesson/ programme. Changes should be noted and future plans adapted accordingly.
- Place technical work in a musical context e.g. a song to remember a technical point or an exercise performed to a rhythm.
- Use demonstration and modelling techniques – teacher and pupil.
- Speak slowly and clearly using simple words. Expect pupils replying to you to be audible to the whole group. Rephrase and repeat instructions if you think the children may not have understood them.
- The focus of attention should not be split. If the class teacher is talking, watch her/him and don't make separate contact with a child. Respect the contributions of all adults and children involved in the lesson and expect them to do the same.
- Any requests from children that are not related to the lesson should be referred to the class teacher.
- Consult and plan with the class teacher even if time is short. Make an effort to talk for a few minutes each week. However they will be very busy dealing with 30 children and many other demands so although it is reasonable to expect them to allow time for you, be understanding if it is sometimes difficult or impossible.
- Have extra supporting activities up your sleeve so you are not at a loss if things go more quickly than you expect if a change is needed in moments of boredom or distraction. The more interested and included you keep all pupils, the less likelihood there is of inappropriate behaviour.
- After the lesson make a note of any changes to the plan, how much was achieved and ideas for future use.
- Enjoy the music and working with the children. Enjoyment is usually infectious.

CONTINUING PROFESSIONAL DEVELOPMENT AND THE FUTURE

The Music Service arranges CPD specific to Wider Opportunities for instrumental teachers and also for class teachers preparing to be involved in supporting Wider Opportunities lessons.

Wider Opportunities teaching continues to evolve and in most cases embraces a holistic musical approach integrating vocal and instrumental work. CPD this year will focus on planning and integration with the whole school music curriculum whilst equipping music service teachers to be able to offer a broad spectrum of teaching skills to meet the various needs of different schools and programmes.

USEFUL CONTACTS

Head of Instrumental Teaching	Alison Pinder	01438 843087	07789652878
Area Head (East)	Rebecca Hughes	01438 750478	07711085177
Area Head (West)	Angela Gilby	01727 860941	07802228239
Wider Opportunities lead teacher	Naomi Morris	01462 434052	07833104126
Music Adviser / Primary Music Co-ordinator	Deena Day	01438 728055	07713405259
Assisted Instrument purchase scheme	Linda Small	01727 860941	

Email wider.opportunities@hertscg.gov.uk

APPENDIX

NATIONAL CURRICULUM ATTAINMENT TARGETS

Level 1 Pupils recognise and explore how sounds can be made and changed. They use their voices in different ways such as speaking, singing and chanting, and perform with awareness of others. They repeat short rhythmic and melodic patterns and create and choose sounds in response to given starting points. They respond to different moods in music and recognise well-defined changes in sounds, identify simple repeated patterns and take account of musical instructions.

Level 2 Pupils recognise and explore how sounds can be organised. They sing with a sense of the shape of the melody, and perform simple patterns and accompaniments keeping to a steady pulse. They choose carefully and order sounds within simple structures such as beginning, middle, end, and in response to given starting points. They represent sounds with symbols and recognise how the musical elements can be used to create different moods and effects. They improve their own work.

Level 3 Pupils recognise and explore the ways sounds can be combined and used expressively. They sing in tune with expression and perform rhythmically simple parts that use a limited range of notes. They improvise repeated patterns and combine several layers of sound with awareness of the combined effect. They recognise how the different musical elements are combined and used expressively and make improvements to their own work, commenting on the intended effect.

Level 4 Pupils identify and explore the relationship between sounds and how music reflects different intentions. While performing by ear and from simple notations they maintain their own part with awareness of how the different parts fit together and the need to achieve an overall effect. They improvise melodic and rhythmic phrases as part of a group performance and compose by developing ideas within musical structures. They describe, compare and evaluate different kinds of music using an appropriate musical vocabulary. They suggest improvements to their own and others' work, commenting on how intentions have been achieved.

Level 5 Pupils identify and explore musical devices and how music reflects time and place. They perform significant parts from memory and from notations with awareness of their own contribution such as leading others, taking a solo part and/or providing rhythmic support. They improvise melodic and rhythmic material within given structures, use a variety of notations and compose music for different occasions using appropriate musical devices such as melody, rhythms, chords and structures. They analyse and compare musical features. They evaluate how venue, occasion and purpose affects the way music is created, performed and heard. They refine and improve their work.

GENERAL SCHEME OF WORK

LEARNING OBJECTIVES Children should learn:	POSSIBLE TEACHING ACTIVITIES	LEARNING OUTCOMES Children show they can:
---	------------------------------	--

PREPARATION

Before teaching this programme, the classroom teacher and instrumental teacher should meet to discuss the work and its particular emphasis for the class selected. They should agree objectives and outcomes for each term and their overall expectations for the whole programme.

to value the experience of playing an instrument in an ensemble	<p>Class teacher</p> <ul style="list-style-type: none"> • Prepare the class for the programme by explaining that you will all need to work together and emphasising how much fun it will be. • Tell the children about the instrumental teacher(s). Explain what they do and how they learnt their skills. • Let the children know that they are going to perform music together at the end of this unit. • Tell them that you will be learning/ playing too. 	<ul style="list-style-type: none"> • look forward to learning to play a musical instrument
---	--	---

DEVELOPMENT

Each week, the class teacher and instrumental teacher(s) will either teach two separate, but linked, lessons or one longer integrated lesson in which they share the lead, supporting each other to develop children's general musical skills. They should plan to cover the same learning objectives and related activities as this will help to reinforce and bring coherence to what the children learn over the year. The following activities will be repeated regularly throughout the year.

to develop aural discrimination and aural memory skills	<ul style="list-style-type: none"> • Perform or play a piece of recorded music to the children and ask them to describe what they hear. Encourage them to think about the musical elements, <i>eg duration, pitch, tempo, dynamic, mood .and possibly structure if they are able to spot rhythm patterns and melody shape.</i> • Play a variety of musical games to reinforce the children's awareness of pulse, rhythm and pitch. These could include vocal and instrumental call and echo, and call and response patterns. Ask the class to copy simple rhythmic and melodic patterns using their voices, body percussion and, when appropriate, instruments. <p>Children may:</p> <ul style="list-style-type: none"> • move to music -high/low relating to sound, feeling the beat etc. • sing or give other musical responses to the register • explore a range of sounds • clap/march/play at different speeds and dynamics (<i>p,f</i>) • learn about pulse/beat groupings - play on different beats of the bar 	<ul style="list-style-type: none"> • recognise and discriminate between the musical elements of pitch, rhythm, tempo, dynamics etc.; indicate some awareness of tone quality • recognise and convey in their music-making simple rhythmic and melodic patterns, e.g. ostinati, repetitions of tunes • discuss mood of music being played e.g. sad, marching tune, lively, • copy rhythms and melodies accurately and with confidence
to develop a musical inner voice	<ul style="list-style-type: none"> • Sing songs and/or chant rhymes, then miss out words and replace them with actions. As instrumental skills develop this can be transferred to playing e.g. use sound and silence - clap/play 4 beats rest 4 beats; use actions on rests in children's pieces • Perform a piece to the children several times, varying the tempo each time. On some repeats, ask the children to make a sound, gesture or action to indicate rests or sections of silence 	<ul style="list-style-type: none"> • internalise sounds by singing, chanting and 'playing' parts in their heads

to develop technical control of the voice and instrument	<ul style="list-style-type: none"> • Develop the children’s singing technique by playing vocal games and activities. • Teach the care of the instrument, rest position, playing position. • Teach by demonstration and simple musical exercises/ games how to produce sound from the instrument whilst encouraging the development of appropriate technical skills. Depending on the instrument, concentrate on developing the children’s posture, tone production, tone quality and intonation, articulation, coordination, breathing, fingering and embouchure. 	<ul style="list-style-type: none"> • sing and play with developing technical control and expression • show growing control of the musical elements (pitch, tempo, dynamics and tone quality)
to explore and play rhythmic and melodic patterns	<ul style="list-style-type: none"> • Use warm-up exercises and activities to help the children feel a steady pulse and clap rhythm patterns against the pulse. • Use a backing accompaniment such as a CD or electronic keyboard to keep a steady pulse and teach the children rhythmic activities, e.g. copying/echo, question and answer, putting different rhythms together. • Transfer rhythmic skills to one note on instrument. • Introduce pitch games and melodic patterns. Use a restricted pattern of notes (2, 3 or 4) and ask the children to copy them. 	<ul style="list-style-type: none"> • establish and maintain sense of pulse • play rhythmic and melodic patterns accurately
to create and develop musical ideas	<ul style="list-style-type: none"> • Ask children to invent own patterns for others to copy or to improvise answering patterns as they become more confident and experienced • Children could combine their ideas into an individual or group composition • Children could improvise and compose sound effects for a story or short sound pictures such as a storm or ghosts. Teachers should demonstrate “alternative” sound ideas on their own instruments e.g. using mouthpieces only, bowing behind the bridge, tremolo. • Children could devise their own way of recording their ideas 	<ul style="list-style-type: none"> • create their own short rhythmic and melodic patterns • improvise simple vocal or played responses <p>Some may create longer rhythmic/melodic phrases, improvising and composing with growing confidence and imagination</p>
to play simple pieces, developing individual and ensemble skills and linking sound to visual signals/ written symbols.	<ul style="list-style-type: none"> • Encourage children to follow a conductor/leader (teacher or child) for corporate sound and action e.g. starting and finishing exercises • Teach names of notes as appropriate • Teach, rehearse and refine simple tunes from memory. • Use hand signs/ written symbols e.g. sound squares, rhythm symbols (teacher’s or children’s own) • Standard notation may be introduced for rhythm patterns starting with crotchets and quavers - use flash cards • Pitch notation may be used for notes played on instrument, combining with known rhythms - use flash cards, quiz sheets • Play simple tunes from music if used (use enlarged music so all can read from same sheet) 	<ul style="list-style-type: none"> • start and finish together • learn to play short pieces from memory, symbols or notation with increasing confidence and control • some will play short, simple phrases/tunes at sight by reading and understanding the notation/symbols
to reflect on and evaluate their own performances and those of others	<ul style="list-style-type: none"> • Ask children to comment on their own and others’ performances e.g. how well they kept together, problems arising, appropriate tempo for style, how well the mood was conveyed • Encourage children to notice when their instrument “doesn’t sound right”(e.g. out of tune or technical problems leading to sound distortion) and verbalise a possible solution if they can 	<ul style="list-style-type: none"> • talk about the quality of their music-making, e.g. what went right and what could be improved, using appropriate vocabulary

<p>how music reflects the time and place in which it is created and in particular the musical context of the instrument they are learning</p>	<ul style="list-style-type: none"> • Give the children the opportunity to listen to different styles of music played on the instrument or others of the instrumental family they are learning. <p>When playing different pieces talk about how people would have listened to them when they were first performed. <i>Does this music make you think of different times or places? What clothes might people have worn when listening to this music? Where would it have been performed? Did this affect the music?</i></p> <ul style="list-style-type: none"> • Encourage children to talk about the music they listen to at home. <p>Possible extension activities</p> <ul style="list-style-type: none"> • Ask some children to do a research project on musical instruments and ensembles from around the world using IT/books/recordings. • Suggest possible websites for some children to explore music on the internet, <i>eg downloading MIDI and audio files.</i> 	<ul style="list-style-type: none"> • discuss how music can reflect when and where it was created
---	--	---

CELEBRATION

At the end of the programme, the children celebrate their musical achievements by performing a concert to an audience (perhaps to other children in an assembly, or for parents). The class teacher and the instrumental teacher(s) should work together to plan this and make sure the children are ready for the performance.

<p>to rehearse pieces for performance</p>	<ul style="list-style-type: none"> • Tell the children about the forthcoming concert performance. Ask them to suggest which pieces to play. • Ask them to identify the passages of their part that they need to improve and encourage them to improve their own performance. • Ask them to listen to the other parts as they play and to discuss the balance of dynamics and phrasing. Discuss ways to improve the overall effect. • Begin and end with stillness when performing together • Play for an audience (real or imaginary) 	<ul style="list-style-type: none"> • refine and improve their performance of a number of pieces
<p>to develop an awareness of performance and non-performance situations and to perform to others</p>	<ul style="list-style-type: none"> • Take part in concert/assembly • Make sure that the children are confident about their performance and help them to understand how different occasions and venues affect performance. • Talk with the children about what they are going to wear for the performance, how they are going to walk on and off the performance area, how they are going to sit or stand while playing, and how they are going to acknowledge applause at the end of each piece and at the end of the concert. • If the performance is a “sharing assembly” children should be given opportunities to practise speaking/reading if required. This type of assembly may allow a small group to perform a composition or children to hold up music that they have written themselves such as their own sound squares or a demonstration of other aspects of the year’s work as well as pieces/songs. 	<ul style="list-style-type: none"> • present a performance effectively, with an awareness of audience, venue and occasion • show increased confidence and self-esteem

