

First Access Handbook





Welcome to the Hertfordshire Music Service Whole Class Instrumental Teaching Handbook.

I'm delighted that we have created this resource to support the delivery of whole class music tuition in schools. Whether it is called Wider Opps, First Access or Whole Class Instrumental Teaching, the whole class model of delivering instrumental teaching has proved very popular in Hertfordshire with large numbers schools delivering high quality programmes in partnership with Hertfordshire Music Service.

This is not only a musical experience for children but also an experience that improves and develops their learning skills impacting positively on the all of their learning at school. Engaging in music making is therefore not only essential as part of a child's cultural and musical education but a way of embedding critical skills that they then use in their school based learning as well as socially.

I am sure this Handbook will prove invaluable in supporting the delivery of programmes throughout the county and that whole class tuition will continue to flourish across Hertfordshire.

James Dickinson
Head of Hertfordshire Music Service

FIRST ACCESS HANDBOOK

Revised : August, 2016

CONTENTS

Background	page 3
Programme Content	page 3
Expectations	page 4
The National Curriculum	page 5
Organisation	page 5
Notes on Collaboration for Class and Instrumental Teachers	page 5
Roles and Responsibilities	page 7
Continuing Professional Development	page 8
Useful Contacts	page 8
APPENDIX A	
General Scheme of Work	page 9
APPENDIX B	
Expectations	page 13
APPENDIX C	
Music Programmes of Study : Key Stages 1 & 2 From the National Curriculum in England	page 14
APPENDIX D	
Additional Notes for Class & Instrumental Teachers	page 15
APPENDIX E	
Useful Musical Vocabulary	page 17

HERTFORDSHIRE MUSIC SERVICE

FIRST ACCESS HANDBOOK

Most First Access programmes in Hertfordshire are delivered by instrumental teachers from Hertfordshire Music Service working with teachers and classes in 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 First Access programme. This handbook is aimed at **all** staff involved in the delivery of First Access, to assist in the understanding and organisation of challenging and exciting projects and to clarify expectations for the benefit of all, but especially for the children.

BACKGROUND

First Access (previously known as Wider Opportunities in 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 using string instruments in 2001, Hertfordshire Music Service has since developed its First Access programme to cover a wide range of instruments. The majority of Hertfordshire Primary Schools have been offered First Access in some form. Latterly some Secondary Schools and Music Centres have taken up the opportunity of a First Access programme

First Access gives children the chance to learn about music in curriculum time through playing a musical instrument. They gain a real insight into the world of music, working with a professional musician. Some schools offer extension classes beyond the initial year for those who wish to continue with music lessons, either on their First Access instrument or on another, or through vocal work.

Evaluation and feedback shows how First Access programmes are giving children benefits far beyond the obvious musical experiences and skills, enhancing learning, self-esteem and motivation. Previous funding came from the music standards fund; currently there is still some limited funding through Hertfordshire Music Service.

PROGRAMME CONTENT

All First Access 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. All new work, whether instrument specific or general, should build upon previous learning, be introduced gradually and be revisited often.

First Access is offered mostly in Key Stage 2 to a year group appropriate for the instrument, although it can be made available for younger or older students.

Prior Musical Learning

It is expected that prior to starting a First Access 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

- understand 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 should continue to be reinforced throughout the First Access programme.

Learning Objectives

Typical learning objectives of a First Access programme might include:

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 interlinked musical activities during each lesson, usually starting with a discussion of objectives and warm-up work and finishing with a plenary session or performance. A more detailed general scheme of work with possible teaching activities and expected outcomes is given in **Appendix A** to this handbook.

EXPECTATIONS

By the end of the First Access 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. Further descriptors of what might be achieved can be seen in **Appendix B**.

Broader Expectations

In addition to the musical learning, children will:

- Learn to work together
- Have opportunity to have a leadership and/or following role
- Gain confidence in performing
- Respect the contribution of others to the ensemble
- Have improved concentration skills
- Be highly motivated
- Develop greater self-esteem

THE NATIONAL CURRICULUM FOR MUSIC & FIRST ACCESS

During the First Access programme it is likely that all areas of the Music Curriculum will be touched on, but it is unlikely that First Access classes will cover the whole of the National Curriculum in depth. Most First Access classes will primarily focus on performing through playing instruments and appraising music. Consideration should be given to providing further opportunities for composition and the development of singing outside the First Access lesson.

The demands of the National Curriculum are expected to be met over the whole schooling period, and the responsibility for the delivery of this remains with the school. However, the musical learning within the First Access programme is also a part of this. Therefore the sharing of plans will ensure that the depth and breadth of study required is covered.

The programmes of study for the National Curriculum for Music can be viewed at: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/239037/PRIMARY_national_curriculum_-_Music.pdf or seen in **Appendix C**.

ORGANISATION

Partnership agreements are set up between the music service and the school by the Area Heads and Head teachers who negotiate the funding, length of lessons and provision of instruments according to the needs of individual schools and the availability of resources.

The programmes usually consist of **33 weeks**. **30 weeks** are for lesson delivery with **1 additional week** for planning and preparation at the beginning of the year (for class teacher & instrumental teacher). The remaining **2 weeks** are for work in school for performances. Some programmes of regular lessons may be shorter (one or one and a half terms in length) should still include the 1 week planning time and culminate in a performance.

The length of First Access lessons varies. 30 minute sessions are usual for half a class (about 15 children) and 45 minute sessions for a whole class. **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 may be required and whether assistance in set-up/ pack-up can be obtained from the school).

Care of Instruments

- Any damage to instruments is referred to the Music Service for advice on repairs; please contact Linda Small on: 01438 845299 opt.4
- Routine instrument maintenance costs (e.g. replacement of broken strings/reeds) and any repairs not covered by insurance are paid for by the School.
- If children are allowed to take the instruments home the school is responsible for any subsequent loss or damage.

NOTES ON COLLABORATION FOR CLASS AND INSTRUMENTAL TEACHERS

The most successful First Access programmes are underpinned by clear and effective planning and preparation. Ideally, the classroom teacher and instrumental teacher should meet to discuss the

work and its particular emphasis for the class selected, agreeing objectives and outcomes for each term and their overall expectations for the whole programme.

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. 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 you have identified differentiated outcomes, for fast, average and slow learners
- how & when assessments are to be made

Sharing Information

The **class teacher** should give information about:

- the children's musical experiences in school so far
- the details of any current lessons or topics that might have a bearing on plans.
- children with particular special needs and if they are supported by special teaching assistants.

The **instrumental teacher** should

- go through the aims of their First Access programme including their overall plans for the year, explaining what they want to achieve
- present the order of work and highlighting any particular requirements

Organisation & Behaviour Management

The **organisation 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. Necessary resources should be identified and organised e.g. hall space, piano/keyboard, CD player, OHP/whiteboard, backing tracks, music, extra percussion instruments.

Good **behaviour management** i.e. how the pupils enter the room, how authority is passed between teachers; expectation of good behaviour & engagement in the lesson is key to achieving a successful lesson. The school's behaviour policy, in particular rewards and sanctions and, importantly, ways of getting quiet is a useful document to have sight of. 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. A seating plan might help the order of the lesson (and for the visiting teacher to learn names) and if name labels are appropriate, how they will be made and what sort of homework/follow-up might be possible?

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.

Please see **Appendix D** for further guidance notes on collaborative First Access working for both instrumental and class teaching staff.

ROLES AND RESPONSIBILITIES

Head teacher:

- arranges First Access class for school with Area Head
- maintains profile of First Access in school
- monitors work and outcomes
- facilitates performance opportunities
- develops pathways for continuing instrumental learning after the First Access year
- supports the programme through knowing what is happening and encouraging staff and children involved
- ensures 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
- supports programmes in specific events as needed

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 behaviour management
- assesses children's progress and achievement with instrumental teacher
- reports to parents

N.B. 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 First Access lessons (or part lessons if integrated)
- liaises with the 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 First Access in school
- ensures the programme is integrated into the school's general scheme of work for music
- devises continuation pathways after the First Access year
- supports staff involved in the programme
- assists with performance opportunities

Lead Teacher for First Access:

- supports and encourages teachers involved in the delivery of First Access classes through visits, consultation, curriculum advice, CPD
- monitors and evaluates planning, lessons and outcomes
- supports and encourages performance opportunities
- has overall responsibility for the organisation and delivery of music service First Access programmes
- gathers formal feedback from schools and teachers

Music Adviser:

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

CONTINUING PROFESSIONAL DEVELOPMENT

Available from Hertfordshire Music Service as part of the CPD programme for instrumental teachers.

All HMS staff are DBS checked and undergo Child Protection training as well as the County's WRAP (Prevent) training.

Resources

HMS provide resources for delivery of their bespoke programme. Resources gained from CPD are available for all teachers involved in First Access on the HMS website.

USEFUL CONTACTS IN HERTFORDSHIRE MUSIC SERVICE:

AREA MANAGER: EAST – Rebecca Hughes

rebecca.hughes@hertfordshire.gov.uk Tel: 01438 845421

AREA MANAGER: WEST – Angela Gilby

angela.gilby@hertfordshire.gov.uk Tel: 01438 843631

MUSIC CURRICUUM ADVISER: Deena Day

deena.day@hertfordshire.gov.uk Tel: 01438 843050

LEAD TEACHER FOR FIRST ACCESS: Nicky Footer

nicky.footer@hertfordshire.gov.uk Tel: 01462 434052

APPENDIX A

General scheme of Work with differentiated outcomes

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

PREPARATION

Before teaching this unit, 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 session and their overall expectations for the whole unit.

to value a different musical experience	Class teacher <ul style="list-style-type: none"> Prepare the class for the unit 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 too. 	Children <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 in lessons, 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. Most of the following activities will take place repeatedly during the whole of the programme.

Aims (objectives will match outcomes) Children should:	Possible activities	Most children will:	Some children will not have made as much progress and will:	A few children will have progressed further and will:
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 and possibly structure if they are able to spot rhythm patterns and melody shape.</i> Talk about the way sounds are used to create different moods. 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 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 basic musical elements and have some awareness of tone quality recognise and convey in their music-making simple rhythmic and melodic patterns, e.g. ostinati, repetitions of melodic phrases discuss mood of music being played copy rhythmic/ melodic motifs with a fair degree of accuracy and with confidence 	<ul style="list-style-type: none"> recognise familiar rhythmic and melodic patterns describe different moods and extend their range of musical vocabulary attempt to repeat a simple pulse/ rhythm pattern with help 	<ul style="list-style-type: none"> copy rhythms and melodies accurately and confidently. refer to the musical elements when describing characteristics of music heard. recognise and respond to different beat groupings. memorise longer more complex phrases

develop musical thinking skills (internalising)	<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 maintaining the pulse in a whole class activity • do the above in an ensemble situation (different layers/ parts) 	<ul style="list-style-type: none"> • internalise sounds by singing, chanting and 'playing' parts in their heads • attempt to stay in time with others while internalising music in a whole class activity 	<ul style="list-style-type: none"> • internalise sounds by singing, chanting and 'playing' parts in their heads independently • be able to do the above alone in an ensemble activity or lead others
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 in tune • play with developing technical control • show some control of the musical elements (pitch, tempo, dynamics and tone quality) 	<ul style="list-style-type: none"> • follow the contour of the melody when singing • be able to produce a sound on their instrument 	<ul style="list-style-type: none"> • display a natural flare for singing and/ or playing their instrument, already playing in a relaxed style with freedom of movement and generally correct technique. • Sing and play with developing expression
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"> • perform maintaining a steady pulse • play rhythmic and melodic patterns accurately 	<ul style="list-style-type: none"> • play with some sense of the pulse; • put rhythmic patterns together with some help 	<ul style="list-style-type: none"> • recognise how patterns fit together • perform, create and maintain their own rhythmic patterns confidently • make effective use of the silent beats
create and develop musical ideas	<ul style="list-style-type: none"> • Ask children to invent own for others to copy or to improvise answering patterns as they become more confident and experienced • Children may 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. 	<ul style="list-style-type: none"> • create their own short rhythmic and melodic patterns • improvise simple vocal or played responses • recognise how musical elements can be used together to compose descriptive music 	<ul style="list-style-type: none"> • create descriptive music, that uses a sequence of sounds (often sound effects) 	<ul style="list-style-type: none"> • improvise and compose with growing confidence and imagination • work with others to combine sounds and create music with different layers

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 	<ul style="list-style-type: none"> learn to play short pieces from memory, symbols or notation with increasing confidence and control maintain a simple ensemble part 	<ul style="list-style-type: none"> take part in class performance with some awareness of other performers 	<ul style="list-style-type: none"> play longer phrases confidently from memory play short, simple phrases/tunes at sight by reading and understanding the notation/ symbols maintain a more complex part with awareness of how the different parts fit together and achieve the overall intended effect
reflect and evaluate	<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 	<ul style="list-style-type: none"> say what they liked about a performance and what they enjoyed or found easy/ challenging 	<ul style="list-style-type: none"> talk about the quality of their performance and suggest ways in which a piece can be improved and developed help others to develop their ideas
learn how music reflects the time and place in which it is created	<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. 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> 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, eg downloading MIDI and audio files. 	<ul style="list-style-type: none"> discuss how music can reflect when and where it was created 	<ul style="list-style-type: none"> know something about the instrument and they are learning and listen to live performances and recordings of music played on it 	<ul style="list-style-type: none"> discuss how music can reflect when and where it was created with reference to other art forms/ musical experiences

CELEBRATION

At the end of the unit, 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.

rehearse pieces for performance	<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
perform to others	<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

APPENDIX B

EXPECTATIONS

By the end of the First Access 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 be able to sing and play short musical phrases and 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.

Music programmes of study: Key stages 1 and 2

National curriculum in England

Purpose of study

Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

Aims

The national curriculum for music aims to ensure that all pupils:

- perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians
- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
- understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

Attainment targets

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

Subject Content

Key stage 1 Pupils should be taught to:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes
- play tuned and untuned instruments musically
- listen with concentration and understanding to a range of high-quality live and recorded music
- experiment with, create, select and combine sounds using the inter-related dimensions of music.

Key stage 2

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- improvise and compose music for a range of purposes using the inter-related dimensions of music
- listen with attention to detail and recall sounds with increasing aural memory
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- develop an understanding of the history of music.

APPENDIX D

ADDITIONAL NOTES FOR CLASS TEACHERS

- 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 First Access 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 First Access 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.

APPENDIX E

Useful Musical Vocabulary

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.*

If you are interested in music lessons, playing or singing in an ensemble, then Hertfordshire Music Service can help you.

Our teachers offer tuition on a variety of different instruments, as well as singing. Affordable lessons take place in local schools or in our own Music Centres after school and on Saturdays. There are opportunities for singers & instrumentalists to perform in a variety of settings; choirs, rock bands, ensembles, orchestras & family music sessions for all levels from 5-19 including music grades or just for fun.

We also offer financial support for lessons, activities and for loan and purchase of instruments.

Please contact your local Music Centre for further information

Further information on all our Centres can be found on **www.hertsmusicservice.org.uk**

We have 560 instrumental and vocal teachers teaching over 25,000 children in schools and music centres across the county. Hertfordshire Music Service is the Lead Partner for the Hertfordshire Music Education Hub.

