

**EMI Music Sound Foundation:
Evaluation of the impact of
additional training in the delivery
of music at Key Stage 1**

Institute of Education

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Evaluation of training for delivery of Key Stage 1 music

Executive Summary

1. Introduction

Music offers powerful potential to enrich primary pupils' learning experiences. In addition to its role in developing musical skills many claims have been made regarding the benefits of music education in relation to a range of transferable skills. However, research evidence concerned with music education during the early years of primary schooling also suggests that short-term interventions may not support sustained developmental gains and may draw attention away from high quality programmes that are of sufficient duration and intensity to have a positive impact on the children. It is therefore important that interventions have a built-in potential for sustained progression.

In the United Kingdom (UK) during the early 1990s, it was acknowledged that many primary teachers felt ill equipped and insecure at the prospect of having to teach music and that very few teachers in primary schools had any qualifications in music, even at a comparatively modest level. Since then, there is evidence from a number of sources that there has been a gradual improvement in the quality of music provision in primary schools, but progress in engendering change has been slow.

Music has been found to be one of the most difficult foundation subjects to cover at Key Stages 1 and 2. Teachers lack confidence in teaching music particularly if they are non-specialists and there is an urgent need for continuing professional development or better initial training to address specific musical skills and musical vocabulary. In particular, teachers of Foundation Years and Key Stage 1 require support if they are to deliver a well-defined and organized music curriculum that will equip children with basic musical literacy that will underpin progression through Key Stage 2.

An alternative to developing the skills of existing teachers is to employ specialist music teachers to teach the music curriculum. There has been a long-standing debate as to whether primary school music is best taught by music specialists or non-specialist class teachers. In theory, generalist teaching allows greater opportunity for music to become embedded in daily classroom activities and furthermore offers the advantage that the class teacher has a depth of knowledge relating to individual children that a specialist cannot match. In practice, however, this ideal is often not attained. While music specialists may be able to interpret the National Curriculum requirements generalist class teachers may not be equipped with the musical understanding and confidence that would enable them to contribute usefully to the their pupils' musical development.

The standards for teacher training require 'newly qualified teachers to be confident and authoritative in the subjects that they teach and to have a clear understanding of how all pupils should progress and what teachers should expect them to achieve.' As

music is not mentioned specifically, only under the umbrella of the performing arts, it is possible that teachers may enter the profession with no direct experience in teaching music. In the light of this the aim of this research was to explore:

- the levels of confidence of Key Stage 1 teachers in delivering the music curriculum;
- their views as to whether music should be taught by specialists;
- whether they felt that the amount of training they had received as part of Initial Teacher Training was sufficient to be effective in teaching music;
- the views of Head Teachers relating to the priority music is given within the overall curriculum;
- the views of Head Teachers relating to training needs of KS1 teachers;
- whether additional training in delivery of the KS1 music curriculum had an impact on teachers and pupils
- what additional input, if any, teachers feel they need.

2. Objectives of the current research

The evaluation concerned itself with three broad but interrelated impacts of the project:

- the impact on the delivery of the Key Stage 1 music curriculum;
- the impact on teacher confidence and enthusiasm relating to the music curriculum;
- the impact on the musical skills of pupils.

3. Methodology

The research was carried out in two Local Authorities representing rural and urban areas of the UK. Research with the first cohort took place between January and March 2007. Research involving the larger second cohort was initiated in April 2007 and concluded in July 2007.

3.1 Phase 1

During phase 1 of the research in each of the two Local Authorities six feeder primary schools of secondary Arts Colleges sponsored by EMI MSF were recruited to take part. The primary schools were invited to send their Key Stage 1 teachers to a day of specialist music training aimed at delivery of the Key Stage 1 music curriculum. Just prior to implementation of the project one school in the first cohort declined to participate. In the first cohort each participating school sent one Key Stage 1 teacher, while in the second the participating schools sent teams of 2-4 Key Stage 1 teachers to the training. Questionnaires were distributed to all of the participating teachers, prior to the training day. A video recording was taken of the training day and each of the participating teachers was interviewed as was the Head of Music from the associated secondary school in the first cohort. A checklist was developed to be used by teachers to assess the musical development of a sample of pupils (case studies) deemed to be of different levels of attainment at the start of the project.

3.2 Phase 2

Midway during the term of the research e-mail questionnaires relating to the perceived impact of the training were distributed to the participating teachers to assess how they felt they were progressing at the mid-point of the project.

3.3 Phase 3

In Phase 3 of the research questionnaires for teachers used in Phase 1 were re-administered to assess the level of change. Teachers were also asked to complete the schedules assessing the musical attainment of the 6 children in their class for whom they had completed pre-intervention schedules. In addition each of the teachers was interviewed. These interviews focussed on reflections on the impact of participation in the training and perceptions of future training needs.

For those teachers who agreed, a music class led by them was observed and video recorded during this phase of the research. These video recordings were evaluated according to a checklist of musical concepts and materials that had been introduced during the training day.

In order to provide greater insights into the priority given to music in the school brief interviews were undertaken with the head teachers of the five participating schools. Heads were also asked questions about their perceptions of future music training needs of their staff.

4. The project

4.1 Teachers' objectives and expectations of the training

The teachers reported that in their Initial Teacher Training too little time had been spent developing their skills for teaching music and what was offered was inadequate to meet their needs. Since being qualified the in-service training that they had received in relation to music had been very short and had minimal impact on their teaching.

Their objectives in teaching music fell into four categories: developing musical skills amongst their pupils; promoting enjoyment of music amongst their pupils; using music to enhance concentration and listening skills amongst pupils; and using music as a vehicle for developing children's confidence.

The teachers had clear expectations of the outcomes of the training. Most wanted to enhance their confidence in teaching music and help the children to progress. Some had concerns about classroom management when teaching music; others mentioned enhancing children's enjoyment of music, more effective delivery of the National Curriculum at KS1, and understanding how to teach specific musical elements. Seven teachers indicated that they wanted new ideas for teaching music and being inclusive, and two mentioned wanting to make cross-curricular links.

4.2 Implementation of the training

One full day of training was given in each Local Authority, delivered by an independent music consultant who provides music education courses for teachers throughout the country. The day was divided into four sessions:

- Session one: Exploring Sounds (descriptive skills)
- Session two: Rhythm skills
- Session three: Singing and pitch
- Exploring resources, individual planning advice and interviews

Specific topics covered included:

- An introduction to the seven musical elements identified in the National Curriculum
- Adding sounds to stories and songs
- Graphic notation
- Rhythm notation
- Developing a sense of beat
- Contrasting beat and rhythm
- Introducing rhythm patterns
- Helping children to sing
- Action and movement songs
- Using percussion to accompany a song

Throughout the day musical concepts, materials and activities were introduced within the framework of the Key Stage 1 curriculum. Suggestions were made at every point in the training regarding how progression could be built into each activity and concept that was introduced. A booklet was given to each teacher that included detailed notes on the material covered during the day.

The training was targeted at teachers with little or no prior specialist training experiences in music. The teachers were generally very satisfied with the training day, indicating that it had fulfilled their expectations but that it could have been improved had there been more time for practical activities, a better venue and a follow-up session. One teacher mentioned that the training might have been more effective had it been split into sessions for confident and non-confident musicians.

5. The findings

5.1 Sustainability

The teachers indicated that the one day of training had been valuable but that more frequent training would be welcomed including a refresher course to reinforce the ideas already covered, more in-depth courses covering very specific areas such as singing technique, use of ICT in music, use of pitched percussion, composition and planning for mixed year-group classes, as well as courses focussing on progression.

Issues of continuity, progression and sustainability were discussed. A strategy of developing a model of good practice and extending this to other schools was perceived to be valuable. There was enthusiasm for 'rolling out' the training. Some

teachers favoured the idea of providing specialist training to one teacher per school with a view to that teacher taking responsibility for music throughout the school.

5.2 Evaluation by head teachers

Head teachers reported the benefits of the training as increased confidence and skills amongst the teachers which had led to more effective delivery of the national curriculum and increased enjoyment of music amongst the pupils. The training was also seen as a vehicle for raising the profile of music in the school and for enhancing existing schemes of work and music projects.

Head teachers acknowledged the training needs of their classroom teachers, particularly relating to teacher confidence. There was some variability amongst the head teachers in relation to the priority they gave to music in their schools. At one end of the spectrum, two heads had taken a decision to give responsibility for the music curriculum to teaching assistants, allowing the classroom teachers PPA time, while at the other end there was a head teacher who advocated specialist arts status for primary schools. However they generally agreed that in order to ensure effective delivery of the music curriculum specialist input was crucial.

When questioned about resources they indicated that their schools had a range of percussion instruments available to be shared amongst the teachers. Where teachers were attempting to embed music into their daily routines there was a potential problem in that they did not always have access to percussion instruments. The schools had a stock of pitched percussion (xylophones and chime bars), although this was far more limited than the un-pitched percussion supply. Some schools reported that they had a stock of guitars and recorders but these were often neglected and in a poor condition. All of the schools had pianos.

5.3 Impact on teachers and teaching

All of the teachers reported that the training had helped them to understand and deliver the requirements of the national curriculum. They had new ideas to implement, they sang more in class, and were more confident and enthusiastic. The training integrated well with existing schemes of work and clarified areas that had previously been found to be difficult to access. As a result of the training the classroom teachers attempted to make cross-curricular links with music and altered their method of delivery favouring the 'drip-feed' approach whereby short musical activities were embedded in the daily classroom routine. The video recordings indicated that the teachers had implemented a number of ideas from the training, with varying degrees of success.

Difficulties in implementation of the new ideas related to time constraints and competition with core curriculum subjects, confidence and competence with using the new materials, a sense of isolation and lack of opportunities for sharing good practice and limited resources.

5.4 Impact on pupils

The children made significant improvements in terms of their general attitudes towards music (i.e. enjoyment, perseverance, motivation, desire to achieve, concentration, willingness to learn) and also in terms of some specific musical skills such as sense of pulse, rhythm and pitch, the ability to sing in tune, in time and with expression, performing skills and listening skills.

The teachers were better able to meet the needs of the pupils rather than following a rigid scheme of work. The children were learning a repertoire of childhood songs and playground chants and taking this material outside of the classroom. In addition, pupils applied their knowledge of musical concepts outside of the classroom.

There was no improvement in teachers' perceptions as to whether the pupils took part in extra-curricular musical activities.

Overall, the group with the lowest musical ability at the beginning of the research appeared to gain the most, with relatively large improvements evident in the areas of perseverance, desire to achieve and willingness to learn as well as sense of performing and listening skills. The greatest improvements in the average ability group were in relation to concentration, perseverance and a sense of pulse and pitch, while the greatest advances amongst the highest ability group were in relation to singing by ear and moving to music as well as the ability to read and sing from notation. When the groups were compared it was found that there were significant differences between groups in terms enjoyment of music, perseverance, motivation, desire to achieve, willingness to learn, concentration in music lessons, performing and listening skills, with the greatest gains being made amongst the lowest ability group.

6. Conclusions

There seems little likelihood of the time allocated to music in Initial Teacher Training increasing. There is a clear need for more specialist support for music in primary schools and also further training for classroom teachers. The training had an impact on teachers, particularly in terms of their confidence and sense of their own effectiveness as music teachers. However, analysis of the video recordings suggested that there was much scope for further development. Two possible strands for future development were indicated, the first focussed on training in basic musical skills for classroom teachers who have little or no experience, the second providing training for music specialists in relation to how to successfully apply their musical knowledge and skills at Key Stage 1. The evidence also suggests that the issue of planning for progression through the Key Stages needs to be incorporated into both of these types of training.

Chapter 1: Background and aims

This chapter sets out the contribution that engaging with music can make to children's development, provides an overview of issues relating to delivery of Key Stage 1 music and outlines the aims and objectives of the research.

1. The role and benefits of music education

Music has the potential to enrich primary pupils' learning experiences. Music is an activity that is universally accessible, providing opportunities for the personal, social, artistic and cognitive development of children of all cultures, ages and abilities (Crncec et al., 2006). In addition to its role in developing musical skills many claims have been made regarding the benefits of music education in relation to a range of transferable skills. It has been suggested that assisting young children to develop musical literacy encourages discovery, exploration, experimentation and invention, thus contributing to children's development and engagement in all areas of the curriculum (Geoghegan et al., 2004). However, research evidence concerned with music education during the early years of primary schooling also suggests that short-term interventions may not support sustained developmental gains (Jones & Zigler, 2002) and may draw attention away from high quality programmes that are of sufficient duration and intensity to have a positive impact on children (Crncec et al., 2006). Hence, the importance of interventions with a built-in potential for sustained progression.

One strand of research has explored the effects of music on intellectual skills. This has proved extremely controversial. Research which claimed that listening to Mozart could improve spatial reasoning (Rauscher et al., 1995) has proved difficult to replicate (Chabris, 1999; Hetland, 2000). Early reviews of the effects of using the Kodaly method on other skills have had mixed results (Hurwitz et al., 1975), although music lessons designed to develop auditory, visual and motor skills have benefited reading skills (Douglas and Willatts, 1994). Learning to play a musical instrument has been shown to produce small temporary effects on spatial reasoning (Rauscher et al., 1997; Costa-Giomi, 1999; Hetland, 2000) and standard keyboard tuition or Kodaly voice tuition have been shown to lead to increases of up to 7 IQ points in comparison with drama tuition (Schellenberg, 2004).

Studies exploring the effects of increasing the amount of classroom music within the curriculum have found that children receiving extra music lessons kept up with their peers in language and reading skills despite having fewer lessons although there were differences between high and low ability groups (Spychiger, et al., 1993). Research using correlational techniques has investigated the effects of taking arts subjects on overall examination results. While taking music was positively related to better performance in other subjects this does not necessarily mean that it was the cause of it (Harland et al., 2000).

There are, however, demonstrable positive effects of involvement with music on children's personal and social development. Children receiving additional or regular classroom music lessons have shown increased social cohesion within class, greater self-reliance, better social adjustment and more positive attitudes. These effects are particularly marked in low ability, disaffected pupils (Spychiger, et al., 1993;

Hanshumaker, 1980). Children of low economic status receiving individual piano lessons have exhibited increases in self-esteem compared with controls (Costa-Giomi, 1999). There is some evidence that involvement in music can increase social inclusion (Ings et al., 2000). A UK study of the impact of the arts in education (Harland, 1998, 2000) also showed that the most frequent overall influences on pupils were reported in relation to personal and social development. In music there were perceived effects relating to awareness of others, social skills, well-being, and transfer effects. Variations in response between schools related to the degree of musical knowledge and experience that the pupils brought to the school curriculum. Some students perceived the benefits of music classes in being listening to music and the development of musical skills while others referred to the sheer fun and therapeutic nature of music, how it gave them confidence to perform in front of others, how it facilitated group work, and how it enabled them to learn to express themselves. Those who played instruments mentioned an increase in self-esteem and sense of identity.

Research with instrumental music teachers supports these findings. They believe that the benefits of learning to play an instrument include the development of social skills, gaining a love and enjoyment of music, developing team-work, developing a sense of achievement, confidence and self-discipline, and developing physical co-ordination (Hallam and Prince, 2000). Other major national reports on the arts have emphasised their importance in developing a range of transferable skills including those related to creativity and critical thinking (NACCCE, 1999). Playing an instrument also enables the pursuit of interesting and rewarding social and leisure activities. Given the importance and range of these benefits it is important that as many children as possible are provided with early access to high quality music education.

1.1 Background to the KS1 training programme

In the United Kingdom (UK) during the early 1990s, it was acknowledged that many primary teachers felt ill equipped and insecure at the prospect of having to teach music and that very few teachers in primary schools had any qualifications in music, even at a comparatively modest level. A range of reports identified the need for additional in-service training and more input to Initial Teacher Training, as well as an increase in the provision of music specialists and music-consultancy schemes to support less confident primary teachers. Since then, there is evidence from a number of sources that there has been a gradual improvement in the quality of music provision in primary schools (QCA, 2005; OFSTED, 2005). However, progress in engendering change has been slow.

In terms of whole-school curriculum development, music has remained a low priority. Only 5% of schools made music the main subject focus in 2004/05 and just 3% of schools were making music the main subject focus for developing the curriculum in 2005/06 (QCA, 2005). Those schools which made the most improvement were those which exhibited clear leadership with priorities set for curriculum and staff development; where there was good quality information at transfer from KS1 into KS2; where there was careful consideration of the ways that time for music was allocated and used; where attention was given to the teaching of music-specific skills, using experienced staff with expertise to support whole-school or key stage developments; and where available use was made of LA music services to support the music curriculum. In some cases, this led to in-school support for subject leaders or

class teachers; in others, there were cluster or pyramid arrangements to share developing practice (QCA, 2005).

Music has been found to be one of the most difficult foundation subjects to cover at Key Stages 1 and 2 (QCA, 2005). Teachers lack confidence in teaching music particularly if they are non-specialists (Hargreaves et al., 2002) and there is an urgent need for continuing professional development or better initial training to address specific musical skills and musical vocabulary. Many class teachers need support if pupils are to reach the standards expected of them at the end of Key Stage 2 (aged 11) (OFSTED, 2005; Holden and Button, 2006). The new primary strategy, *Excellence and Enjoyment* (2003) has done much to extend Key Stage 2 music provision and provide opportunities for school staff to develop their musical skills alongside specialist music teachers under the Wider Opportunities initiative. However, there is evidence that it is during the very earliest years of formal education that children will benefit from experiences that awaken and stimulate their interest in music (Geoghegan et al., 2004). Thus, teachers of Foundation Years and Key Stage 1 require support if they are to deliver a well-defined and organized music curriculum that will equip children with basic musical literacy that will underpin progression through Key Stage 2.

An alternative to developing the skills of existing teachers is to employ specialist music teachers to teach the music curriculum. There has been a long-standing debate as to whether primary school music is best taught by music specialists or non-specialist class teachers (Wheway, 2006, Hennessy, 2006). Mills (1989) warned against the overuse of specialists suggesting that 'having a special teacher for music does not necessarily improve its image'. She suggested that children valued the subject less if it was not taught by their own class teacher as part of their whole curriculum and suggested that 'generalist teaching allows greater opportunity for music to take place as the need arises... because a class teacher has knowledge of individual children which a visiting specialist teacher cannot hope to match. A class teacher can use a child's success in music as a catalyst for progress elsewhere' (p.127). While this might be an ideal it is often not attained in practice. Hennessy (2006) argues that 'where a school values music and has had the foresight (or luck) to appoint teachers with confidence in their abilities to teach music then the musical life of the school is healthy, permeates the whole community and sits alongside and within other subject areas as a full member of the curriculum'. She goes on to point out that 'in many schools, if there is no champion for music on the permanent staff much of the fundamental provision and the access to enrichment are compromised.' (p. 23). Given that there are insufficient primary music specialists this may be a commonplace situation (Miliband, 2004). Thomas (1997) suggests that the situation is exacerbated because the 1995 National Curriculum does not explain how to develop children's musical skills and understanding in a systematic way. While a music specialist may be able to interpret the National Curriculum requirements the generalist class teacher may feel that they cannot contribute usefully to the skill and knowledge development which is essential if children are to move systematically through their musical education.

Will the current situation improve as newly qualified teachers enter the profession? The standards for teacher training require 'newly qualified teachers to be confident and authoritative in the subjects that they teach and to have a clear understanding of

how all pupils should progress and what teachers should expect them to achieve.’ Trainees must demonstrate knowledge and understanding of the curriculum for each of the National Curriculum core subjects, the frameworks, methods and expectations set out in the National Literacy and Numeracy strategies and have sufficient understanding of a range of work across the following subjects: History or Geography; Physical Education; ICT; Art and Design or Design and Technology; Performing Arts; and Religious Education to be able to teach them in the age range for which they are trained with advice from an experienced colleague where necessary (TDA, 2002). As music is not mentioned specifically, only under the umbrella of the performing arts, it is possible that trainee teachers may have no direct experience in teaching music. Further, as Hennessy (2006) points out, music in primary training is not only disadvantaged by having little time in the curriculum but also because there may be little or no access to experience of it in teaching practice (Hennessy, 2006). In the light of this the aim of this research was to explore:

- the levels of confidence of Key Stage 1 teachers in delivering the music curriculum;
- their views as to whether music should be taught by specialists;
- whether they felt that the amount of training they had received as part of Initial Teacher Training was sufficient to be effective in teaching music;
- the views of Head Teachers relating to the priority music is given within the overall curriculum;
- the views of Head Teachers relating to training needs of KS1 teachers;
- whether additional training in delivery of the KS1 music curriculum had an impact on teachers and pupils
- what additional input, if any, teachers feel they need.

1.2 Objectives of the current research

The current research concerned itself with three broad but interrelated areas where additional specialist music training for Key Stage 1 teachers may have been expected to have had an impact:

- the impact on the delivery of the Key Stage 1 music curriculum;
- the impact on teacher confidence and enthusiasm relating to the music curriculum;
- the impact on the musical skills of pupils.

The focus of the research was an assessment of the impact of Key Stage 1 music training on:

Teaching of music, including:

- pupils’ musical development;
- teachers’ attitudes towards methods of delivery of the Key Stage one music curriculum;
- teachers’ confidence / ability to teach music;
- teachers’ attitudes towards possible cross-curricular benefits of music;
- the priority assigned to music within the overall curriculum.

In addition, the research sought to gather views relating to future training, including:

- training needs identified by Head Teachers
- training needs identified by classroom teachers.

Chapter 2: Methodology

This chapter sets out the methodology of the research. The research was conducted in three phases.

2. Research design

The research was carried out in two Local Authorities, one in a rural location, the other in an urban area. Research with the first cohort took place between January and March 2007. Research involving a larger second cohort was initiated in April 2007 and concluded in July 2007. The first cohort included five Key Stage 1 teachers, five primary head teachers and one Head of Music from the associated secondary school, while the second cohort included nineteen Key Stage 1 teachers and six primary head teachers. This report includes findings from the two cohorts together as well as comparisons between the first and second.

2.1.1 Phase 1

During phase 1 of the research six primary schools from each Local Authority were recruited to take part. These schools were all feeder schools of secondary schools with Arts College status that were supported by the EMI Music Sound Foundation (one secondary arts college for each of the two Local Authorities). The primary schools were invited to send their Key Stage 1 teachers to a day of specialist music training aimed at delivery of the Key Stage 1 music curriculum. Due to the pressures of an OfSTED inspection as well as a change of head teacher just prior to implementation of the project one school (cohort one) declined to participate. Questionnaires were distributed to the five remaining participating teachers in cohort one and nineteen participating teachers in cohort two, prior to the training day (see Appendix 1). A video recording was made of the training days (one training day in each Local Authority), providing a record of the material covered as well as an indication of the musical skills of the participating teachers. In the first cohort each of the participating teachers was interviewed on the training day, as was the Head of Music from the associated secondary school. In the second cohort the participating teachers were interviewed prior to the training day. A checklist was developed to be used by participating teachers to assess the musical development of a sample of pupils (case studies) deemed to be of different levels of attainment at the start of the project (see Appendix 2).

2.1.2 Phase 2

Midway during the term of the research e-mail questionnaires were distributed to the participating teachers to assess how they felt they were progressing at the mid-point of the project (see Appendix 3). The questionnaires addressed issues relating to:

- progress or difficulties in implementing the methods learned;
- levels of confidence in teaching;
- integration of the new materials with prior musical activities in their classrooms;

- the extent to which this may have influenced their teaching in other areas of the curriculum; and
- benefits for pupils as a result of the training.

2.1.3 Phase 3

In Phase 3 of the research the questionnaires for teachers used in Phase 1 were re-administered to assess the level of change. Teachers were also asked to complete the schedules assessing the musical attainment of the six children in their class for whom they had completed pre-intervention schedules. In addition visits were made to each of the participating primary schools and semi-structured interviews were carried out with each of the participating teachers. These interviews focussed on reflections on their experiences of teaching music in the KS1 classroom, teachers' views relating to the benefits of the training for themselves and their pupils, attitudes towards methods of delivery of Key Stage 1 music, and views relating to future training needs.

For those teachers who agreed, a music class or presentation given by them was observed and video recorded during this phase of the research. These video recordings were evaluated according to a checklist of musical concepts and materials that had been introduced during the training day (see Appendix 4).

Where possible, brief interviews were undertaken with the head teachers of the participating schools. These interviews were intended to provide greater insights into the priority given to music in the school, difficulties related to delivery of the music curriculum, the impact of the training, and perceived further training needs (see Appendix 5). One head teacher (cohort one) was not available for interview on the day of the visit, but subsequently provided answers via email.

2.2 Analysis of the data

The analysis focused on change brought about as a result of the intervention. Change was examined in relation to the questionnaire data, the checklist of children's musical development, and the evaluative schedules of the video recordings. Rigorous repeated measures statistical techniques were adopted to assess whether any change observed could have occurred by chance. In addition, descriptive statistics were provided for the post-intervention evaluations. SPSS was used to analyse the data. Because the sample size was very small the statistical analyses were treated with caution and were supplemented significantly by the data derived from interviews with teachers and head teachers.

Chapter 3: The implementation of the EMI Music Sound Foundation training for Key Stage 1 teachers

This chapter describes how the Key Stage 1 training was experienced and implemented by the teachers. There is a focus on the objectives, expectations and prior experience teachers brought to the training programme, how the training materials integrated with the National Curriculum, existing music activities and other areas of the curriculum and the impact of the training on pupils and teachers. Future training needs are considered and the views of head teachers relating to delivery of the Key Stage 1 music curriculum are reported.

3.1 Teachers' prior training experiences

The teachers were asked on the pre-training questionnaire to describe the music element of their Initial Teacher Training. The qualitative responses were coded from the teachers' answers. Seven teachers said they had received no music training, sixteen said they had received a little but couldn't remember much about it, while one teacher (who had done music as her main degree subject) said she had received music training but it had not been relevant to teaching music at Key Stage 1 (Table 1).

Table 1: Initial Teacher Training in music

Did you receive specialist music training as part of ITT?	Local Authority		Number of teachers
	rural	urban	
I received no training	1 (20%)	6 (32%)	7 (29%)
I received a little training, but can't remember much about it	3 (60%)	13 (68%)	16 (67%)
Yes I received training, but not relevant to KS1	1 (20%)	0	1 (4%)
Total number of teachers who provided responses (100%)	5	19	24

(Percentages represent proportion of teachers who provided responses and may not add to 100 due to rounding errors)

Asked to comment about the effectiveness of their training in music ten teachers said that it had not been effective, three teachers said they could not remember anything about the music component of Initial Teacher Training, while three teachers said there had not been enough training and that it had been given a low priority on their course. Two teachers reiterated the point that music in Initial Teacher Training had not been relevant for teaching music at Key Stage 1 and one teacher said that her training had been very basic and had lacked any ideas about progression routes (Table 2).

Table 2: Effectiveness of music training in Initial Teacher Training

How effective was the training in ITT?	Local Authority		Number of teachers
	rural	urban	
Training was not effective at all	1 (20%)	1 (7%)	2 (11%)
Training was not really very effective	1 (20%)	7 (50%)	8 (42%)
I can't remember anything about it	0	3 (21%)	3 (16%)
Training was too little and given low priority	2 (40%)	1 (7%)	3 (16%)
Training was not relevant for KS1	1 (20%)	1 (7%)	2 (11%)
Training was very basic and provided no ideas about progression	0	1 (7%)	1 (5%)
Total number of teachers who provided responses (100%)	5	14	19

(Percentages represent proportion of teachers who provided responses and may not add to 100 due to rounding errors)

During their interviews the teachers expanded on their Initial Teacher Training in music. The teachers who had undertaken a one-year PGCE course generally felt that there had not been enough time for sufficient training in music.

“To be honest, I just think it was the fact it’s a year’s course, it feels like you’re going at such a pace that you only cover something very superficially. I would say that a year is not really long enough which is why I did struggle afterwards. So I think that’s really been a problem more than what they were giving. A year is just not long enough.”

Within the framework of a one-year course, in competition with core curriculum subjects, it was felt that music had been given very little priority during initial teacher education.

“I just remember it being not very much at all. It certainly wasn’t given a high priority at the time.”

The teachers who had completed a four year course shared a similar perspective with music viewed as a low profile subject area.

“When I was at College we had one half day and that was it in 4 years of training.”

There was a sense that the training received as part of PGCE courses had had very little impact on these teachers, leaving them with little enthusiasm for the subject.

“Ours was okay. It didn’t really enthuse me about music. I didn’t really walk away thinking, yes, I can share this with children.”

Given this general lack of enthusiasm for music on entering the profession it is not surprising that these teachers had not prioritised seeking further professional development opportunities in music. Overall, only eight of the teachers had participated in any organised further training, while an additional three teachers included observations of visiting specialists as further training (Table 3).

Table 3: Previous additional specialist training in music

What other specialist music training have you undertaken previously?	Local Authority		Number of teachers
	rural	urban	
None	2 40%	11 58%	13 54%
INSET with specialist music teacher	1 20%	3 16%	4 17%
Observations of visiting specialist teacher	1 20%	2 11%	3 13%
Short course with external provider	1 20%	1 5%	2 8%
Instrumental lessons	0	2 11%	2 8%
Total number of teachers who provided responses (100%)	5	19	24

(Percentages represent proportion of teachers who provided responses and may not add to 100 due to rounding errors)

Of those who had participated in any further training at all, including observations of specialists, only three considered this further training to have been effective in meeting their needs as teachers of music at Key Stage 1 (Table 4).

Table 4: Effectiveness of prior additional specialist training in music

What other specialist music training have you undertaken previously?	How effective has it been in meeting your needs?				Total number of teachers
	minimal	too short to make a difference	somewhat effective	quite effective	
INSET with specialist music teacher	2 40%	0	0	2 67%	4 36%
Observations of visiting specialist teacher	1 20%	1 100%	0	1 33%	3 27%
Short course with external provider	0	0	2 100%	0	2 18%
instrumental lessons	2 40%	0	0	0	2 18%
Total number of teachers providing responses (100%)	5	1	2	3	11

(Percentages represent proportion of teachers who provided responses and may not add to 100 due to rounding errors)

Teachers who had engaged in previous specialist music training identified a number of difficulties with this training (Table 5). The most frequently raised difficulty was that there was no follow up to the training. Other difficulties with previous training included the training being unrelated to the Key Stage 1 National Curriculum, the

training being too limited in time and teachers not having sufficient time in the classroom to implement new ideas. Some teachers said they had difficulty being able to relate to the training because of no prior knowledge, while others said prior training had been stressful and had ‘knocked’ their confidence. Teachers also identified some of the strengths of previous training (Table 5). These included being introduced to new approaches to teaching music, being encouraged to teach music and providing networking opportunities.

Table 5: Difficulties with previous specialist training in music

Difficulties experienced with prior specialist training in music	Number of teachers
There was no follow-up to the training	5
Teacher had no prior experience and could not relate to the training	5
Training was not oriented to the Key Stage 1 National Curriculum	4
Training was too limited in time	3
Teacher had difficulty finding time to implement new ideas	2
The training was stressful and damaged the teacher’s confidence	2
Strengths of prior specialist training in music	
Increased awareness of different approaches, with hands-on music making and practical ideas	5
Encouragement to teach music	2
Networking opportunity	1

Rather than implementing strategies learnt in specialist music training, teachers generally relied on musical knowledge gleaned from instrumental lessons as children and their memories from school music lessons when they were pupils themselves.

“My musical background is probably up to GCSE at secondary school and after that nothing really. ... I don’t have any form of musical training. It’s just really what I did at school myself.”

Those who had a moderate amount of musical knowledge from these sources were often considered to be music ‘specialists’. However, teachers in this position, including one who was currently completing a Diploma in music with the Open University expressed a lack of confidence in relation to teaching musical concepts at Key Stage 1 level.

“I play the recorder and I learnt the flute. I started learning the piano and I got to about grade 2 and I’m still about grade 2. But I still play the recorder and the flute. ...I know a bit about music myself. I can play a few instruments very badly. I can read music but I’ve never had any training as to how to teach that to children.”

“My musical experience was really just gained by playing. I also have grade 8 theory and I am doing a diploma in music with the Open University. ... It is relevant in that I know the background. But not so relevant in adapting my knowledge to young children and musical development.”

3.2 Teacher objectives

When questioned at the pre-training interview about their objectives in teaching music, the teachers’ qualitative responses fell into four broad categories. These were: 1) to promote enjoyment of music amongst their pupils, 2) to use music to enhance concentration and listening skills amongst pupils, 3) to use music as a vehicle for developing children’s confidence and 4) to develop musical skills amongst their pupils.

Questionnaire responses for the first questionnaire (pre-training) relating to these objectives indicated that this group of teachers generally judged their pupils to be enjoying music lessons and to be confident in music lessons (Table 6). However, the teachers had relatively low mean scores for their judgements of how well-developed their pupils’ listening skills and musical skills were, prior to the training.

Table 6: Teacher judgements of pupil enjoyment, confidence and listening skills, prior to training

	Number of teachers	Minimum Score*	Maximum Score*	Mean Score	Std. Deviation
My pupils enjoy their music lessons.	24	3	5	4.38	.58
My pupils are confident in their music lessons.	24	2	5	3.88	.68
My pupils have well-developed listening skills.	24	2	4	3.46	.89
My pupils have a range of well-developed musical skills.	24	2	4	2.71	.91

* 1 = strongly disagree, 5 = strongly agree

3.2.1 Enjoyment

One teacher clearly articulated the view that music should be an area of the curriculum where children were able to gain respite from the pressure they may feel in core subjects such as literacy and numeracy. The primary objective for this teacher was for her pupils to enjoy music regardless of their level of ability.

“Even if they don’t shine in music it’s nice for them to feel, ‘I can just enjoy this and have a go and do my best and I’ll have a good time while I’m learning’, rather than, ‘I’m going to feel inadequate and small’. I think the nature of primary school education at the moment is actually quite pressured for the children. I don’t think it should be but I think music gives them a chance to enjoy a little bit of their education.”

The view that music has the potential to spark children's enthusiasm and confidence in other areas of the curriculum was also expressed.

"I can't think of any child that doesn't enjoy music... the enjoyment factor builds their confidence to have a go at things that perhaps they wouldn't have a go at because they're doing it through music."

All of the teachers mentioned the importance of providing fun and enjoyable music lessons and helping their pupils to respond positively to music. For several teachers, the value of the training lay in the potential for them to return to their classrooms with musical activities that would foster enjoyment amongst the class.

"I'm really looking forward to going back and trying it with the children now because I know that they'll really enjoy it."

"I know that when we do it the children enjoy it and they all take part, and as far as that's concerned I'm quite happy with it."

3.2.2 Concentration and listening skills

Some of the teachers were looking forward to using music as a vehicle for developing concentration skills amongst the children in their classes.

"I think it will be interesting for my class - whether it's developing their concentration and their listening and all of those skills as well as their musical skills. I'm looking forward to that."

'Listening skills' were raised as a teaching objective and all of the teachers acknowledged the potential power of music to promote general listening skills in their classrooms.

"My objective is to get the children better at listening to sounds, but developing their listening skills."

3.2.3 Confidence amongst pupils

The teachers agreed that music could be used as a vehicle for building confidence amongst their pupils, particularly amongst those who were not succeeding in core curriculum subjects. Music was perceived as a subject where such children had a chance to 'shine'.

"Some children know they're not going to do very well in numeracy and literacy and that's where all the focus is, so sometimes activities and lessons such as music give some children the chance to shine, which they wouldn't get anywhere else."

Furthermore, music was perceived to be a subject where it was safe for children to make mistakes and where all children had access to the experience of some level of success.

“I’d rather, as a teacher, convey to children that they can all do it, just like with everything else, we’re all equally capable of having a go and succeeding, some greatly, some maybe less so, but they will still succeed.”

Issues relating to teacher confidence were closely enmeshed with those relating to pupil confidence. At least one teacher demonstrated a sense of determination that music should be an area of the curriculum that provided a universally positive experience and that her pupils should not, as she had been, be left with a memory of being told that *“my little donkey sounded as if one of its legs had fallen”*. For this teacher pupils were perceived to gain confidence from seeing that the teacher too could make mistakes, while the teacher herself seemed to gain confidence from interaction with her pupils.

“With young children they’re very forgiving so it doesn’t actually matter if you’re not a brilliant musician yourself. You can still do an enjoyable and productive music lesson because they don’t mind if you’re not a perfect singer or a perfect musician. Sometimes I think that’s quite reassuring for them, to see that you might make mistakes as well, but you can carry on and it doesn’t matter.”

3.2.3 Musical skills

Just a few teachers cited ‘musical skills’ as their teaching objective. One teacher outlined a detailed plan, while others referred to music-making activities that often formed part of larger multi-arts projects.

“One term we might be looking at pitch, we might be looking at duration, we might be looking at exploring instruments, we might be looking at sound ... making a score. So each half term there will be some new focus which then repeats each year so the children build up on what they’ve done the previous year as they go through the school.”

“They will work as part of a team to devise a piece of music using the instruments that we have in the school and they will create their own form of notation and that will be taught over the term.”

“We’re doing a class orchestra at the moment, so how they use the different instruments, fast and slow.”

3.3 Teachers’ expectations of the training

The pre-training teacher questionnaire included open questions relating to the skills teachers hoped to develop and to teachers’ expectations of the impact of the training. The qualitative answers were coded and categorised. ‘Improved confidence’ and ‘understanding how to teach specific musical elements’ were the most frequently cited responses (Table 7). Other expectations included enhancing classroom management, knowledge of how to enhance children’s progression, engagement with and enjoyment of music, new ideas for effective delivery of the curriculum and how to make cross-curricular links.

Table 7: Teachers expectations of the training

Teachers' expected outcomes of the training	Rural	Urban	Total responses
Improved confidence	4	8	12
Increased knowledge of specific musical concepts, terminology and instruments	3	9	12
More effective delivery of KS1 music curriculum	3	7	10
Deliver music teaching to whole class	2	7	9
Helping children to progress in music	4	4	8
Organising practical music making with children without chaos in the classroom	1	7	8
New ideas	2	5	7
Enhance children's enjoyment of music	2	3	5
Keeping children engaged with the lesson	2	2	4
Teach composition in a creative way		3	3
Making cross-curricular links	1	1	2
Establish a network of teachers to support classroom practice and decrease sense of isolation.		1	1

3.3.1 Teacher confidence

The teachers' emphasis on a lack of confidence was reinforced by the Head of Music at the rural secondary school

“To have an opportunity to meet and talk specifically about music is fantastic, particularly as for these teachers, music isn't a subject they know a lot about. They're not very confident with it. Its human nature, if something makes you feel slightly frayed or worried, you tend to leave it to one side and focus on the things that you can do. ... They were a bit nervous about coming and I think it's because we're dealing with something that they all feel a little bit worried about and felt their lack of knowledge would be exposed or they would be embarrassed in some way.”

All of the teachers raised the issue of lack of confidence during the interviews prior to or on the training day, while twelve teachers stated on their questionnaires that they hoped the training would help them to gain confidence in approaching music in the classroom. As one teacher succinctly stated:

“If I could improve my children’s listening skills and attention span through music it would be magical. But whether I’ve got the confidence... I find it’s so hard to hear it and carry it myself so to impart that to the children...”

Others made the point that it was difficult to deliver the National Framework without the benefit of musical knowledge or skills.

“Confidence. It’s not knowing what to teach because we’ve got the curriculum but knowing how to teach it, how to get it across. And if I do teach it, am I doing it right. I think the lack of confidence comes from not having any musical background.”

Confidence was seen as a key issue preventing those with limited skills from delivering creative and effective music lessons.

“As you can see I am pretty rubbish at music. Anything, but the major thing is confidence.”

One teacher who followed a structured music scheme said that despite being aware of its shortcomings he did not have the confidence to deviate from it in order to meet the needs of his individual classroom.

“I hate the music scheme simply because it is wholesale. But I don’t have the confidence to vary it.”

3.3.2 Musical knowledge

In the questionnaire twelve teachers identified the need for increased knowledge of musical concepts and terminology. The same issue was raised by several teachers during their pre-training interviews. Even the teacher who had what she described as “a wealth of musical experience”, including a music degree, said that she did not feel equipped with the skills to teach musical elements at KS1 level.

“What I did in my degree wasn’t anything to do with primary classroom teaching of music.”

Teachers who described themselves as having little or no musical background expressed ambivalence about their knowledge of musical elements, indicating that they had not previously received enough training in this respect.

“The training I have had hasn’t really sat me down and talked me through how to teach the different elements.”

“Taking notes out and explaining those types of things would be helpful because it would increase my knowledge and help me in my lessons as well.”

“Being a non-specialist, when I’ve done music things before, I find it daunting and I always have to refer back to pitch and dynamics so I think

through the course I was hoping to get it embedded in my own mind and that I was able to explain it ... well, not explain the terms but understand.”

These teachers described experiencing a sense of confusion and ‘mystique’ related to basic musical terminology.

“I would like to get a clear understanding of music and I think have some of the mystique taken away, so a clear understanding of what these technical terms mean.”

“Technical things to do with music that I’ve heard other people talk about that I have no idea what they are. So to become more competent at using the language associated with music.”

3.3.3 Classroom management

Nine teachers said that they were hoping for new ideas relating to whole-class music teaching, while eight teachers specifically identified classroom management as an area where they required further training, particularly in the context of music lessons which were seen by some as having the potential to descend into chaos. Difficulties with managing activities involving instruments were found to be stressful, impacting significantly on some teachers’ attitudes towards teaching music at all.

“I hate every second of it because it’s just so disorganised and noisy and... I hate it.”

This concern was borne out in several of the initial teacher interviews.

“I think the other thing as well is the behaviour management side of music. It was sometimes an issue with my class because when the instruments came out, they got rather crazy and got excited like children do.”

“How to get the children all doing music and its not just chaos.”

One teacher did not like to risk implementing potentially noisy musical activities within a school where the expectation was for quiet classrooms.

“I am conscious that our Head likes nice quiet classrooms and of course as soon as you introduce music it’s very difficult to keep that volume level down. So... some classroom management.”

Some of the teachers indicated that a limitation of training outside of the classroom was that it could not re-create the reality of a classroom context.

“When you go on a training day to do it, everyone there is a teacher and they behave well and that. Its very different than a class of 25 or 30 children, of whom several keep shouting out or hitting whatever they’ve got in front of them when they’re not meant to and things like that. It’s

that side of things that is harder. If I could pick the children that I was going to have I wouldn't have a problem with it."

It was suggested that INSET in the classroom, with specialists who could model good teaching practice, could be a valuable way to address this issue. One teacher had briefly experienced this type of support.

"We bought into the LA scheme for having a teacher coming in once a week and the idea was that they came in and taught a music lesson in your class and you watched them and the following week you would continue what they'd done and we haven't got that support anymore. ... I only had it for a few weeks so I didn't feel that I could continue perhaps at the level that I was originally at."

3.3.4 New ideas relevant for Key Stage 1

The specific needs of Key Stage 1 teachers was an issue raised by ten teachers, while a further eight teachers indicated that they lacked knowledge about how to help children gain the skills they needed for competent transition into Key Stage 2 music. During the initial interviews teachers expanded on this theme.

"How to bring music to the classroom and how things move on and where the children should be at the end of one key stage before they move on to another one and some way of checking that they're all there and to what extent they've actually achieved some of the aims."

"I did a course that was more aimed at key stage 2 ... But that was a long time ago and that wasn't sort of oriented to the KS1 national curriculum music. ... Applying to the lower end of the classroom teaching is quite challenging."

Again, teachers indicated that their training had not sufficiently equipped them with the skills to meet the requirements of the KS1 music curriculum, but that they had found observing other teachers to be valuable.

"There's nothing I picked up when I did my training that I think I'm doing in the classroom. A lot of it has been what I've learnt through watching other teachers or through the materials I've been using in class."

3.3.5 Making cross-curricular links

Although on the pre-training questionnaire just two teachers identified cross-curricular links as an area in which they were hoping to gain some skills, this issue was raised several times during the initial interviews.

I've always tried to link it in a cross-curricular way and do activities and singing songs and things.

Several teachers said that they had attempted to use music to support other areas of the curriculum and indicated that they would like specific strategies for using music in this way.

“I think really I don’t just want music skills. I want to know how to creatively put those into other subjects, lots of ideas of how to fit it in so that you don’t feel that you have to have an hour of music every week, that you can fit it into other subjects in a cross curricular way.”

There was a perception amongst the teachers that musical skills had transferable properties, particularly in terms of motor skills and cognitive development.

Just developing those sorts of things and their beat and their movement will improve their prime motor skills and their writing and reading.

One teacher who had a relatively high proportion of special needs pupils in her classroom indicated that she believed music had the potential to help these children in literacy and hoped that the training would give her guidance as to how to apply musical activities to this area.

Quite a few of my children are special needs and lots of them are not hitting where they should be at this stage so I was just thinking for their phonics and syllables especially, tap tapping and all the different games, ... I’ve got quite a few that have real problems writing so I think that should be.... The beats and the rhythms, hopefully that might link in with the spellings.

3.4 Head teachers’ perceptions of the possible benefits of involvement with the project

The most commonly reported perceived benefits amongst head teachers of becoming engaged with the project related to increased confidence for teachers, more effective delivery of the national curriculum, and equipping teachers with the skills that they needed in order to foster enjoyment of music amongst all of the pupils.

“Annually we do an audit of subjects and staff confidence and every year, music comes up as an area that people feel less confident in and require some sort of inset training.”

All of the head teachers indicated that they were aware of a general lack of confidence amongst their teaching staff, in the area of music.

“I think I’d be right in saying that generally across the board the staff feel that they lack the confidence in teaching music.”

Providing teachers with support for teaching music was a key aim along with increasing their confidence so that teachers would know what each child should be

learning at each stage. This it was hoped would raise standards, and develop enjoyment and enthusiasm for music.

“I would like it to grow and I think learning music is a joy however it starts. We’re sowing seeds.”

One head teacher made the salient point that she believed her teachers did already incorporate musical elements into their teaching without even being aware that this was what they were doing. She felt that the training would help these teachers to recognize their own existing skills and have the confidence to build on these.

“I think they do lots of musical elements within their lessons without really realising that they’re developing that musical potential....it was helpful for them to see that, actually I do this quite often in my class. I didn’t realise that that was music or I didn’t realise I was developing those musical skills.”

One head teacher made the point that she believed bespoke training should be geared to specific needs and identified singing technique as an area where her staff would benefit from further training.

“I am very much a firm believer of the training very much meeting the needs rather than ... I think maybe where staff might want some support is in terms of (singing) technique. How can you get the children to produce a nicer sound or stop them from the shouty type of singing that you sometimes hear.”

In the same vein, another head teacher gave an example of one teacher whose ability to teach music had been hampered by her fear of singing.

“We do have someone ... she has a fear of singing and she’s had that all of her life. And she’s trying to get over that now and meeting her fear by having singing lessons which she started before your training. But she was all, ‘I hope they don’t ask me to sing. I can’t sing’. It was a real phobia that she couldn’t be in a situation where she was being asked to sing which would inhibit her class teaching of music really.”

3.5 Priority of music in the school

For some schools the additional training was seen as a means of raising the profile of music in the school.

“Anything that will help the non-specialists to do it would be great. If there is pressure on the timetable, music and RE are the ones that are going to suffer because you think, oh no, I can’t do that. I’m not confident about doing that. I need to finish off my history. They need to finish their story off. They need to do some more maths. It will always take priority in a primary school because there aren’t many specialist teachers around for the primary age group.”

All of the head teachers who were interviewed did acknowledge the value of music, but their strategies for making music a priority varied widely. One school had opted to employ a specialist music teacher who delivered music across the school. This was considered to be an effective way to maintain standards and to provide coherence and continuity across the key stages and in year-to-year transitions.

“If you do something throughout the school, you know exactly where they’re all at and you can really assess them continuously and give them the next stage.”

Most of the other head teachers expected the classroom teachers to deliver the music curriculum; some said this was because they believed the classroom teacher was better placed to deliver the curriculum effectively and others said they simply did not have the resources to employ a specialist even if this was a preferred option.

“I think on the whole it’s better if the classroom teacher can do it because I think they’ve got the rapport with the children... and it’s seen very much as an add on, whereas if the class teacher is doing it and it gets exciting they can do it again the next day and the day after and build on it, whereas if you get something exciting going and your hour is finished, they don’t see you again for a week and they’ve lost it by then. So there is that side of it. I think it would be better and more practical and we can’t afford to have a specialist teacher come in for every class once a week. So it’s important that the class teacher does it.”

Two head teachers admitted that music had been sidelined to the extent that classroom teaching assistants were given responsibility for the entire delivery of the Key Stage 1 music curriculum, giving classroom teachers an opportunity for planning, preparation and assessment (PPA) time. A major problem with this approach, from the teacher’s point of view, was the danger of becoming deskilled in an already difficult area of the curriculum.

“I think in that we realise that the way we do PPA means that the teachers are going to become deskilled on some part of the curriculum so therefore if we put training into somebody and it makes them remember the things they’d forgotten or it makes them learn new skills and techniques and have greater knowledge they then need the option to put it into practice to consolidate it.”

Some strategies that the heads had implemented in order to raise the profile of music in their schools were:

- Whole school participation in special music projects with external providers
- Links with the local brass band
- School Choir
- School band
- Peripatetic teaching in school
- Transition work (music) with Arts College
- ‘Composer of the week’ featured in weekly school assemblies
- Purchasing schemes of work

A concern was expressed that music should be a subject which promoted the ethos of inclusiveness. Thus, while many extra-curricular projects and initiatives were in place the heads generally indicated that this should not detract from the importance of providing extra support for the delivery of the music curriculum in the classroom.

“So we’ve set in place a lot of the more traditional music lessons. But the problem with that is that you don’t support all the children. You only support specific groups of children.”

“I would like to see more children actually picking music up and being able to play instruments and having that fun.”

A further concern was that investment in specialist secondary arts colleges represented a ‘top-down’ approach to improving standards in music, when a ‘bottom-up’ approach could be more effective. In this vein, one head teacher shared her vision of specialist arts status being granted to primary schools, giving all children the opportunity for early access to the potential benefits of high quality music education.

“I would very much like to see primaries being given the same specialist status with the funding that secondaries get because I think it should be a bottom up approach not a top down approach. And I think music is a prime example of this because I think if you can capture children when they’re young and give them that love of listening and performing and sharing and being creative with music and then develop that through their primary years, by the time they leave at year 6 the secondary schools are going to pick them up with already the good foundation in music.”

3.6 Delivery of the training

3.6.1 Focus and scope

One full day of training was given in each Local Authority, delivered by an independent music consultant, who provides music education courses for teachers throughout the country (see Appendix 6). The day was divided into four sessions:

- Session one: Exploring Sounds (descriptive skills)
- Session two: Rhythm skills
- Session three: Singing and pitch
- Exploring resources, individual planning advice and interviews

Specific topics covered included:

- An introduction to the seven musical elements identified in the National Curriculum
- Adding sounds to stories and songs
- Graphic notation
- Rhythm notation
- Developing a sense of beat
- Contrasting beat and rhythm
- Introducing rhythm patterns
- Helping children to sing
- Action and movement songs
- Using percussion to accompany a song

Throughout the day musical concepts, materials and activities were introduced within the framework of the Key Stage 1 curriculum. Theory and practice were covered in each session, with individual musical concepts introduced thoroughly, linking these concepts to practical musical activities and songs. Suggestions were made at every point in the training regarding how progression could be built in to each activity and concept that was introduced. A booklet was given to each teacher that included detailed notes on the material covered during the day.

3.6.2 Level of difficulty

The training was designed with the assumption that the teachers had little or no specialist knowledge of music. The teachers who had significant background musical knowledge nevertheless said that they had benefited from the training as they had lacked confidence in their ability to apply music at Key Stage 1 level. In addition these teachers said they particularly valued the suggestions and new ideas in relation to composition skills.

Although several of the teachers were initially very fearful about taking part in the practical activities (i.e. singing in front of their colleagues) they received a great deal of reassurance and support and were active participants before session one finished.

3.6.3 Evaluation

The teachers were generally very satisfied with the training and most indicated that the training would benefit their classroom practice and professional development (Table 8).

Table 8: level of satisfaction with the training day

	Local Authority	Level of satisfaction			
		low	average	high	very high
Did the INSET fulfil your expectations?	Rural			1	4
	Urban		1	7	7
Will the INSET benefit your classroom practice?	Rural			3	2
	Urban		2	7	7
Will the INSET benefit your professional development?	Rural			3	2
	Urban	1	2	8	5

One teacher stated that this was “*the best music training I have had*”, while the Head of Music from the Arts College stated that this was “*very useful professional development. I feel much better equipped to support teachers in our cluster primary schools*”.

Ten teachers indicated that they thought the training would have been improved had there been more time, while four teachers specifically mentioned that they would have liked to have more time to engage in practical ‘hand-on’ activities. Some teachers elaborated on this point, during the post-training interviews.

“The training day was too rushed because the lady was trying to fit everything in that one day. And I would have liked to have had an element delivered at a time, then have some discussion time or time to actually do it before moving on to the next element. I learn best by doing and it would have been nice to have had that opportunity but it was such a packed day that I didn’t feel that we had time to discuss bits in between.”

Two teachers raised the issue of a better venue (the first cohort training was held on a cold winter day and the room was uncomfortably cold!). One teacher said that the training would have been improved had there been a follow-on workshop and another suggested that the training would be improved if it were split into sessions for confident and non-confident musicians (Table 9). This point was reinforced by several teachers in their post training interviews:

“Because I’m not from a musical background I feel that people like myself would benefit from continual drip feeding, building on, because it’s a new skill you need to keep practising it and refining it. The one-off session was really good but for me it would be good to have not so much one day but have practical sessions, workshop sessions over a term or a

year or something like that, where people could go away and work on something and then come back and share what they know and what they've practised."

Table 9: How the training opportunity might be improved

How might the INSET be improved?	Number of teachers
More time	10
More practical activities	4
Better venue	2
Follow-up workshop	1
Split into sessions for confident and non-confident musicians	1

3.7 Implementation of new ideas

3.7.1 Integration with the National Curriculum

The training was strongly related to the requirements of the national curriculum. All of the teachers who provided a response to the question of whether they had been able to integrate the training with the national curriculum indicated that they had done so (Table 10).

Table 10: integration with the national curriculum

What I learnt on the training has been integrated successfully with the national curriculum.	Local Authority		Total
	Rural	Urban	
agree	3 60%	9 64%	12 63%
strongly agree	2 40%	5 36%	7 37%
Total number of teachers providing responses (100%)	5	14	19

When interviewed, the teachers reiterated the point that the training had helped them to understand and implement the national curriculum.

"I think it made the national curriculum more approachable for a non specialist because that's the thing. There's some terms and vocabulary in the national curriculum that a non specialist thinks, what does this actually mean? And it just made it approachable. Yes, it definitely applies to the national curriculum and it just made it understandable to those of us who aren't specialists in music."

For teachers with little musical background the training helped in terms of clarifying the terminology set out in the national curriculum and providing a structure for delivering the elements of the national curriculum.

“It’s enabled me to understand the national curriculum a bit more, the vocabulary and things used in music. Because I don’t read music or play an instrument lots of the words that they use are quite mind boggling but on the course the lady was very good and said what all of the different things meant and that for me helped me a lot to understand what the national curriculum actually wanted me to teach so I was pleased about that.”

Musical composition was one area of the curriculum in particular that some teachers expressed ambivalence about. For some, the training provided ideas and confidence for approaching this part of the national curriculum.

“We’ve started composing music which I would never have dreamt of doing before and they have been able to do that. So it’s gone well.”

Several teachers made the point that while non-specialist teachers could just about meet the requirements of the Key Stage 1 curriculum this became more and more difficult as children progressed through Key Stage 2.

“I think it’s easier at my level. You know, I wouldn’t like to have to teach the requirements of the music curriculum at year 5 and 6. If you’re not musical it must be really daunting. It’s quite a high expectation I think.”

“I do know that our upper key stage 2 staff sometimes think, well, I don’t actually know what this means and they’ve had to research things quite deeply before they teach it to their children. So it’s making teachers aware of what the national curriculum is actually for and in a non-specialist friendly way. Once it’s explained to you in everyday language you realise, I am actually doing this. And it’s quite empowering to realise you are actually doing the majority of it and that what you are doing, it’s enhancing it a little bit. It’s for the non specialists and making it more approachable for those people.”

3.7 2 Integration with existing schemes of work

Nine of the schools subscribed to commercially packaged ‘schemes of work’. These schemes were considered to be useful but difficult to access, particularly for Key Stage 2 non-specialist teachers.

“As far as music is concerned, we have a scheme of work that we stick to which is very useful because it has CDs and lesson plans and everything is all set out so it’s quite easy for a non specialist to put on the CD and let it do it. Obviously we do supplement that with our own ideas that come up from the lesson notes and things like that.”

“The scheme of work, the progression goes on to years 5 and 6 and our teachers don’t feel confident about teaching to those levels.”

One school had abandoned pre-packaged schemes of work in favour of investing in music provision by giving whole-school responsibility for this area of the curriculum to a specialist teacher.

“When I came here eight years ago, nobody could play anything really in the school. So although the music was done for many years with just CDs and music programmes it was flat really.”

Three teachers emphasized the point that their existing schemes of work were prescriptive and left little room for creativity or flexibility. However, whilst recognizing this limitation they did not have the confidence or the skills to adapt the scheme to individual classroom needs.

“In other areas I feel that I’ve got enough creativity to go ahead and do my own thing but in music I feel that I need a sort of scheme or guidance.”

“We have a music scheme which we follow. I don’t actually like it that much.”

“It does everything for you but not necessarily in a particularly interesting way. I suppose in terms of my experience, I don’t feel experienced enough or confident enough to actually alter things and to deviate.”

Mid-way through the term following the training day the majority of the teachers indicated that they had been able to successfully integrate the strategies they had learnt in the training with previous musical activity in their classrooms (Table 11).

Table 11: Integration of training with previous schemes of work

How well did what you learnt in the training integrate with previous musical activity in school?	Local Authority		Total number of teachers
	Rural	Urban	
Very well	1 20%	9 75%	10 59%
Quite well	2 40%	3 25%	5 29%
Not sure	2 40%	0	2 12%
Total number of teachers responding (100%)	5	12	17

Some teachers said that they had not continued rigidly with the scheme of work but instead had adapted and integrated new ideas from the training day. Generally, the feedback was very positive in this respect and teachers found that the training complemented rather than conflicted with previous planning.

“I feel that it really enhanced the current planning being used and the teaching ideas shared on the day were much more interesting and varied

than some of those in the current scheme of work. The teaching ideas had a very clear structure to how and when they should be taught.”

One teacher said that she had overcome initial difficulties in integrating the training material with prior music planning by adapting her prior planning as well as adding short musical activities into her daily classroom routine.

“Initially I found it hard to fit some of the teaching ideas shared at the course into my current music planning. I overcame this by looking at my planning and adding some of the ideas to complement the existing planning. I also fitted some of the shorter activities in at different times of day.”

3.7.3 Links with other curriculum areas

The potential for music to be used as a vehicle to support literacy and numeracy activities (in particular) was emphasized on the training day. Teachers generally indicated that they supported the idea that music had powerful potential for cross-curricular links. This was seen as an argument in favour of classroom teachers, as opposed to specialists, taking responsibility for delivery of the music curriculum.

“It’s much more cross-curricular because you know that you’re not waiting for the specialist to come in to do it. I wish I’d had that years ago.”

In practice this proved to be difficult to implement for at least some of the teachers.

“I think because we haven’t really done it before and then I started to do it and we normally count really quickly around and then it seemed to me they were thinking about two things rather than just the one and as the numeracy was part of the lesson, I kind of dropped it because I thought, well that’s the bit that they need to know for this so we’ll just do it the way we’ve been doing it for a while ... it just didn’t seem to work that well.”

Generally, teachers felt that they needed more support in the area of cross-curricular links. For some one day of training had not been sufficient to equip them with the skills to apply music in the core curriculum and the easy option was to revert to tried and tested practice.

“We kind of gave up on that because it seemed to be slowing down their numeracy because we weren’t saying it quickly, so I think I probably need a bit more input on how to incorporate the music more into other subjects.”

However, the teachers found it easier to integrate music with other arts subjects; one teacher incorporated the ideas from the training into her planning for the music element of a whole-school arts project.

“I thought if I do a similar thing for my music input for ‘take one picture’, I will be confident with that and the children will be confident with that.”

...My focus was refined ... I knew exactly what end product I had in mind. So the children were more focussed as well because they knew what the end product was meant to be. ... They were selecting appropriate sounds and one or two children had an instrument that could be played in different ways, maybe by tapping or beating it and then stroking it with your hand or the beater to create a 'sshhh' sound. They were thinking about the sounds they were making and whether it was appropriate for the effect that they were trying to get. ... it took a few weeks to get our ideas together so it was ready for recording."

3.7.4 Method of delivery

Prior to the training all of the participating teachers had music lessons at one designated time each week. Two of the classroom teachers had an arrangement where teaching assistants took responsibility for music. This arrangement had been put into place by the head teachers so that the classroom teachers could take PPA time.

"As for classroom teaching, it's a bit difficult at the moment because it's taken by... its not even specialists, its teaching assistants during PPA time. So I'm not actually getting to teach music."

Another teacher was happy to leave responsibility for the music lesson to another teacher who had more musical background.

"This year I have been quite lucky because I am doing a job share and another lady does two days a week and she is a music person so she tends to do most of the music with them. ...so I haven't actually had to do very much."

Apart from one specialist teacher, who did not have the flexibility to change this method of delivery, all of the remaining teachers, including those who had previously left responsibility for music to other teachers or teaching assistants, embraced the idea of embedding music within daily classroom activities, taking the 'drip-feed' approach.

"Breaking it up and using the activities for music and just little bits here and there, even 20 minutes, I can see that would be a really good thing to do with them, because its nice because they get little bits of music all through the week and its just one activity rather than trying to cram all this in, in one go."

This strategy was seen to have benefits in terms of behaviour management as well as obvious musical benefits.

"The other thing as well is the behaviour management side of music. This was sometimes an issue with my class because when the instruments came out, they got rather crazy and got excited like children do, but the fact that some of the activities are 5, 10 minutes, you can do them on a daily basis, then I think the idea of doing that, they're used to having musical

instruments in the classroom, used to doing musical activities, so when you do the more formal music lesson, they're ready for it."

Some of the teachers retained the weekly session timetabled for music but took steps to integrate musical activities into their daily routines.

"We have the lesson to teach the skills and we have cross-curricular elements throughout the day ... It's perfect in literacy and we use it in numeracy a lot. Number songs and things like that, different things, days of the week songs. So we do bits and bobs here and there. And if you do 5 minutes here and there it soon adds up over a week or a term."

"There were a lot of ideas that we could include throughout the school day as well as actually in a music session so it was really good."

3.7.5 Difficulties

The teachers commented on some of the difficulties and constraints they faced in the classroom in relation to effectively implementing the ideas presented at the training day. These difficulties fell into the broad areas of:

- **Time constraints and competition with core curriculum subjects:** The teachers all commented that they felt there was too little time to adequately address every area of the curriculum. Other school projects as well as inspections often meant that music was sidelined.

"We've had an extremely busy two terms because this class have been part of a drama project and a gardening project which takes two whole afternoons a week so the music has been left."

"I haven't done a regular lesson every single week... We have just recently had an Ofsted inspection so that threw everything up in the air."

It was generally felt that music and religious education were the subjects that often suffered due to competition with literacy and numeracy for time and resources.

"If I'm honest we don't do it every week because other subjects run into it or other things happen so it's probably every other week."

Two teachers, prior to the training, had given all responsibility for music in their classrooms to Teaching Assistants so that they could have time for planning. The ideas introduced in relation to embedding music within cross-curricular activities were perceived to be particularly valuable in addressing this difficulty.

"I do think people like it if you can establish curricular links because there's so much time pressure on the curriculum that some subjects are

in danger of being pushed out altogether. So if you can link them and do 2 or 3 at the same time it's ideal."

- **Confidence and competence with using new materials:** Although all of the teachers did comment that the training had helped them to feel more confident about teaching music they nevertheless experienced some difficulties in implementing new materials after just one day of training. One teacher commented that she needed more time to reflect on how the materials could be incorporated into her planning. Several teachers commented that although it had been clear at the training they had forgotten how to introduce some of the concepts by the time that they came to put them into practice and therefore tended to focus on just a few ideas that had stuck with them.

"There are bits that when I read through, I think I remember that, it was so fresh at the time, and now I think, how did she do that again."

"The day was absolutely fantastic but it was a lot in a day. And what I tended to find was that when I came back, the ones that stuck most in my mind were probably the ones that I've done more with."

One teacher experienced the most difficulty in attempting to make cross-curricular links. This teacher had been particularly keen to try using music as a vehicle to help the children with special needs to access literacy and numeracy work. Although she remained enthusiastic about the idea in principle she had not been able to successfully integrate the ideas and had resorted to her previous practice, treating music as an entirely separate subject.

"I can see it's a good thing to do, but I think it... we kind of gave up on that because it seemed to be slowing down their numeracy because we weren't saying it quickly, so I think I probably need a bit more input on how to incorporate the music more into other subjects."

- **Isolation:** The teachers in the rural cohort all worked in small village schools where there were often just one or two Key Stage 1 teachers. Some of the difficulties they experienced in relation to implementing new ideas related to feeling isolated within the school, with responsibility for all of Key Stage 1 and few opportunities for team planning or teaching. The fact that the schools were relatively spread apart geographically compounded this sense of isolation.

"I think very often in small primary schools, the infant teacher can feel quite isolated. I think they're very often working by themselves in their own area. Obviously they're mixing with other members of staff but an awful lot of the Key Stage 1 responsibility is theirs to deal with, and it isn't just music."

Two teachers commented that they would have valued the opportunity to observe other teachers and to plan the music curriculum together with others. It was felt that opportunities for team planning and teaching would have been particularly valuable for helping the non-specialists.

“It tends to be now that we do it in our classrooms in isolation from the rest of the children, the rest of the teachers, which is a shame really, because if music isn’t your specialised subject or you don’t play an instrument, the children don’t get the same experience perhaps as they would do if you were more skilled.”

The teachers from the urban schools also indicated that they experienced a sense of isolation, emphasising that one of the benefits of the training had been the opportunity to network with colleagues and share ideas.

“It was nice to see some examples and talk through some of those. Sometimes that’s quite hard when you’re isolated in the school to actually know exactly what’s needed there.”

- **Resources:** It was generally acknowledged by the teachers and the head teachers that music was an expensive curriculum area to keep well-resourced. For one head teacher this was a motivation for participating in the research:

“Resources, training needs aren’t being met and we felt that any steps being taken to address that would surely be good for the children themselves, for those schools and for ourselves in the long run.”

One teacher said that lack of resources and lack of space in her classroom had contributed to difficulties in attempting to embed musical activities into the daily routine.

“For a while we had an empty classroom and we turned it into a music room. That was lovely. We have proper space and resources there. Then they took some of the buildings away so we had to go back to using the classroom.”

In particular, maintaining a stock of quality instruments was seen as a problem and limited access to a small supply of school instruments posed a difficulty for some teachers who tried to embed musical activities into their daily practice.

“It’s quite an expensive curriculum area to maintain. You need a good source of instruments.”

“In an ideal world each class would have its own selection of instruments to pick from which we don’t which is why we rotate the resources.”

“It’s really maintaining a good selection of instruments. ... It’s one of those areas where they always need reviewing and replacing and storage of some of the bigger items, that sort of thing.”

Within the timetabled music lesson lack of instruments caused difficulties in terms of keeping young children interested and engaged.

“Within the music lesson, there aren’t enough instruments to go around so they have to take it in turns.”

Teachers were also limited by the fact that there was commonly very little access to any pitched instruments.

“Most of the instruments that we use in the classroom are unpitched.”

“Loads of percussion things. We’ve got a few chime bars but not as many as we’d like to have.”

Some of the schools had limited budgets for additional resources such as music books and teachers’ manuals. One teacher had invested her own money in a number of these resources, but made the salient point that if and when she left the school these resources would go with her.

“The lady recommended lots of books to help us and I did go and purchase myself afterwards ... it’s a small school and we haven’t got much money I bought them out of my own money. We can write a music scheme for key stage 1 now because we’ve got these books but if I leave and go to another school I will take them with me and then this school won’t have anything again. ... the books are brilliant and I don’t think I’d feel as confident as I do now without them.”

3.8 Sustainability

3.8.1 Follow-up training needs

When questioned mid-term the teachers generally indicated that the one day of training had been valuable but that more frequent training would be welcomed. Six teachers specifically commented that they felt they needed follow-up support in order to make long-term changes to their practice (Table 12).

Table 12: Need for further training

Did you find one day of training was sufficient in order to implement new ideas?	Local Authority		Total
	Rural	Urban	
No	1 25%	4 33%	5 31%
Yes	0	4 33%	4 25%
yes, but I need more follow-up	3 75%	3 25%	6 38%
yes but the training was not what I expected	0	1 8%	1 6%
Total number of teachers providing responses (100%)	4	12	16

The teachers’ requirements for needing further training fell into three broad areas: 1) a refresher course to reinforce the ideas already covered, 2) more in-depth courses

covering very specific areas such as use of pitched percussion, composition, singing technique, use of ICT in music and planning for mixed year-group classes and 3) courses focussing on progression.

“I think I feel like I’m on the starting block now. I’ve got the basics of what I need to do. So its probably just more challenging the children now and knowing where they need to go on to in year 2 and further throughout the school.”

3.6.2 Potential to ‘roll out’ training

The teachers and head teachers were all enthusiastic about possibilities for ‘rolling out’ the training in order to address the issues of progression, continuity and sustainability. One teacher had already shared the materials with her colleagues by the time she was interviewed at the end of the term and others indicated that they were planning to do the same.

“It’s definitely raised my confidence and I’ve shared my findings from the course, the handout and everything, with the rest of the staff in key stage 2 as well because I did find it gave me lots of good ideas that people even with the year 6 children could use and adapt.”

Many of the teachers supported the idea of specialist training being offered to one teacher in the school who would then roll this out to the remaining staff. However, this would be dependent on individual teachers having the confidence and the support in order to implement the ‘rolling-out’ of the training.

“As long as they did come back and transfer that knowledge. Sometimes people go on courses and then they come back and that’s it, you don’t hear anything. So they would then need time to be able to go into other classes and be able to observe lessons and then advise the teacher where to go next.”

Some teachers believed it would be more effective to invest in training one specialist per school who would then deliver music throughout the school, as opposed to rolling out the training to other staff.

“It depends how you’re going to use that teacher when they get back. If it was the idea for them to then teach the music in the school then that would be really useful ...If it was for one teacher to go off and train and then come back and pass it on to the others I don’t know if that would be as effective because I think if you don’t pass it on with enthusiasm the message doesn’t go through.”

“I think it should probably be the music co-ordinator really and then they could go round all the classes, rather than myself not being able to read music or anything. At least somebody would have a bit more knowledge to start with.”

The teachers were generally impressed with the range of resources that were introduced on the training day and one teacher had already arranged for her school to invest in some of these so that the whole school could benefit.

“I’ve also talked with our music co-ordinator who has ordered some of the resources that I saw on the course as well. I am hoping that that will make the whole area more approachable to the non-specialists in school too.”

The Head of Music from the rural secondary school also raised the issue of sustainability and was enthusiastic about developing a model of good practice in Key Stage 1 music that could be extended to other schools in the area. As the secondary school had recently been awarded Arts College status he was keen that the children who would eventually feed into his department would have the benefit of having had excellent music provision from the earliest years of primary schooling.

“We certainly share that perception, that feeling that children coming to us in year 7 might not have had the full range of opportunities that are possible, not because the teachers aren’t willing to give them to them, but purely because resources, training needs aren’t being met and we felt that any steps being taken to address that would surely be good for the children themselves, for those schools and for ourselves in the long run. ... I think establishing a model that we can prove works and which, once we’ve proved it can work, can then be extended to other schools, shared with other schools, with real evidence to say this works. I think, to have a model like that would be tremendous and I hope that the project will lead to something like that.”

3.6.4 Resources in schools

Head teachers were questioned about their music resources and budgets. In general the heads indicated that their schools did have a range of percussion instruments available to be shared amongst the teachers. This did not pose a problem in the school where one specialist teacher delivered the music curriculum across the whole school. However, where teachers were attempting to embed music into their daily routines there was a potential problem in that they did not always have access to percussion instruments.

Many of the schools also had a stock of pitched percussion (xylophones and chime bars), although this was far more limited than the un-pitched percussion supply. Some schools reported that they had a stock of guitars and recorders – these were often rather neglected and in a poor condition. All but one of the schools had pianos. One school had purchased a supply of electric instruments with the intention that these would be used by children to form a school ‘band’. Unfortunately this initiative had not come to fruition because the music co-ordinator who had planned it had reduced her commitment to part-time teaching and it was no longer feasible for the head teacher to release her from teaching in order to devote time to progressing the music initiatives.

“We appointed a new co-ordinator. She was doing a lovely job. ... We got electric instruments in, guitars, drum, bass and we’ve still got all that. But unfortunately...she’s now working part time because she’s got a family and it just hasn’t gone in the direction that we wanted to. It’s rather hit the buffers. ...we haven’t made that move forward to the point where we’ve got real interest from children. ... One of the ideas was to give her the release time to do that, if I were to take out from that time that she now has left it would have a serious impact on her day-to-day teaching so we can’t let that happen.”

Despite being generally supportive of the training for classroom teachers, when questioned about what additional resources they thought would help with the teaching of music in their schools several head teachers emphasized the need for specialist input. One head teacher stressed that he needed someone with musical expertise to lead the music curriculum, while another pointed out that without extra funding for specialist help it would be difficult for him to develop the music curriculum in his school in any meaningful way.

It needs someone to say this is important educationally, culturally, let’s spend some money. If you know something needs nurturing, then do the job properly and nurture it. Don’t just give people instructions about what they should do. If I’m told to just do music, then I’ll do it, and I might do it to avoid being hung but I’m not likely to do it terribly well.

There was a clear link between the priority given by head teachers to the profile of music in their school and investment in specialist input. One teacher bought in specialist musicians who could offer high quality singing and composition experiences to the pupils.

“They’ve had a specialist teacher doing singing with them. And at the moment they’ve got someone who comes and does composition with them and records their compositions and then puts it together as a piece that they can listen to and perform or whatever. So that’s really quite exciting.”

The head teachers were asked to indicate what level of annual budget a primary school should have for music. Apart from general comments relating to funding for maintaining and replacing instruments as well as funding for teacher professional development, only one head teacher answered this question specifically. His was a school where a relatively high priority was given to music (although they did not have a music specialist, and there had been just one day of staff training in music in the previous three years), with partnerships in place with the Local Authority Music Service, the secondary Arts College and other visiting professional musicians. The annual budget in his school for music is shown in Table 13.

Table 13: Annual primary school music budget

Music expense	Cost
Visiting Steel Pan tutor	£900 per school year
Resources/replacing instruments	£500 per school year
Visiting musicians for composition projects	£600 per school year
Staff training	£100 per school year
Total annual budget for music	£2100

3.7 Summary

The majority of teachers in this cohort came to the training with little or no musical background. Two teachers had taken music at degree or diploma level but reported difficulties applying musical knowledge at Key Stage 1 level. Apart from the one ‘specialist’, the teachers reported having had little or no music training during their Initial Teacher Training, while the specialist emphasized that the music training she had received had not equipped her to teach music at Key Stage 1. What training they had received was described as not effective, limited and low priority on the PGCE courses. Since entering the profession only eight of the teachers had participated in any further organised specialist training and these further experiences of professional development in music had had minimal effectiveness.

Nevertheless, the teachers were keen to increase musical activities in their classrooms. In addition to fostering musical skills amongst pupils, their objectives relating to music were to help children develop enjoyment and love of music and to use music as a vehicle for developing confidence, concentration and listening skills.

The teachers approached the training hoping to increase their own confidence in teaching music and to gain skills in effective delivery of music. In particular, teachers hoped to develop skills in classroom control when engaging in musical activities, hoped to receive practical advice relating to making cross-curricular links with music and generally were looking for new ideas to take back to their classrooms. The non-specialist teachers all expected that the training would provide them with a better understanding of musical elements and how to relate these to classroom music activities.

Head teachers reported benefits of the training related to increased confidence and skills amongst the teachers which in turn had led to more effective delivery of the national curriculum and increased enjoyment of music amongst the pupils. The training was also seen as a vehicle for raising the profile of music in the school and for enhancing existing schemes of work and music projects in the schools.

One day of training was provided, including sessions exploring sounds, rhythm skills and singing as well as a final session where teachers were given the opportunity to explore resources and to receive individual planning advice. The training was designed for teachers with no prior musical knowledge. However, even teachers with substantial musical background reported having gained valuable new ideas relating specifically to Key Stage 1 and to composition activities.

The teachers were generally very satisfied with the training day, indicating that it had fulfilled their expectations but that it could have been improved had there been more time, a better venue and/or a follow-up session.

All of the teachers reported that the training had helped them to understand and deliver the requirements of the national curriculum. In addition, for the schools that subscribed to packaged schemes of work the training was deemed to integrate well with these schemes and in some cases to clarify areas that had previously been found to be difficult to access. All of the classroom teachers attempted to make cross-curricular links with music, some with more success than others. Furthermore, the classroom teachers had altered their method of delivery of music; rather than having one music session per week they now favoured the 'drip-feed' approach whereby short musical activities were embedded in the daily classroom routine.

Difficulties in implementation of the new ideas related to time constraints and competition with core curriculum subjects, confidence and competence with using the new materials, a sense of isolation, and lack of opportunities for sharing good practice and limited resources.

Although the training was deemed to have been successful the teachers generally felt that they required further refresher days, further training focussing on specific areas of the music curriculum and courses focussing on progression. Issues of continuity, progression and sustainability were discussed with teachers and head teachers; the general consensus was that a strategy of developing a model of good practice and extending this to other schools would be valuable. Head teachers acknowledged the training needs of their classroom teachers, particularly relating to teacher confidence. However they generally agreed that in order to ensure effective delivery of the music curriculum specialist input was crucial. There was general agreement that a positive initiative would be provide specialist training for one teacher per school with the intention for this teacher to either a) take responsibility for delivery of music throughout the school or b) roll out the training to the remainder of the staff.

Chapter 4: Impact on teachers

This chapter considers the impact of the programme on teachers and their teaching of music. It is based on questionnaire responses made by teachers, interviews undertaken with teachers and evaluation of video-tapes made of teaching sessions.

4.1 Teacher confidence

One of the major outcomes of the training was the impact on teacher confidence. Prior to the training some teachers were reluctant to teach music, lacking confidence that what they were doing was 'right'. At least two teachers had been very ambivalent about participating in the training and had to be persuaded to attend; these were the teachers who were most enthused and benefited the most in terms of confidence.

"I think a lot of it was just building my confidence and thinking, I am able to do it and just feeling more confident. It seems silly but there were things where I thought, well, that's so simple. Now I've got some good ideas I can do with the children. So I feel much more confident and very enthusiastic about it as well. So that's great."

Six teachers specifically volunteered comments relating to greater confidence in music, which they ascribed to participation in the training.

"Probably the most scariest subject that I teach is music. But through the training ... I feel a lot more confident with the teaching of music."

Questionnaire responses indicated that the general confidence level amongst the teachers had risen over the course of the term following the training (Table 14). However, mean scores specifically in relation to confidence about singing did not rise as much as general confidence about teaching music, suggesting that further training specifically targeting developing singing and pitch might be valuable.

Table 14: Differences in teacher confidence levels from beginning of the term to the end of the term (N = 24 teachers)

	Mean score (before)	Mean score (after)
I am confident about teaching music to my class	2.7	4
I am confident about teaching singing to my class	3	3.6
I am confident that I can sing well enough to teach my class music	2.9	3.5

4.2 Changes to practice

When questioned about how the training had impacted on their practice some teachers said that they now sang more in class and had been able to implement new ideas, while other teachers said that they had adopted an approach whereby they engaged in

regular, short musical activities throughout the week rather than (or in addition to) giving one specific music lesson. Three teachers also commented that they felt more confident and more enthusiastic about teaching music (Table 15).

Table 15: Impact of the training – changes to teaching practice

Changes to practice	Rural	Urban	Total number of teachers responding in each category
New ideas implemented	4	7	11
More confident	3	4	7
Regular short activities throughout the week	3	2	5
More enthusiastic	3	2	5
Sing more	4	0	4
Refreshed knowledge	0	1	1
Total number of responses regarding impact of training (100%)	17	16	33

4.2.1 Enjoyment, enthusiasm and empowerment

Increased skills and confidence led to increased enthusiasm for teaching music:

“The things we did on the training day really enthused me and really made me think, yes, I can see how this could work in my classroom.”

This enthusiasm in turn led to more frequent music teaching. Where teachers engaged in more frequent musical activities the impact on the children’s musical development was perceived as being positive.

“I find that after the register as a settling down activity as well, or when we come in from play-time we might have a quick game of something or we might sing one of the songs. So I think it’s that drip feed approach that has actually had more of an impact than, okay, its Thursday morning or afternoon and here’s our music lesson and we’re going to do that again next week. I think it keeps it ticking over for the children, the different skills.”

Several of the teachers said that the training had given them the confidence to approach musical concepts in a very simple way, without attempting to be too ambitious. There was a sense that the teachers felt both reassured that what they were already doing was ‘on the right track’ and somewhat empowered to put ideas into practice.

“Once it’s explained to you in everyday language you realise, I am actually doing this. And its quite empowering to realise you are actually doing the majority of it and that what you are doing, it’s enhancing it a little bit.”

Table 16 sets out teacher responses relating to their effectiveness as music teachers, before and after implementation of the training.

Table 16: Teachers' self reports before and after implementing the training

Statement on questionnaire		Number of teachers responding					Mean score and standard deviation pre training*	Mean score and standard deviation post training*
		Strongly disagree	Disagree	Don't know	Agree	Strongly agree		
I am confident about teaching music to my class	Pre		15 63%	1 4%	8 33%		2.68 (.95)	4 (.67)
	Post		1 5%	1 5%	14 74%	3 16%		
I enjoy teaching music to my class	Pre		3 13%	1 4%	14 58%	6 25%	4 (.88)	4.26 (.45)
	Post				14 74%	5 26%		
I am confident about teaching singing to my class	Pre	2 8%	11 46%		8 33%	3 13%	3 (1.25)	3.58 (1.12)
	Post		5 26%	2 11%	8 42%	4 21%		
I am confident that I can sing well enough to teach my music class	Pre	3 13%	10 42%		8 33%	3 13%	3.11 (1.37)	3.53 (1.17)
	Post		6 32%	1 5%	8 42%	4 21%		
I am able to read music	Pre	7 29%	7 29%		6 25%	4 17%	2.79 (1.58)	3 (1.45)
	Post	3 16%	6 32%	2 11%	4 21%	4 21%		
I am able to play a musical instrument sufficiently well to use in music lessons	Pre	8 33%	7 29%	1 4%	5 21%	3 13%	2.53 (1.5)	2.68 (1.53)
	Post	5 26%	6 32%	2 11%	2 11%	4 21%		
I like teaching music	Pre	1 4%	5 21%	1 4%	12 50%	5 21%	3.63 (1.12)	4.32 (.75)
	Post		1 5%		10 53%	8 42%		
I think specialist music teachers should teach music in primary schools	Pre		8 33%	4 17%	7 29%	5 21%	3.47 (1.17)	3.05 (1.35)
	Post	1 5%	9 47%	1 5%	4 21%	4 21%		

* 1 = strongly disagree; 5 = strongly agree

Percentages refer to the proportion of teachers who responded to the questionnaire: Pre-training N = 24; Post-training N = 19

(Percentages do not always add up to 100 due to rounding errors)

Overall, there was evidence that the teachers' perceptions of their effectiveness had increased, with the most striking improvement being in relation to their general confidence in teaching music. There was also an increase in enjoyment of teaching music, although this had been relatively high at the start. There was not a great deal of

improvement in teachers' confidence in teaching singing, however. Not surprisingly, there was not a great improvement in specialist skills of reading musical notation or playing an instrument sufficiently well to use in lessons. However, it is notable that one teacher did learn to read conventional notation as a result of the training, while another considered herself sufficiently capable on a musical instrument in order to use this in music lessons (this related to increased confidence, rather than a new skill). At the end of the term there was very high agreement that teachers liked teaching music and more ambivalence than there had been prior to the training in relation to whether specialist music teachers should teach music in primary schools, with fewer teachers in agreement with this statement.

4.3 Analysis of the video recordings of teaching

Video recordings were made of twenty music classes or presentations given by participating teachers, at the end of the school term. One teacher in the first cohort declined to be filmed on the day as she had suffered a family bereavement and did not feel adequately prepared. A further three teachers from one of the participating schools in the second cohort also declined to be filmed.

The videos were evaluated by an experienced music examiner/moderator (see Appendix 7). The judge was provided with a checklist of musical concepts and activities that had been covered during the training day (Appendix 4). Each item on the checklist was evaluated in terms of 1) whether there was evidence of that particular concept or activity having been implemented and 2) how effectively the concept or activity was introduced to the children. 'Effectiveness' was evaluated on a scale from 1-10 with 10 being the highest score. Judgements were not always made in every category.

Fifteen of the teachers sang with the children. Eleven teachers explored the specific context of pitch by introducing high and low. Nine of these teachers used the xylophone to demonstrate this concept. Four teachers explored the use of body percussion with the children, demonstrating the concept of long and short, while seven teachers used rhythm patterns. Nine teachers explored dynamics, exploring the concept of loud and soft. There was evidence that nearly all of the teachers had attempted to develop a sense of beat with the children, with limited success. Many teachers were found to have moved on to more complex rhythmic work without having established a basic steady pulse. Just eleven teachers explored the concept of fast and slow. Thirteen teachers worked on developing ensemble skills, engaging in activities that focussed on starting and stopping together. Sixteen teachers explored the timbre of a range of percussion sounds (Table 14).

Overall, the teachers were most effective in their use of rhythm patterns, although this activity was often undermined by the lack of a basic sense of pulse. The teachers' introduction of the concept of loud and soft and their exploration of percussion sounds were also found to be amongst the strongest elements of the lessons. The least successful activities were concerned with using body percussion to demonstrate long and short, exploration of the concept of fast and slow, use of the xylophone to demonstrate high and low and general work on developing a steady beat (Table 17).

Table 17: Musical elements evident in the video recordings

Musical Element	Number of teachers	Effectiveness of delivery (minimum = 1, maximum = 10)			
		Minimum score	Minimum score	Mean score	Std. Deviation
Pitch: explore high and low	11	3	6	5.09	.83
Use of xylophone to demonstrate high and low	9	4	8	4.67	1.32
Duration: Hand and body sounds to demonstrate long or short	4	1	7	4.75	2.62
Duration: Rhythm patterns	7	4	8	6.14	1.779
Dynamics: Loud and soft	9	4	9	6.11	1.54
Tempo and beat: Develop a sense of beat	17	2	8	4.76	1.64
Tempo and beat: Explore fast and slow	11	3	6	4.36	1.121
Ensemble: Start and stop	13	3	7	5.31	1.11
Timbre: Explore percussion sounds	16	2	9	5.81	2.26
Developing children's singing voices	15	2	8	5.73	2.40

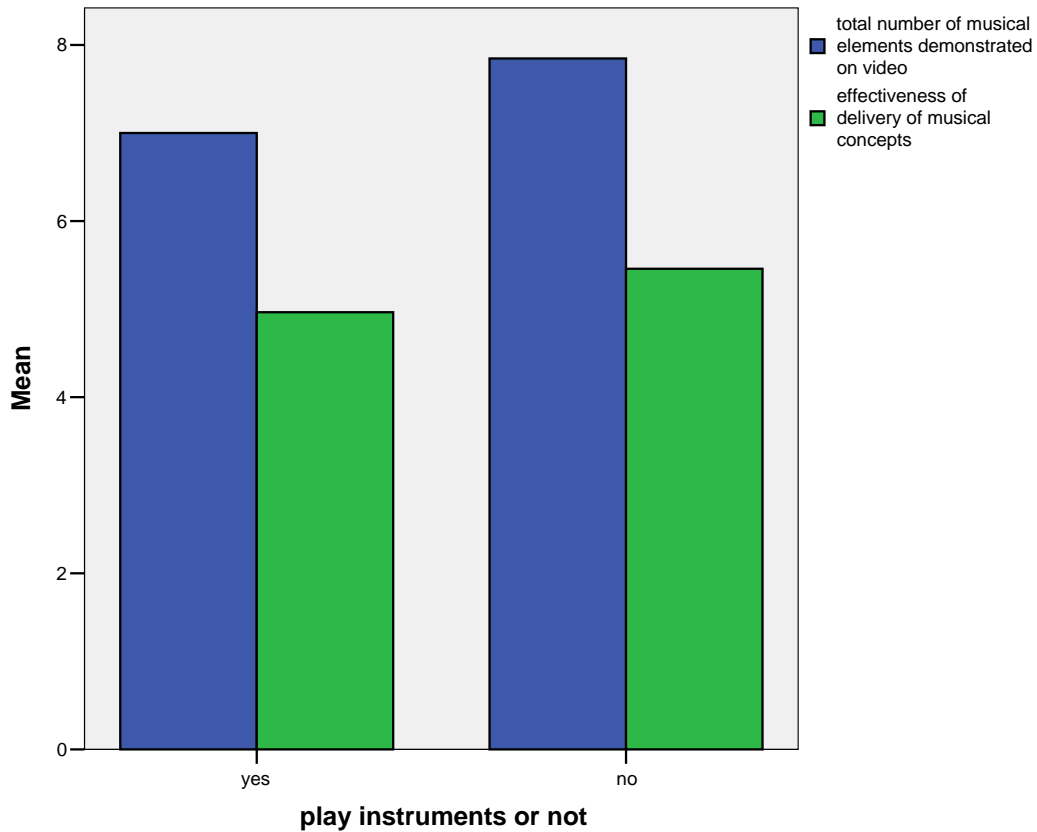
Very few of the specific songs and activities suggested and practised on the training day were in evidence on the videos. Thirteen teachers added music to a well-known story, making use of a range of percussion instruments. Sixteen teachers attempted to explore the timbre of the percussion and relate the different sounds to elements of the story. Eleven teachers made use of action songs and two attempted to add graphic notation to a piece of music. Graphic notation was not found to be effective, being too complex for the children to understand. One teacher who, following the training, had invested her own time in learning to read musical notation made use of rhythm cards to explore different patterns with her class – this was found to be implemented very successfully. A second teacher had asked the children to compose using conventional rhythm notation and this was not effective, with no underlying sense of pulse in evidence. The song ‘Buzz Buzz’, used to develop the concept of loud and soft, was used effectively by one teacher, while the songs “Hot potato” and “Copy me” were used effectively by another teacher to promote listening skills (Table 18).

Table 18: Songs and musical activities implemented on the videos

Musical element	Number of teachers	Effectiveness of delivery			
		Minimum score	Maximum score	Mean score	Std. Deviation
song 1 – ‘Up high, down low’ (pitch)	2	3	8	5.5	3.54
song 2 – ‘follow my finger’ (pitch)	0				
song 3 – ‘boom chikka boom’(contrasting musical elements)	2	3	6	4.5	2.12
song 4- ‘Buzz Buzz’ (loud and soft)	1	7	7	7	.
song 5 – ‘Hot potato’ (rhythm patterns)	1	8	8	8	.
song 6 – ‘Copy me’ (copying the teacher in musical elements)	1	8	8	8	.
Action songs	11	3	6	4.64	1.43
Adding music to stories	13	5	8	6.77	.93
Sound pictures	2	3	6	4.5	2.12
Rhythmic notation	2	2	8	5	4.24

Overall, while many teachers did make an effort to implement new ideas and to demonstrate musical concepts there was clearly much scope for further training. Teachers very often were found to confuse musical elements. For example, “start and stop” was frequently confused with “slow and fast”, while “loud and soft” was confused with “high and low”. One teacher confused the term ‘dynamics’ with ‘beat’, engaging in an activity intended to develop a steady beat but telling the children they were working on dynamics. Furthermore, there was commonly very little evidence of effective strategies in terms of developing a sense of pulse or developing children’s singing voices. Some teachers were clearly hampered by a lack of instruments, with one teacher having to demonstrate “high and low” with a diagram of a set of chime bars rather than real instruments. Several teachers spent considerable time adding sounds to stories, but again were hampered by a limited range of percussion as well as by an evident limited range of ideas relating to how to make use of the percussion instruments creatively. Some teachers had focused very narrowly on one or two concepts at the most, at the expense of other important basic musical skills. Interestingly, the three teachers who played musical instruments demonstrated fewer musical concepts in their lessons and the effectiveness of delivery of these concepts was rated overall as slightly lower than amongst the teachers with little or no musical background (Figure 1).

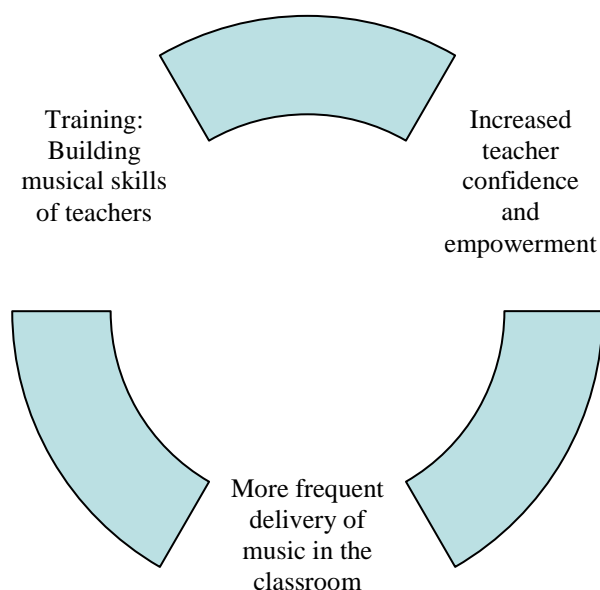
Figure 1: Number of musical concepts demonstrated and effectiveness of delivery between teachers with or without experience of playing musical instruments



4.4 Summary

Teachers benefited very much from the training in terms of improved confidence for teaching music. Some teachers felt a sense of affirmation that what they were doing already was 'right', while for others the training equipped them with basic musical skills and understanding of musical elements so that they then felt confident about introducing them to the children. The training also impacted on the teachers' enjoyment and enthusiasm for music, as well as their sense of empowerment in delivering the requirements of the national curriculum. A sense of empowerment in turn impacted on the frequency musical activities were implemented in the classroom (Figure 2).

Figure 2: Impact of training on practice



All of the teachers indicated that the training had impacted upon their practice. For many this meant that they had altered their mode of delivery from a once-weekly lesson to a 'drip-feed' approach whereby they engaged in short musical activities with the children every day. This was particularly valuable for the classes where responsibility for the timetabled music lesson had been allocated to teaching assistants, giving classroom teachers the scope for developing musical skills in their classrooms and also providing them with the means by which they could keep in touch with that part of the curriculum. All of the teachers said that they had implemented new ideas and some were particularly pleased that the children were singing more than they had previously.

There was some evidence that overall the teachers' perceptions of their own effectiveness as music teachers had increased following the training. However, teachers remained relatively un-confident about teaching singing to the class. The change in one teacher was notable; this was a teacher who had been very apprehensive prior to the training. This teacher was so enthused by the training that in addition to re-thinking her planning and mode of delivery for music she also undertook to learn to read musical notation so that she could share this with the children.

Analysis of the video recordings that were made at the end of the term produced mixed results. One teacher in particular gave an outstanding lesson that clearly demonstrated many of the ideas that had been introduced at the training. The evaluator commented that in this lesson the children were totally engaged in the activities. This was the teacher who had perhaps travelled the furthest in terms of confidence, having had to be persuaded to attend the training because of her apprehension and lack of enthusiasm for teaching music. Interestingly, the lessons given by those who described themselves as music specialists or as having significant

musical background were not graded as highly as this teacher. The videos provided evidence that all of the teachers had attempted to implement at least some of the training. However, there was much scope for further support.

Chapter 5: Impact on pupils' musical skills and attitudes

This chapter describes the impact on the musical activities and skills of the children in the participating schools. It draws on data from the interviews, case study checklists and questionnaires completed by teachers.

Generally, the teachers agreed that their participation in the training and implementation of new ideas and approaches to music had benefited the pupils. Because teachers were equipped with basic skills for introducing musical concepts through fun and enjoyable yet accessible activities the children had gained in musical knowledge and enjoyment of music.

“It certainly has had a really big impact on the children that I work with because I feel more confident. The activities are really interesting, they’re good fun and I think they taught children really good music skills, which I don’t feel we were perhaps doing before.”

Furthermore, where previously teachers had been daunted by the complexity of some of the prescribed lesson plans in various schemes of work, they now had the confidence and knowledge to be able to be selective in their planning, and to choose activities that were suited to the particular needs of their class.

“I think that’s been the big thing for me, having the confidence to say, no, that’s not quite right for my children. This would be better. So the learning that they’ve had, I think has been better suited to their abilities.”

The children were also deemed to have gained in confidence and to have made gains in terms of their emotional and social development.

I would say as a group, they are far more confident now in joining in. There were a few children when we first started it that actually didn’t really partake, very timid children, group work they find really difficult - things like PE and music where you might have to do something on your own or people are going to watch you - they really felt quite intimidated by it. But actually they will all take part in music lessons now, and you could see by watching they all are desperate to be the one who’s chosen. And some of those children are actually quite quiet children who normally wouldn’t want to take part. So that’s had a big impact on them.

One teacher observed that there was now much more singing in school and in the playground. She clearly enjoyed the experience of passing on songs and playground chants from her own childhood and seeing these becoming embedded in the school culture.

“This is where it’s basically ending up, the children are singing more. So, if we’ve got 5 or 10 minutes at the end of the day we’ve started singing songs like ‘Jelly on a Plate’ and ‘there once lived a mouse in a windmill in Old Amsterdam’ and all those sort of songs that used to be around in our childhood and even singing games that they’ve taken out into the playground with them. Just a few times at first but I do think it will have a long term effect if we keep going with it.”

Another teacher commented that the children in her class had demonstrated much improved listening skills, during the classroom observation lesson.

“I think the children are developing really good listening skills and I think the way that we follow the programme that we talked about on the training day has really benefited them and I think that helped them in the lesson.”

One teacher commented that it was rewarding to see that general musical knowledge amongst her pupils was increasing, evidenced by a teacher’s observation of her pupil who demonstrated an understanding of the concept of “high and low”.

“It was very rewarding because we went on a sculpture walk ... There’s a music garden with sculptures in it and ... there were chime bars hanging and she said, that one will play high. That one will play low. That was lovely.”

5.1 Children’s attitudes towards singing

Teachers completed questionnaires relating to the changes in pupils’ musical skills and attitudes as the training was implemented. Overall, there was an improvement in all of the perceptions of pupil attitudes, although there was no increase in agreement relating to pupils taking part in extra curricular musical activities (these may not have been available) or in relation to composing skills (this was deemed by to be a challenging area of the curriculum). The most striking improvements were found in relation to pupils’ range of musical skills, strategies for composing and positive attitudes towards music (Table 19).

Table 19: Teachers' perceptions of changes in pupils' musical skills and attitudes towards music

		Strongly disagree	Disagree	Don't know	Agree	Strongly agree	Mean score and standard deviation pre training*	Mean score and standard deviation post training*
The pupils in my class enjoy their music lessons	Pre			1 4%	13 54%	10 42%	4.37 (.50)	4.58 (.51)
	Post				8 42%	11 58%		
The pupils in my class enjoy singing	Pre				12 50%	12 50%	4.47 (.51)	4.68 (.48)
	Post				6 32%	13 68%		
The pupils in my class are confident in their music lessons	Pre		2 8%	1 4%	19 79%	2 8%	3.89 (.74)	4.26 (.45)
	Post				14 74%	5 26%		
The pupils in my class take part in extra-curricular musical activities	Pre	1 4%	7 29%	9 38%	7 29%		3.05 (.91)	2.95 (1.13)
	Post	2 11%	4 21%	8 42%	3 16%	2 11%		
The pupils in my class have a range of well developed musical skills	Pre		14 58%	3 13%	7 29%		2.84 (.96)	3.58 (.77)
	Post		3 16%	2 11%	14 74%			
The pupils in my class have a well developed range of strategies for composing	Pre	1 4%	15 63%	5 21%	3 13%		2.47 (.84)	3.26 (.93)
	Post		6 32%	2 11%	11 58%			
The pupils in my class perform well	Pre		1 4%	3 13%	17 71%	3 13%	4 (.67)	4.32 (.48)
	Post				13 68%	6 32%		
The pupils in my class have well developed listening skills	Pre		6 25%	1 4%	17 71%		3.58 (.84)	3.68 (.89)
	Post		3 16%	2 11%	12 63%	2 11%		
The pupils in my class love music	Pre			6 25%	11 46%	7 29%	4.16 (.69)	4.42 (.61)
	Post			1 5%	9 47%	9 47%		
The pupils in my class have positive attitudes towards music	Pre			5 21%	11 46%	8 33%	4.21 (.63)	4.68 (.48)
	Post				6 32%	13 68%		

* 1 = strongly disagree; 5 = strongly agree

Percentages refer to the proportion of teachers who responded to the questionnaire: Pre-training N = 24; Post-training N = 19

(Percentages do not always add up to 100 due to rounding errors)

5.2 Perceived impact on musical development

Teachers were asked to select six children from their class who were perceived prior to the training to be low, moderate or high in musical ability. Eighteen teachers provided data relating to low, moderate and high attaining students in music. The remaining six teachers declined to participate in this part of the research.

These data enable the exploration of change in these pupils musical attainment over the period of the intervention. Table 20 provides the means for each group for each category for the pre and post programme assessments.

Table 20: Comparison of the three attainment levels pre-training and post training

	Low Pre	Low Post	Moderate Pre	Moderate Post	High Pre	High Post
Enjoyment of music in school	5.4	7	7.1	7.9	8.3	8.8
Engagement with music out of school	2.3	2.4	3.2	3.3	5.1	5.4
Perseverance in musical activities in school	4	5.8	6.3	7.4	7.7	8.4
Motivation in class music lessons	4.7	6	6.5	7.5	8.2	8.6
Desire to achieve in music	3.9	5.4	6.2	7	7.7	8.1
Willingness to learn in music	4.5	5.7	6.5	7.4	8.2	8.7
Concentration in music lessons	3.7	5	6	7.2	7.9	8.5
Sense of pulse	2.7	3.8	4.9	6	6.7	7.8
Sense of rhythm	2.8	3.9	5.4	6.4	7.3	8.1
Sense of pitch	2.5	3.4	5	6.1	6.8	7.6
Ability to sing in tune	2.8	3.3	5.1	5.8	7.1	7.5
Ability to sing in time	3.1	3.8	5.3	6.3	7.1	8
Ability to sing with expression	2.2	2.8	4.5	5.1	5.8	6.3
Ability to sing by ear	2.2	2.5	4.5	5	6.1	6.2
Ability to sing from notation	1.3	1.6	2	2.6	2.3	3.2
Ability to move in time	2.6	3.7	5.3	6.1	7.1	7.5
Ability to read musical notation	1.1	1.8	1.5	2.1	2.9	3.2
Improvisation skills - rhythmic	1.9	2.6	3.6	4.4	5.2	5.7
Improvisation skills - melodic	1.7	2.5	3.5	4.3	4.6	5.6
Performing skills individually	2.4	3.9	4.8	5.8	6.8	7.3
Performing skills in a group	2.8	4.2	5	6.1	6.5	7.2
Listening skills	2.8	4.2	5.3	6.1	7.3	8.1
Express themselves musically	2.1	2.9	4.9	5.2	5.7	6.2

Low ability group: N = 33, Average ability group: N = 34, High ability group: N = 32

Differences between pre and post assessments were calculated for each of the categories. These are set out in Table 21. Analyses were undertaken to explore whether there were statistically significant differences between pupil ability groups, in the extent of gains. The statistical results are indicative only, as the sample size was small.

Table 21: Differences in levels of change between children with low, moderate and high levels of musical skill, pre and post implementation of the training.

	Low			Moderate			High			Overall Sig.
	N	Mean difference	SD	N	Mean difference	SD	N	Mean difference	SD	
Change in enjoyment of musical activity	33	1.6	1.3	34	.8	1	32	.5	.7	.0001
Change in engagement with music out of school	19	.05	.23	20	.2	.6	20	.3	1	NS
Change in perseverance in musical activities	29	1.8	1.1	32	1.1	.9	29	.7	.8	.0001
Change in motivation in class	33	1.3	1.2	34	1	.9	32	.4	.8	.001
Change in desire to achieve in music	33	1.5	1.1	33	.8	1.1	32	.5	.6	.0001
Change in willingness to learn in music	33	1.1	1.1	34	.9	1	32	.5	.6	.020
Change in concentration in music lessons	33	1.3	1	34	1.2	1	32	.6	.8	.008
Change in sense of pulse	29	1.1	.7	29	1.2	1	26	1	.6	NS
Change in sense of rhythm	31	1.1	1.1	32	1	.8	30	.8	1	NS
Change in sense of pitch	28	.9	.9	26	1.1	1.1	26	.7	.8	NS
Change in ability to sing in tune	31	.5	.8	32	.6	1	29	.4	.7	NS
Change in ability to sing in time	31	.7	.7	32	1	.9	30	.8	.8	NS
Change in ability to sing with expression	27	.6	.6	28	.6	1	26	.5	.8	NS
Change in ability to sing by ear	26	.4	.9	25	.5	.8	23	.1	1.4	NS
Change in ability to sing from notation	19	.3	.6	19	.6	.8	18	1	1.9	NS
Change in ability to move to music	31	1.1	1	30	.8	.8	32	.4	1.4	NS
Change in ability to read notation	19	.7	1.1	19	.6	.8	17	.4	2.1	NS
Change in rhythmic improvisational skills	21	.7	.8	22	.8	1.1	20	.6	.6	NS
Change in melodic improvisational skills	21	.9	1.1	22	.8	1.5	20	1	1.1	NS
Change in performing individually	28	1.5	1.2	30	1	1.3	28	.6	.7	.007
Change in group performance	33	1.5	1.2	34	1	1.2	31	.7	.7	.03
Change in listening skills	32	1.3	.9	34	.9	1.1	32	.7	.8	.02
Change in ability to express themselves musically	31	.7	1	32	.3	1	29	.6	.6	NS

*NS indicates that there were no statistically significant differences

The data suggest that the children made significant improvements in terms of their general attitudes towards music (i.e. enjoyment, perseverance, motivation, desire to achieve, concentration, willingness to learn) and also in terms of some specific musical skills such as sense of pulse, rhythm and pitch, the ability to sing in tune, in

time and with expression, performing skills and listening skills. Overall, the lowest ability group appeared to gain the most, with relatively large improvements evident in the areas of perseverance, desire to achieve in music as well as individual and group performing skills. The greatest improvement in the average ability group was in relation to concentration, perseverance and sense of pulse and pitch, while the greatest advances amongst the highest ability group were in relation to the ability to sing by ear and move to music as well as the ability to read and sing from notation. When the ability groups were compared it was found that there were significant differences between low, moderate and high ability groups in terms of enjoyment of music, perseverance, motivation, desire to achieve, willingness to learn and concentration in music lessons, with the greatest gains being made amongst the lowest ability group. Similarly, there were significant differences found between the ability groups with respect to performing and listening skills (Table 21, above).

5.3 Summary

It was generally felt that the pupils had gained in terms of musical knowledge, confidence and enjoyment of music. Furthermore, following the training at least one teacher felt she was better equipped to meet the individual needs of her class, rather than rigidly following a scheme of work that at times may not have been appropriate.

One teacher observed that her pupils had benefited from the increased amount of singing in the school. She was particularly pleased with the idea that she was passing on a repertoire of childhood songs and playground chants to her pupils, who were in turn taking this material outside of the classroom.

There was some evidence that pupils' enjoyment of singing improved over the term, as did their general positive attitudes towards music. There was no improvement in relation to teachers' knowledge or perceptions of whether their pupils took part in extra-curricular musical activities.

Teacher evaluations of selected 'case-study' pupils suggested that the lowest ability children benefited the most, making the largest gains in terms of perseverance, willingness to learn and performing skills.

Chapter 6: Summary and conclusions

This chapter provides a summary of the findings and draws some conclusions about the impact of the EMI Music Sound Foundation initiative to provide additional specialist training in music to support Key Stage 1 teachers.

6.1 Summary

6.1.1 Teachers' objectives and expectations

Despite the powerful body of evidence relating to the potentially beneficial role music plays in children's development it was clear that music had for the most part been given a low priority in PGCE courses. Generally, the teachers who participated in the research recalled that they had received little or no training in music during their Initial Teacher Training. Furthermore, several of these teachers reflected that they had entered the profession with minimal enthusiasm and little confidence for teaching music. The one teacher who had taken music as her main degree subject also raised the issue of confidence, commenting that she felt that she suffered from a lack of knowledge relating to how to apply her musical expertise at Key Stage 1 level. Other teachers who played musical instruments similarly commented that they lacked knowledge of how to approach musical concepts at Key Stage 1 level.

6.1.2 Reasons for engagement with the programme

Despite a general lack of confidence in relation to teaching music there was nevertheless a sense that the teachers appreciated the potential importance of it. They were able to articulate a range of objectives relating to teaching music. In light of their own general lack of confidence for teaching music it is ironic that the first objective raised by several teachers was to use music as a vehicle to develop confidence amongst their pupils. Although the teachers were clearly genuine in wishing to pursue this objective, prior to the training there was not a clear sense that they had concrete strategies in place that would indeed help to enhance pupil confidence.

A second objective was to foster enjoyment of music amongst the pupils. Some teachers saw music as a subject that was free from the pressure of core subjects such as literacy and numeracy, with scope for providing fun and enjoyable experiences for the pupils.

A further objective was to use music as a means of enhancing concentration and listening skills amongst the pupils. Again, although this was clearly a laudable objective it was not clear initially that the teachers had implemented strategies to achieve it.

Finally, teachers reported that their objective was to develop musical skills amongst their pupils. For many, this meant drawing on their personal histories of learning musical instruments as children. Others depended on structured schemes of work. It was evident, however, that many teachers were themselves lacking in clarity about musical concepts, confusing (for example) 'high and low' with 'fast and slow', or confusing 'dynamics' with 'beat'.

The teachers' approached the training with expectations that were linked to their objectives. First and foremost they hoped to improve their confidence in teaching music. Specifically, it was hoped that confidence would be fostered by the acquisition of understanding of musical vocabulary and concepts and new ideas related to how to introduce these concepts in an engaging way. Furthermore, the teachers stated that they hoped to develop strategies for delivering fun and appealing music lessons without the classroom descending into chaos. Finally, the classroom teachers were all interested in ideas and strategies for making cross-curricular links between music and other subjects. This was considered to be important in terms of overcoming the problems of music being in competition with other subjects.

6.1.3 Head teachers' attitudes towards the training and towards delivery of the music curriculum

Head teachers were motivated to take part in the research by their perceptions of the need to enhance confidence in teaching music amongst their teachers, their wish to support teachers in effective delivery of the national curriculum, and their wish to foster enjoyment of music amongst the pupils. An issue of inclusiveness was raised; although all of the head teachers were supportive of initiatives such as special projects, peripatetic instrumental lessons and other extra-curricular musical activities there was a concern that at least some of these initiatives catered to a selective group of children within their schools, leaving the other children with the impression that music was 'not for them'. Thus the head teachers were keen that the standard of classroom music, accessible to all, should be raised.

The head teachers acknowledged the importance of specialist input, but generally took a pragmatic view as to whether music should be the responsibility of classroom teachers or specialists. The financial cost of buying in specialist support was seen to pose a strain on school budgets and even the possibility of releasing a member of staff from teaching duties in order to develop a role as music co-ordinator was not considered to be feasible. Furthermore, the head teachers were unlikely to buy in specialist support for music at Key Stage 1, emphasizing that it was Key Stage 2 where their teachers generally had the most difficulty.

While all of the head teachers were in principle supportive of extra-curricular music and special music initiatives, there was variability amongst the head teachers in terms of the priority they gave to classroom music in their schools. Two head teachers had taken the decision to give responsibility for delivery of the music curriculum to teaching assistants, thus releasing the classroom teachers for PPA time. While they did acknowledge the potential for the classroom teachers to become even further deskilled in teaching music they also judged that music was a subject area that would be least affected by this strategy. On the other hand, another head teacher gave a very large priority to music in her school, delivering INSET herself to teachers and supporting them in any way she could. This head teacher was an advocate of the idea that primary schools should be given the opportunity to be awarded specialist arts status. The support of head teachers was crucial for effective delivery of the music curriculum.

The head teachers generally supported additional professional development in music for their teachers, also making the point that when classroom teachers were responsible for music there was potential for valuable daily input, which would not be the case if specialists were responsible. Countering this, the head of the school that did employ a specialist made the salient point that this teacher could provide a whole-school music curriculum that had continuity and progression built in.

6.1.4 The training

The training was targeted at teachers with little or no prior specialist training experiences in music. Some of the teachers who were ambivalent and un-confident about the INSET were very reassured by this approach and all of the teachers participated with enthusiasm.

The training comprised sessions relating to descriptive skills, rhythm skills, singing and pitch. Activities in each of these areas were strongly related to the requirements of the national curriculum and at each step practical activities for implementation were suggested. At the end of the day the teachers had an opportunity to explore the large selection of resources that were on display and to receive advice related to individual planning.

The training was well received and found to be highly effective. Some of the teachers indicated that they thought a large amount of material had been covered in one day and they would have welcomed a follow-up session. The teacher who was a specialist found the training met her expectations of developing skills in applying musical concepts at Key Stage 1 and particularly valued the input relating to composition activities, an area that she found the most challenging to implement.

6.1.7 Sustainability

Teachers indicated that to have a lasting impact follow-up training would be beneficial. In addition to follow-up support that would reinforce the material covered on the training day it was generally felt that further more in-depth support in specific areas would be helpful. INSET in the classroom was suggested as being useful giving the chance for teachers to model good practice. Support for planning progression routes for music was also needed; this seen as being key to the longer-term impact of any professional development in music at Key Stage 1.

Possibilities for extending the training to other school staff and to other schools were discussed. Some teachers were enthusiastic about the potential for 'rolling out' the training to their colleagues. It was felt that this strategy would have long-term benefits for the secondary Arts Colleges that the primary schools fed in to. Others believed that it would be most beneficial to invest in training teachers who had a genuine interest in music, who could then take on the role of music specialist in their school and take responsibility for the music curriculum throughout the school.

6.1.9 Impact on teachers and teaching

The training impacted positively on teachers' enjoyment and enthusiasm for teaching music. The greatest impact was in terms of their improved confidence and a sense of

empowerment that they could meet the requirements of the national curriculum for music.

The training impacted on practice, particularly in terms of the mode of delivery – most of the teachers attempted to adopt an approach whereby cross-curricular links were made with other subjects and music was embedded within daily classroom activity. Some were more successful than others in their efforts in these respects.

Although the teachers generally benefited in terms of an enhanced sense of their own effectiveness as music teachers, they remained relatively un-confident in relation to singing. Analysis of the videos of music lessons given at the end of the term provided evidence that the teachers had attempted to implement at least some of the ideas but that there was much scope for further development.

6.1.10 Impact on pupils

There was some evidence that in just one term the pupils had gained in terms of musical knowledge, confidence and enjoyment of music. In one school the children were reported to be singing more and taking songs and chants out into the playground. Analysis of the video recordings provided evidence that in most schools the children were engaged in the music lesson and demonstrating a degree of understanding of some musical concepts.

Teachers' evaluations of the selected 'case-study' pupils suggested that it was the group of pupils with the lowest levels of musical skills who benefited the most, with evidence of gains in terms of perseverance, willingness to learn and developing enhanced listening and performing skills.

6.2 Conclusions

The findings from this group of teachers suggest that there is scope for further development of two strands of teacher professional development in music, the first focussed on training in basic musical skills for classroom teachers who have little or no experience, the second providing training for music specialists in relation to how to successfully apply their musical knowledge and skills at Key Stage 1. The evidence also suggests that the issue of planning for progression through the Key Stages needs to be incorporated into both of these types of training.

The difficulty of music being in competition with core curriculum subjects (literacy and numeracy) on Initial Teacher Training courses is not easy to resolve, given the time pressures, particularly in one-year courses. The problem may be partially addressed if teachers could be shown how to make more cross-curricular links with other subjects, embedding music in the Early Years and Key Stage 1 curricula. However, there is a danger that this strategy could draw attention away from the value of music as a subject in its own right and deflect the importance of nurturing musical development from the earliest years. Given the low likelihood of raising the low-status position of music as part of Initial Teacher Training courses, it would seem that improvements in classroom music teaching depend on an alternative strategy of investment in specialist support and input into primary music education.

Some head teachers raised the issue of inclusiveness. While the head teachers were supportive of special projects, extra curricular musical activities and peripatetic instrumental lessons there was a concern that these initiatives supported a self-selected group of pupils, leaving many children with the notion that music was not for them. They stressed the importance of high quality class music for all children. If the quality of a child's music education depends on whether he or she has a classroom teacher who happens to have some basic musical expertise this is inequitable. A similarly inequitable situation exists for pupils in relation to the practice of delegating responsibility for music to teaching assistants. These inequities also lead to a lack of continuity and cohesiveness in terms of music education, with consequent missed opportunities for the potential of music to enhance children's education. There is a clear need for further investment in specialist support for classroom music, accessible to all.

While head teachers acknowledged the potential value of specialist input they also supported training for classroom teachers. This was in part pragmatic, as in most cases the financial resources were not available to buy in specialist support for Key Stage 1 music. Head teachers indicated that it was at Key Stage 2 where teachers were most challenged by the national curriculum requirements, and needed the most support. However, the evidence from this research suggests that teachers in Key Stage 1 were not equipped with the skills that would help them to provide their pupils with the basic musical knowledge necessary to underpin Key Stage 2 work. Furthermore, in several schools the teachers changed year groups from year to year and in some of the smallest schools taught mixed year-group classes. These teachers clearly needed support in terms of developing continuity and progression in the music curriculum across the Key Stages.

The common assumption that teachers with some music knowledge or background are well-qualified to take responsibility for classroom music, without specialist training, was challenged by these findings. Regardless of their musical background or ability to play instruments all of the teachers demonstrated an evident need for specialist support in how to introduce musical concepts effectively at Key Stage 1 level.

The head teachers favoured the idea of additional professional development for their teachers, making the point that classroom teachers could integrate musical activities into their daily classroom routines. However, in practice few of the teachers managed to do this with any degree of success. Thus, while in principle this may be a credible rationale for giving classroom teachers responsibility for music, in practice if standards are to be raised in Key Stage 1 classroom music there is a need for at least some degree of specialist input.

The training was well received. Teachers indicated that they would have valued a follow-up session to reinforce the ideas that had been introduced. In addition, teachers identified further training needs in relation to specific musical areas as well as in terms of planning progression in music through the Key Stages. This latter point is clearly important when planning future training strategies and highlights the importance of supporting excellent music teaching at Key Stage 1 that will provide the foundations for children's musical development through the Key Stages.

Possibilities for 'rolling out' the training within schools and to other schools in the area were discussed. One teacher was particularly enthusiastic about this idea; this was the teacher who gave an outstanding lesson with much evidence that she had successfully implemented many of the ideas. Long-term impact of the project could possibly be secured through further support for this teacher and others like her, with a view to having these teachers take a lead in extending the training to other schools in the area and providing support to their colleagues.

The training had an impact on teachers, particularly in terms of their confidence and sense of their own effectiveness as music teachers. However, analysis of the video recordings suggested that there was much scope for further development and supported the points raised in relation to follow-up training needs.

The training had an impact on the pupils, with more singing observed in the playground and greater confidence in relation to music in the classroom. The group of children with the lowest musical ability seemed to benefit the most; perhaps these children had the least engagement with music outside of school and in the home and thus had the most to gain from investment in improving classroom music teaching. Every child has the potential to benefit from excellent music teaching from the very earliest years of primary education. Investment in promoting this objective will surely have far-reaching consequences for individual pupils and for their school communities.

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Appendix 1: Pre-training teacher questionnaire

EMI Music Sound Foundation KS1 Music Training Teacher interview schedule – pre training

Name:.....

Position:.....

School

1. Could you give a brief resume of your musical background? i.e. did you learn an instrument as a child, do you read music, do you play an instrument now, do you participate in any musical groups, outside of school?
2. How relevant has your previous musical experience been in meeting your needs in the KS1 classroom?
3. Did you receive specialist music training as part of your Initial Teacher Training?
4. How effective was that training in meeting your needs in KS1 classrooms?
3. Did the training help you to meet the requirements of the National Curriculum, with respect to music provision?
4. What were the strengths of any previous training that you have received?
5. What, if any, difficulties did you experience with any previous training? How did you overcome them?
6. What do you hope to gain from the EMI music training?

8. Please complete the following grid indicating the extent of your agreement or disagreement with the statements.

	Strongly Agree	Agree	Disagree	Strongly Disagree	Don't know
PUPIL OUTCOMES:					
The pupils in my class:					
enjoy their music lessons					
enjoy singing					
are confident in their music lessons					
take part in extra-curricula musical activities					
have a range of well developed musical skills					
have a well developed range of strategies for composing					
perform well					
have well developed listening skills					
love music					
have positive attitudes towards music					
MY TEACHING	Strongly Agree	Agree	Disagree	Strongly Disagree	Don't know
I am confident about teaching music to my class					
I enjoy teaching music to my class					
I am confident about teaching singing to my class					
I am confident that I can sing well enough to teach my class music					
I am able to read music					
I am able to play a musical instrument sufficiently well to use in music lessons					
I like teaching music					
I think that specialist music teachers should teach music in primary schools					

Thank you for completing the questionnaire

Appendix 2: Case-study checklist

EMI Music Sound Foundation KS1 Music training Case Study Proforma

Name _____ School _____
 Gender _____ Class Teacher _____
 Ethnicity _____ Year _____
 Group _____

High/Moderate/Low Musical Attainment _____

Please rate the child on the following scale from 1 to 10 where 1 refers to very weak and 10 refers to excellent. If you feel unable to judge in any category please write DK for don't know.

Criteria	1- 10 where 1 equals very weak and 10 equals excellent
Enjoyment of music in school	
Engagement with music out of school	
Perseverance in musical activities in school	
Motivation in class music lessons	
Desire to achieve in music	
Willingness to learn in music	
Concentration in music lessons	
Sense of pulse	
Sense of rhythm	
Sense of pitch	
Ability to sing in tune	
Ability to sing in time	
Ability to sing with expression	
Ability to sing by ear	
Ability to sing from notation	
Ability to move in time	
Ability to read musical notation	
Improvisation skills – rhythmic	
Improvisation skills – melodic	
Performing skills individually	
Performing skills in a group	
Listening skills	
Express themselves musically	
Other (please specify)	

Appendix 3: Mid-term teacher questionnaire

EMI Music Sound FoundationKS1 Music Training MID-training questionnaire for teachers

The Institute of Education, University of London have been commissioned by EMI MSF to undertake an evaluation of the impact of KS1 music training. As part of this research we would be grateful if you would complete this questionnaire. All responses will be treated in confidence. Thank you for your help. If you have any queries regarding this questionnaire please e-mail a.creech@ioe.ac.uk

Name:.....

Position:.....

School

If you play any musical instruments please list them here

-
1. In your view, have your pupils benefited from the KS1 music training?
 2. Has the training changed your music teaching practice?
 3. Did you experience any difficulties in implementing what you learnt in the training? If so, how were these resolved?
 4. Did you find that one day of training was sufficient in order to be able to implement new ideas?
 5. How well did what you learn in the training integrate with previous musical activity in the school?
 6. At this point are there any other points you would like to make, relating to specialist training for music at KS!?

Appendix 4: Checklist for evaluation of the video recordings

	YES/NO	How effectively was the concept introduced to the children? 1 = not effective at all 10 = very effective
Pitch		
Explore high/low		
• Use xylophone to demonstrate high/low		
• Sing with the children		
Duration		
• Hand and body sounds (long or short)		
• Rhythm patterns		
Dynamics		
• Explore concept of loud and soft		
Tempo and Beat		
• Develop sense of beat		
• Explore concept of fast and slow		
Timbre		
• Explore sounds of available percussion (hitting, scraping, shaking)		
Songs and activities:		
I'm up high, I'm down low (Pitch)		
Follow my finger (Pitch)		
Boom chicka boom (contrasting musical elements)		
Buzz Buzz Buzz (loud and soft)		
Hot potato (Rhythm patterns)		
Copy Me (copying the teacher activities)		
Action Songs		
Adding music to stories		
Sound pictures		
Use of rhythmic notation		
Other		

Appendix 5: Head teacher interview (post training)

EMI Music Sound Foundation Post-training interview schedule for Head Teachers

1. In your view what have been the main benefits for pupils whose teachers participated in the EMI training?
2. In your opinion, did this training make a difference to your school?
3. Did the training help to raise the status of music in the school? If so, how?
4. Did the training have any impact on extra-curricular music activities in the school? If so, please elaborate.
5. Did the training change the music teaching in the school? If so, how?
6. Were you aware of any difficulties experienced by teachers who received the training? If so, how were these resolved?
7. Did this training integrate with previous musical activity in the school?
8. Did the training help teachers to meet the requirements of the National Curriculum?
9. To what extent do you think that the training will have a long term impact on the music teaching in the school?
18. Would you be prepared to fund further KS1 music training from your school budget?
19. Would you have liked any changes to the training to have been made? If so, please outline what you would like to see changed?
20. Overall, was it worthwhile? Please elaborate on your answer
21. Please add here any other comments that you wish to make regarding provision of music in KS1 classrooms.
22. What music resources do you currently have in school?
23. Does the school have a piano?
24. What additional resources do you think would help with the teaching of music?
25. What do you think the annual budget for primary school music should be?
26. Should every primary school have a budget enabling one teacher to be trained in music?

Appendix 6: Biography of Training Provider

Valerie Davies is Visiting Lecturer in Music Education at the University of Brighton. She is in addition an independent music consultant, delivering music education courses for teachers throughout the country. She chaired the working party and co-authored *A Common Approach for Voice* (2002). She is currently involved in an evaluation project for Youth Music, focusing on the Continuing Professional Development needs of Music Leaders. Val was for many years a Teacher Adviser, developing a wide range of musical initiatives for young people and their teachers, notably in Early Years Music Education and choral strategies.

Appendix 7: Biography of Video Evaluator

Anthony Ovenell has had an extensive career as professional musician, teacher, examiner and adjudicator.

In 1973 he was appointed sub-principal Flute with the London Festival Ballet Orchestra and shortly afterwards, associate principal Flute with the Royal Liverpool Philharmonic Orchestra with whom he played concertos, made many recordings and toured extensively. He was a founder member of the Vega Wind Quintet and also of Zephyr Winds, both of which toured widely and made recordings for the BBC.

Whilst in Liverpool he trained as a Community Outreach Musician and also took instrumental teacher training courses with the European Suzuki Association, whose diploma he also holds.

After leaving full-time orchestral playing, Anthony moved to Ireland where he established a highly successful music school, Clare Music Makers, and a Summer Music School and Festival, both of which are now well-known internationally for high standards, inspirational teaching and exciting programmes.

Anthony is an examiner for the Associated Board of the Royal Schools of Music and has undertaken several international examining tours. He is also a Music Medals Moderator for the ABRSM and a Diploma Examiner. In addition he adjudicates at music festivals in this country and abroad.

He now lives in East Sussex where he has continued to develop his solo playing, particularly with two South East England based ensembles, the Musicians of All Saints and the Corelli Ensemble with whom he has recently appeared as soloist in works by Vivaldi, Telemann, Scarlatti and Bach. As well as being a council member of the British Flute Society, Anthony has continued to devote himself to his private teaching studio and his adjudicating and examining.