



MusicPlus

SECOND EDITION



www.kent-music.com

MusicPlus

Welcome to the Kent Music, *MusicPlus* framework and guide for whole class music teachers.

This document outlines the principles, aims and outcomes that we expect from every *MusicPlus* project in Kent.

Kent Music is the lead organisation for the county's Music Education Hub (MEH) and we have compiled this guide to help you provide the best whole class music provision for the students you teach.

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What is MusicPlus?

MusicPlus is what Kent Music calls whole-class teaching; it can also go by the name Whole Class Instrumental Teaching (WCIT). *MusicPlus* projects can be anywhere between 10 and 30 weeks in length taught in Key Stage 2, ideally in year four. Tuition should be weekly on the same instrument. However long a project is the principles of this framework must still underpin the instrumental teaching and learning.

Why do teachers have to teach *MusicPlus*?

Whole class music teaching is nothing new! Before 2011 *MusicPlus* was known as Wider Opportunities. With the release of “*The Importance of Music: A National Plan for Music Education*” in 2011 music education hubs were asked to ensure that, ‘every child aged 5 to 18 has the opportunity to learn a musical instrument (other than voice) through whole-class ensemble teaching programmes’. Therefore, as a music education hub (MEH), Kent Music has to ensure that the National Plan is fulfilled.

Who is this document for?

This framework and guide is for whole class music teachers in Kent. The good practice advice contained here can be used not just at KS2 but for musical learning at all key stages. This framework and its principles should also underpin instrumental teaching and learning in other contexts i.e. individual, small group and large group teaching.

All *MusicPlus* teaching must be undertaken by a specialist music teacher. Either: employed by the school; a classroom teacher who is competent in whole class instrumental delivery; or a visiting music specialist.

The framework is not prescriptive and it fits around your own style of teaching and choice of resources. We encourage you to use the framework in your teaching so that all students can get the most from their music learning experiences.

MusicPlus intentions

It is intended that *MusicPlus* develops students’ musicianship beyond simple instrumental skills. The programme should inspire students to take up an instrument and develop a love of music. In their *MusicPlus* sessions students should regularly be involved in using their voices, in improvising and composing and in peer teaching and assessment.

As well as all the widely documented benefits of learning to play an instrument, students also develop ensemble skills whilst working as a whole class.

MusicPlus is inclusive and will include all students, regardless of any special educational needs or disabilities, social and cultural background, ethnicity or gender. Our aim through *MusicPlus* is that it will inspire students to continue to play instruments and join ensembles throughout their school years and into adulthood.

Which Instruments?

Because we want as many students to continue to play after the *MusicPlus* year Kent Music supports the teaching and learning of a particular range of instruments that allow students to progress into established countywide ensembles, namely string instruments (including guitar and ukulele), woodwind instruments (including recorder), brass instruments and music technology.

Funding

All state funded schools in Kent who deliver *MusicPlus* projects could receive a funding contribution from Kent Music. This funding comes from the Department for Education via the Arts Council England specifically so that music specialists can be engaged to lead *MusicPlus* projects at KS2.

Continuing after *MusicPlus*

Kent Music would like to encourage as many students as possible to continue their musical learning after the *MusicPlus* year, either on the instrument they have just experienced, by starting a new instrument or singing in an ensemble. This can take place in or outside of the school setting.

For schools that employ music specialists and where the school is already funding their own whole class activities in KS2 we would like to encourage the setting up of continuation groups and clubs. Kent Music Area Managers are happy to help and advise you with this. Their contact details can be found on the Kent Music website.

Progression routes in Kent from *MusicPlus* projects are varied and wide-ranging. Kent Music’s website aims to support signposting to different activities including local music centres and county groups.

MusicPlus teachers must be aware of progression routes for their students. Teachers will also be expected to lead groups and ensembles where appropriate (e.g. for continuers from *MusicPlus*) and should develop their own leadership skills through engaging in regular CPD.

Continuing Professional Development (CPD)

All of those involved in teaching and supporting *MusicPlus* projects at key stage 2: visiting instrumental teachers; class teachers and teaching / learning support assistants will be offered access to CPD in order to develop their practice. It is recommended that whole class music teachers attend one CPD session in each academic year. For *MusicPlus* teacher's employed by Kent Music attendance at CPD is compulsory.

Kent Music Quality Assurance

In 2013 Ofsted challenged all MEHs to improve the quality of music teaching saying that music education hubs should "have regular supportive, challenging conversation with each of their schools about the quality of music education".

Because of this Kent Music will quality assure all of its funded activity and this includes *MusicPlus* projects.

Visits will usually occur no more than once per project in each academic year and the observations will be carried out by experienced instrumental teachers. They are intended as an opportunity to support whole class music teachers and develop effective practice. Visits are not intended as judgment on teaching practice.

MusicPlus: Principles and Outcomes

Principle	Outcome
<p>01 BE MUSICAL Music is the target language of every session</p>	<ul style="list-style-type: none"> • Students make music throughout every session • Teaching is led through musical modelling • Musical learning is developed through aural learning, including students singing / vocalising • Notations (stave notation, tab, grid, graphic score etc.) are used to support musical learning • Students experience and understand a range of musical styles, genres and traditions
<p>02 BE CREATIVE AND FLEXIBLE Creative and flexible approaches to teaching ensure that students are engaged in musical and creative learning</p>	<ul style="list-style-type: none"> • Creative use of a variety of good quality activities and resources including relevant technology to support student learning • Students are given opportunities to experiment and explore, improvise and compose • Teachers employ a range of strategies beyond didactic (teacher-led) approaches where students are given opportunities to work in groups and pairs and perform in a variety of settings • Students are given some responsibility for their own learning in terms of making decisions and choices
<p>03 BE INCLUSIVE All students are included in learning</p>	<ul style="list-style-type: none"> • Teachers know their students • Teachers strive to remove any barriers to students' learning • Teachers work with colleagues to learn about and use appropriate strategies to support and challenge • Teachers use additional adults to support student learning • Teachers know and use a range of appropriate behaviour management strategies
<p>04 PLAN FOR PROGRESS Teachers plan effectively to ensure that students make clear progress in their musical learning in every session and over time</p>	<ul style="list-style-type: none"> • Teachers keep accurate records of attendance in MusicPlus sessions • Teachers plan for medium term progress • Students make clear progress in their musical learning in every session and over time – this is evidenced in medium term planning • Every session has a clear structure and planned sequences of appropriate and varied activities • Teachers plan for how additional adults can support students
<p>05 ASSESS AND REFLECT Teachers and students assess musical progress</p>	<ul style="list-style-type: none"> • Continual assessment is built in throughout every session in the form of effective questioning • Students are involved in assessing their own learning • Teachers collect assessment evidence • Teachers keep clear records of their students' musical progress • Teachers are able to report on student progress

MusicPlus: Outcomes in Detail

Outcomes:

- 01 Be Musical
- 02 Be Creative and Flexible
- 03 Be Inclusive
- 04 Plan for Progress
- 05 Assess and Reflect

01

BE MUSICAL

Music is the target language of every session:

- Teacher musical modelling should be used in all contexts to avoid the need for lengthy verbal explanations but musical modelling is particularly important when teaching whole classes where a proportion of students will learn most effectively through observing and copying. Simple and consistent strategies should be used to manage whole classes. For example, using a simple signal to show students when to stop playing will alleviate the need for verbal instructions and will ensure that musical learning is maximized.
- Musical learning is developed through a variety of musical activities. For example: using a song to help students learn the names of Ukulele strings; using different types of notation; undertaking listening activities that cover a wide range of genres and musical styles.

02

BE CREATIVE AND FLEXIBLE

Creative and flexible approaches to teaching ensure that students are engaged in musical and creative learning:

- Good resources ensure that students are engaged and challenged appropriately throughout every session; this includes the creative and appropriate use of technology.
- Students should be given opportunities to work in groups rather than always being taught as a whole class; this will develop student collaboration and autonomy and a change of teaching and learning mode will support student engagement. For example: students might discuss their musical learning in a plenary at the end of a session deciding on the one thing that they think they have learnt most effectively and suggesting one area where they would benefit from future support.

Group learning should be built into sessions to allow the teacher to move around groups to assess and support learning more effectively. This also allows students to take some responsibility for their own learning.

- Through group working students should be given opportunities to **experiment and explore**. Students might have learnt to play just three different pitches but they could be given a short amount of time to create their own melodies, using these notes and this would be a really effective way to reinforce the students' understanding of the pitches).
- Students should be given opportunities to teach each other and learn from each other. Students could be **placed in pairs** to check for themselves that they are achieving something that they are learning such as correct embouchure, effective bow hold, the correct pitches or rhythms of a new phrase for example.
- **Performance opportunities** should be provided including inviting guests eg, teachers, other students or parents. Work performed could be individual, group or whole class compositions or prepared performance pieces.

03

BE INCLUSIVE

All students are included in learning:

- Teachers should **learn students' names** as soon as possible to allow for effective teaching practice to be developed. For example: simply knowing students names allows individuals to be reminded about appropriate behaviour, be praised and effectively questioned.
- Teachers should know **students' individual needs**. These might relate to Special Educational Needs and Disabilities (SEND), gender, ethnicity, social and cultural background. A visiting instrumental teacher will need to work with the curriculum teacher or teaching assistant to not only find out students' individual needs but also to learn what strategies are appropriate. Students with disabilities may need support (e.g. from a teaching assistant) or may be able to use an adapted instrument. A disability arts organisation such as Drake Music can advise about how instruments might be adapted.
- Kent Music makes clear that it is an expectation of funding for *MusicPlus* that an **additional adult** (curriculum teacher or TA) attends all *MusicPlus* sessions in order to support the visiting teacher and that these adults should be actively involved in supporting individuals or small groups of students (e.g. those with SEND or the most able).
- Teachers should know and use a range of appropriate **behaviour management strategies**. For example: a simple and consistent signal to gain silence, use of count-downs to gain attention when students are working in groups, use of schools' own rewards and sanctions are all good examples of ways in engage all students in your class.

Outcomes:

04

PLAN FOR PROGRESS

Teachers plan effectively to ensure that students make clear progress in their musical learning in every session and over time:

- All visiting *MusicPlus* instrumental teachers must keep a **register of attendance** - this might be done in collaboration with the curriculum teacher or Teaching Assistant.
- Kent Music expects *MusicPlus* instrumental teachers to keep **medium term plans** of what they intend their students to learn and these can be revised if necessary (e.g. if a number of sessions are missed because of school priorities). This medium term planning is essential because teachers need to be able to show that they have got a clear picture of what they **intend** their students to learn over the period of the *MusicPlus* programme.
- In *MusicPlus* sessions it is essential that teachers have a **clear structure** and learning intentions. This is achieved through planning sequences of appropriate and varied musical activities and ensures that students develop a range of musical knowledge. This includes aural skills, improvising and composing skills, knowledge about the music being played etc.
- It is imperative that *MusicPlus* teachers plan for the use of any additional adults who support student learning and the teacher should share their plans briefly with these adults before each session, at least verbally.

NB: Those leading *MusicPlus* sessions will only be asked to provide individual lesson plans if a lesson is observed (e.g. a Kent Music Quality Assurance visit or an internal school observation) but all lessons should have a clear structure and planned sequences of appropriate and varied activities. Curriculum teachers and TAs leading *MusicPlus* sessions will have to meet the regular planning demands of their school.

05

ASSESS AND REFLECT

Teacher and students assess musical progress:

- **Continual assessment** should be built in to sessions. In whole class teaching, effective questioning is particularly important to gauge students' understanding, although it is important that students also show **musically** what they know and have learnt.
- In *MusicPlus* sessions students should be involved in **self and peer assessment**.
- Teachers should **collect assessment evidence**. This can be done in many ways for example: audio recordings of students' work, both in progress and when a performance or composition is completed.
- When teaching whole-class *MusicPlus* sessions, notes should be kept about the **musical progress of students**, both the whole class and some references to the progress of specific students. The curriculum teacher or TA supporting a visiting teacher would be in a good position to make notes about the progress of the class, in collaboration with the visiting teacher.
- The **reporting** mechanisms of medium term planning and student progress notes may be required to contribute to whole-school self-evaluation reports or may be asked for if the school has an Ofsted inspection.

Lesson planning expectations:

As noted in principle number 4, curriculum teachers or TAs working regularly in a school but leading MusicPlus sessions will have to meet the planning and assessment demands of their school. Visiting instrumental teachers leading *MusicPlus* sessions will only be asked to provide individual lesson plans if a lesson is observed (e.g. a Kent Music Quality Assurance visit or an internal school observation).

A suitable lesson plan could be devised by using the following template and answering the embedded questions. However, this is just an exemplar and lesson plans that include similar content are of course acceptable.

Questions to support your planning of music lessons/sessions

Template:

Where does this lesson/session fit in? (i.e. what learning has come before and what learning will come next?)	
What resources/space do I have available?	How long is/are the lesson/sessions?
<p>What is the learning objective for the lesson / session?</p> <p>(e.g. by the end of the lesson / session all students will have used their voices to explore and create a range of sounds)</p>	
<p>How will my lesson / session be structured?</p> <p>Starter (related to main activity)</p> <p>Main activity / activities</p> <p>Plenary</p>	

Does the lesson / session engage students in a range of musical activities?

(e.g. a mix of some of the following: listening, singing, performing on instruments, movement, experimenting and creating, reviewing)

List musical activities:

Do all of the activities support the attainment of the learning objective

Are all of the transitions manageable?

(e.g. use of a song that develops musical learning as instruments are allocated)

List the activity transitions and how you will accomplish them:

What individual needs do my students have (e.g. SEND) and what provision have I made to include them in musical learning (differentiation)?

How do I know that students have understood and progressed in their musical learning?

(e.g. have students been given opportunities to show or to verbalise what they know?)

List:

What evidence have I gathered of students' musical progress?

(e.g. audio recordings)

From today's lesson / session, what do I need to plan for next lesson / session?

(e.g. recapping; building on today's musical learning; supporting and challenging particular individuals)

CHECKLIST

The following *MusicPlus* Lesson Checklist is intended as a useful guide to help you ensure that your whole-class teaching and learning sessions are successful.

Check that:

1. The teaching space is set up so that all students can see you and any displays (e.g. in a circle, semicircle or curved rows etc.)
2. You have all resources ready before students arrive (e.g. instruments out and tuned, equipment ready to play audio / video examples, learning objectives ready to be shared with students etc.) and that all supporting staff have a clear objective for the session.
3. You know and use students' names (e.g. by having a seating plan, by using names as you greet students or target them to answer questions etc.)
4. You start with musical activity as soon as possible and make music the target language throughout the lesson by avoiding too much talk
5. You musically model everything you want students to do
6. You use simple and consistent behaviour management and teaching strategies (e.g. a signal to stop playing, count ins at the correct speed to allow students to start playing together and in time with each other etc.)
7. You use singing regularly to support students' learning (e.g. by students engaging in call and response singing to learn musical phrases before they play them on instruments etc.)
8. You include all students in learning (e.g. by knowing students' individual needs and strengths and by using appropriate strategies to support and challenge students)
9. You give students opportunities to make independent musical decisions (e.g. by you asking open questions, by allowing students to make musical choices, by giving students opportunities to engage in creative activities such as improvising etc.)
10. You end the lesson by ensuring that your students are clear about what they have learnt and that you keep a record of what has been achieved in the lesson



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