

# Instrumental and Vocal Tuition at **KS2** (Revised Guidance 2007)



*making it work in your school ...*



department for  
**children, schools and families**

Available to download from [www.teachernet.gov.uk](http://www.teachernet.gov.uk) and [www.musicmanifesto.co.uk](http://www.musicmanifesto.co.uk)

## Contents

- 1. Introduction
- 2. Whole-school impact
- 3. Funding – what is available? How do I access it?
- 3. Main aim of the programme
- 4. Impact and key features of the ‘Wider Opportunities’ model
- 6. Ten characteristics of good and outstanding provision in primary schools
- 8. Working with community musicians
- 9. Checklist
- 10. A new CPD programme for music teachers
- 11. Further sources of help and information

## INSTRUMENTAL AND VOCAL TUITION AT KS2

### - making it work in your school

#### INTRODUCTION

***“Over time, all pupils in primary schools who wish to will have the opportunity to learn a musical instrument”...***

In 2000, David Blunkett, the then Secretary of State for Education and Skills, pledged that, over time, all pupils in primary schools who wished to do so would have the opportunity to learn a musical instrument. In July 2004, delivery of this commitment became Government’s flagship pledge to the ‘Music Manifesto’, a campaign for improvements in music education which is jointly sponsored by DCSF and the DCMS<sup>1</sup>. Schools Minister Andrew Adonis announced in December 2005 that £26m would be allocated to primary schools over the next two years to make this commitment a reality.

Over the past five years, different ways of providing instrumental and vocal tuition for large numbers of KS2 pupils have emerged. The following pages provide an introduction to some of the most successful models. Much of the material is based on lessons learned during instrumental pilots under the banner headline of ‘**Wider Opportunities**’. Particularly helpful guidance is provided by Ofsted under “Ten characteristics of good and outstanding music provision to primary schools” (see page 6). The guidance document is intended to help you think through ways in which you might offer an enriched programme of practical music-making to your pupils, in whichever way best suits your needs and those of your school. The guidance will help you to continue to assess the effectiveness of your programme and point to issues to consider further for the future.

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<sup>1</sup> See Music Manifesto website for more information at [www.musicmanifesto.co.uk](http://www.musicmanifesto.co.uk)

## WHOLE-SCHOOL IMPACT

The benefits of music-making for young people are well-documented. Having the opportunity to learn a musical instrument and to play and perform with others is known to improve self-esteem, self-confidence and social skills, leading to a positive attitude to schooling and improved standards in music and the wider curriculum.

In schools where large-scale KS2 instrumental programmes exist, head teachers are strong advocates of their value “in terms of their musical quality; their contribution to pupils’ social and learning skills; their impact on pupils with challenging behaviour and those with Special Educational Needs; and their contribution to the school as a whole” (Ofsted evaluation, “Tuning In”, March 2004).

*“This is such a fantastic way of ensuring our children gain musical experiences which will ultimately improve achievement that we will make it a priority in our budget and school plans”.*

**Head teacher from Wider Opportunities pilot**

*“The project had a very positive impact on the whole class beyond the actual music lessons and contributed to an excellent classroom ethos and climate for learning. Success in music impacted on learning across the curriculum with all children making at least good progress in other areas.”*

**Head teacher from Wider Opportunities pilot**

The impact on teachers is also significant, with Ofsted noting that, “where school-based staff and music tutors are jointly responsible for provision, programmes are providing a very effective model of professional development”.

*“It has raised the status of instrumental teaching and learning and has opened the minds of children, staff and parents to the importance of music education. It has increased the motivation of children and teachers to want to teach class music better, despite difficulties with subject knowledge, and has helped to broaden and enrich the curriculum.”*

**Head teacher from Wider Opportunities pilot**

Finally, there is the impact on children, with teachers noticing “real gains... in the children's confidence and self esteem.”

*“They worked as a team and although the children realised perseverance and regular practice lead to success, they didn't see this as work as they were having so much fun!”*

**Classroom teacher from Wider Opportunities pilot**

*“There was a real buzz of excitement in school...it was a joy to see the concentration and effort of a few of our more 'boisterous boys' during their lessons!”*

**Classroom teacher from Wider Opportunities pilot**

## **ISSUES TO CONSIDER:**

- How well is the new work complementing and extending the music curriculum and building on its strengths?
- How will the KS2 development build on the musical events, traditions and resources which are already successful in the school?
- What are the benefits for the whole school and its community, not merely the pupils who are directly involved?

## **FUNDING – WHERE IS IT, HOW DO I ACCESS IT?**

In 2007 a grant for music of £23m is being allocated to Local Authorities across England. Grant 116b is intended specifically to fund additional instrumental and vocal opportunities for KS2 pupils in maintained primary and special schools and in Pupil Referral Units.

Last year, Local Authorities were awarded a total of £3m to allocate to schools. Their 'share' of the £3m was based on numbers of KS2 pupils in the authority, with a weighting to reflect levels of disadvantage. The total amount to be distributed to schools rises to £23m this year.

Given the smaller amount of money available in the first year of Grant 116b, most Local Authorities devised a phased roll out of funds, targeting schools in particular need in the first year of funding and reaching greater numbers during Year 2. Most Local Authorities have worked with their Music Services to identify suitable schools to take part in this programme from April 2006. Ofsted found that in many cases, following consultation with schools, these funds have been managed by their Music Services.

## **ISSUES TO CONSIDER**

- What additional funding will be needed to ensure that the new work can be sustained for the pupils involved?
- Will there be funding for subsequent cohorts?
- What are the current resources for music in the school, including staffing, materials, instruments and accommodation? How can these best be extended to meet the new demands?

## **MAIN AIM OF THE PROGRAMME**

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

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

It should continue work to bridge the gap between music learning which takes place within and beyond the school and introduce young people to the widest possible

range of musical instruments, traditions and styles. Finally, it should complement and enhance the school's overall provision for music; including the National Curriculum, extra-curricular activities and the extended schools programme.

### **ISSUES TO CONSIDER:**

- How will the instrumental/vocal programme contribute to the school's whole curriculum as well as the music curriculum?
- Will parents and governors support the programme in the time allocated for music in the curriculum?
- How can the school best support the staff and pupils in the early stages of the new work?

### **IMPACT AND KEY FEATURES OF THE 'WIDER OPPORTUNITIES' MODEL**

#### Impact

Since September 2002, a range of instrumental and vocal models have been piloted in primary schools under the heading of 'Wider Opportunities at KS2'. Three sets of materials based on these pilots have already been sent to all primary schools: Ofsted's evaluation of the pilots<sup>2</sup>; QCA's seven new units for the KS2 Schemes of Work<sup>3</sup>; and a Youth Music report including case studies and sample lesson plans called 'Creating Chances for making music'<sup>4</sup>.

The impact of the pilots has been exceptionally positive, with Ofsted remarking that "the Wider Opportunities policy is leading to the significant transformation of music education for all pupils in KS2."<sup>5</sup> In many cases, new musical traditions have been introduced into schools, and the provision of instrumental tuition for whole classes or for large groups of pupils has resulted in much higher numbers wanting to continue to participate. In several of the pilot programmes, take-up after one year of tuition was between 70% and 100% of pupils.

In the Wider Opportunities pilots, whole classes, year groups or key stages were provided with the same opportunities to experience instrumental music-making for the first time. As a result, the usual gender imbalance in favour of girls was avoided, as were instrumental or cultural stereotypes. The impact on teaching and learning was significant and, in its most recent round of inspections, Ofsted judged 67% of Wider Opportunities sessions to be 'good or outstanding' – as compared with 43% of conventional Key Stage 2 sessions.

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<sup>2</sup> See 'Tuning in: opportunities in specialist instrumental tuition for pupils in KS2, March 2004', including the accompanying DVD, which illustrates the work of the pilot programmes. The report and DVD were distributed to all schools in March 2004 and can still be viewed online at [www.ofsted.gov.uk](http://www.ofsted.gov.uk)

<sup>3</sup> QCA/04/11673

<sup>4</sup> Creating Chances for making music – visit [www.youthmusic.org.uk](http://www.youthmusic.org.uk)

<sup>5</sup> Ofsted Primary Music Report, 2005

## Key Features of the Wider Opportunities Programme

Models of provision in the Wider Opportunities pilot were many and varied but there were a number of key features which were common to all. For example, to create maximum access, programmes in the Wider Opportunities pilots were most frequently delivered to whole classes during the school day. Often, instrumental learning served as the delivery mechanism for the whole of the National Curriculum for music. Lessons were team taught by a combination of freelance and community musicians, Music Service tutors, classroom teachers and teaching assistants. All teaching staff worked together to plan and deliver musical experiences across the year. In this way, the classroom teacher was able to learn invaluable instrumental skills from the visiting musicians, while the musicians developed an in-depth understanding of the school context, classroom management and the wider music curriculum. The end result was a fully integrated learning experience for the child, with CPD 'built in'.

Programmes in all Wider Opportunities schools were made up of three basic elements, which might be offered simultaneously or one after another, depending on the school and Music Service involved. These three common elements were:

Taster activities: experiences designed to engage, educate and inspire so that children can make an informed choice about which instruments they might like to take up.

Foundation activities: 'general musicianship' experiences designed to help children learn more about pitch and rhythm, and about how to translate sound into symbol and symbol into sound. In the pilots, these were very practical, hands-on sessions that prepared children for learning a particular instrument.

Tuition: there is the opportunity to go on and learn a musical instrument, generally in a whole-class setting. This included ensemble playing, composition and performance, and specialist tuition in both small and in larger groups. Ofsted recommended that, wherever possible, the tuition phase should last for at least one year.

Finally, Wider Opportunities schools all took advantage of local specialist provision available from Local Authority Music Services, voluntary and community music groups and a wide range of independent providers. In areas where they were available, Youth Music Action Zones supported their work and there was effective use of visiting composers, local orchestras, opera companies and bands. In some cases, strong partnerships were established with music industry bodies, including instrument makers and retailers.

## TEN CHARACTERISTICS OF GOOD AND OUTSTANDING MUSIC PROVISION IN PRIMARY SCHOOLS

The following criteria and exemplification have been developed by HMI undertaking music inspections to support the judgement that music provision is good or outstanding.

### Achievement and standards

1. **Pupils enjoy their musical experiences and make good progress as a result of high expectations for all – every child can make, and benefit from, music.** *Enjoyment and success starts from the earliest stages of musical learning. Singing is confident, and attention is given to correct posture and increasing control of intonation, expression, and diction. Instrumental techniques are accurate and secure; there is no need for beginners to be out of tune.*

### Teaching and learning

2. **A constant emphasis on aural development, and practical music making helps pupils learn how to respond musically.** *Rhythmic and melodic skills are developed effectively through singing, playing instruments and creative work. An emphasis on aural perception and aural memory ensures that the visual aspects of de-coding notation do not detract from the important aural aspects of playing tunefully and expressively. Work is constantly modelled by the teacher so the pupils can see and hear what is expected. Pupils are also encouraged to model the work for each other. Demonstration is much more effective than constant oral interruption.*
3. **Performing is at the heart of all musical activity and learners are given every opportunity to experiment with instruments and voices and to experience making music with others.** *Repertoire is selected carefully to ensure maximum success and enjoyment. Songs are pitched correctly and the language demands gauged appropriately. There is more than one line of music for pupils to sing and play; so different levels of attainment are supported and pupils can gain greater satisfaction through performing in an ensemble. This is particularly important where more than one instrument is involved.*
4. **Working relationships are positive so that pupils are given the confidence to perform, be creative and learn from mistakes.** *Opportunities to invent patterns, phrases or sections are given from the earliest stages; improvising should be part of musical learning from the beginning. Technical exercises and warm-ups are balanced by longer pieces of music so that pupils have the opportunity to make decisions about interpretation.*
5. **Learning objectives are clear and simple and focus on the musical skills, knowledge, and understanding to be learnt by pupils rather than the activity to be completed.** *Objectives are based on what pupils are to learn not what they are to do. All lesson activities are related to the learning focus and work is developed incrementally. The most able are challenged and appropriate support is given for the less able. Vocal or instrumental starter activities are relevant, progressive and linked with what follows; not just used as warm ups or an opening ritual. If the focus and achievement in sessions*

are clear, then pupils will be able to practise and consolidate their work much more easily between lessons.

**6. Assessment helps to maintain a clear focus on pupils' musical progression.**

*Simple effective information is collected and used to improve pupils' progress. Instrumental tutors and teachers observe and log progress, discuss and monitor pupils who need support, and promote those who show a talent for instrumental learning. Recordings of pupils' work are used regularly to help raise the standards of work. Clear assessment data is matched to National Curriculum levels and pupils know how well they are doing and what to do to improve. Pupils are involved through effective self-assessment.*

### Curriculum

**7. Learning is planned according to the needs, experiences, and interests of pupils.** *Schemes of work and resources are adapted to meet pupils' different learning needs. Extra-curricular activities extend pupils' musical experiences. Steps of learning are identified so that teachers and pupils are clear what is expected and understand how to improve the quality of work. Tasks are sequenced well to consolidate and extend learning. There is no attempt to cover all aspects of the National Curriculum in each session as these are delivered through the provision across the whole Key Stage. There are good catch up arrangements for work missed or not understood.*

### Leadership and management

**8. The music provision includes all pupils.** *The school promotes music for all. The school knows the pupils well so that individual pupils are selected proactively for involvement in extra-curricular activities and other musical opportunities on the basis of need and aptitude. All groups are represented in a good range of musical activities and respect is shown to all musical styles and interests.*

**9. Partnerships are strong, benefiting all pupils.** *Instrumental/vocal programmes are an integral part of music provision. Instrumental/vocal work is consolidated between sessions by the class teacher and the class teacher is completely involved in the instrumental/vocal programme. These sessions are not used to cover the class teacher's PPA time. Good links are established with local secondary schools, the music service and other professionals. Pupils are encouraged to attend regional and community musical activities.*

**10. There is a clear vision for the development of the music provision in the school.** *The headteacher, or another member of the senior team, and subject leader monitor all provision, including instrumental and vocal sessions; the subject leader has time to work with other teachers and ensure all classes have similar quality of musical experience. There is good awareness of national initiatives.*

*What were pupils actually doing and learning in sessions?*

In most cases, Wider Opportunities programmes were delivered in National Curriculum time and incorporated the curriculum requirements. Therefore, while the focus of sessions was on instrumental learning, there was a rich context of other

activities which ensured that pupils also acquired broader musical skills and understanding.

Most instrumental sessions, whether in whole classes or in smaller groups, began with vocal and physical warm-ups. These ensured that pupils were physically prepared to hold and play instruments without strain; they also linked with work in previous sessions to consolidate skills and understanding.

New work was introduced in each session and linked carefully with what had already been achieved. This may have been a new note or rhythm pattern; developing technical aspects of playing (for example bowing, tonguing, or phrasing); or it may have been an aspect of notation which was introduced for the first time.

In some sessions, the team of staff performed to the pupils, so that a new style or aspect of technique could be introduced as a listening and appraising activity. In other sessions, individuals or pairs of pupils may have been asked to prepare a piece in advance for performance. It was made clear to pupils from the outset what they were intended to learn each session – and how best they could use time between sessions for follow-up practice and activities.

For further information about the Wider Opportunities model, you should revisit the Ofsted report and DVD, “Tuning In” before contacting the Federation of Music Services ([www.federationmusic.org.uk](http://www.federationmusic.org.uk)) or your Local Authority Music Service to find out what is available in your area. Local Authority Music Services have been extensively involved in Wider Opportunities over the past four years and have developed considerable resources and expertise in the whole-class KS2 model. What is more, Music Services have been asked to give particular emphasis to instrumental and vocal tuition at KS2, and an additional £2m has been made available to them to increase their supply of suitable musical instruments.

### Questions to ask of musicians working in your school

There is no single qualification or accreditation scheme for musicians who work with children and young people, so you will need to make enquiries directly of any musician you hire. Key factors include:

references and recommendations from other recent work of the same type you want the musician to do: this is probably the most important way of ensuring a musician is appropriate;

demonstrable experience of working with the appropriate age group;

demonstrable experience of facilitating creative music experiences with children – that’s more than just being able to perform in front of them, and different from teaching a musical instrument!

technical attributes, such as CRB checks if they will be alone with children; public liability insurance; knowledge of Health and Safety requirements; and child protection issues.

The professional body for community musicians, Sound Sense, offers its members CRB checks and access to insurance. Artscape and MusicLeader both require individuals to provide two references and to have had a CRB check; and for organisations also to have a written education or child

protection policy and to carry liability insurance. Further guidance on CRB checks can be found at [www.teachernet.gov.uk/docbank/index.cfm?id=2172](http://www.teachernet.gov.uk/docbank/index.cfm?id=2172).

## **ONGOING CHECKLIST**

Whichever model of instrumental tuition you have chosen, and whichever provider you have decided to work with, there are a number of issues to consider as your programme progresses. Have you considered:

### Integration?

- How this programme is linking to your existing schemes of work for music?
- How the programme is taking account of prior learning?

### Training?

- Were appropriate training needs identified and met before embarking on the programme? Do all staff involved know how they can observe and record achievements and standards in the content of the programme against National Curriculum expectations?
- Have you taken appropriate advice on Health and Safety matters, for example, around noise levels or the physiological aspects of playing different instruments?

### Instruments?

- Are plans in place for pupils to acquire their own instruments in due course? This can be expensive – so you will want to give a long lead-in time to families, making sure they know all the available means of purchasing.

### Inclusion?

- Do pupils from low income families have equal access to your programme – are they able to draw on funding or purchase schemes which match their needs?
- Do pupils with special educational needs in core subjects have open access to these new opportunities? Many pupils who struggle in the core subjects excel in music.
- Are arrangements in place to identify potentially talented and gifted pupils, who may need additional or extended activities from an early stage?

### Practice between sessions?

- Are you allowing pupils to take instruments home? For many, this can be a frightening responsibility at the earliest stages of learning and it may lead to poor practice habits. Are you supporting pupils by providing practice facilities at school.
- Are you involving families in supporting their children?

- Are materials being used to support practice at home? Do pupils have a regular practice worksheet? Several Music Services have written guidance on how best to provide for practising and most have produced CDs with attractive backing tracks to support pupils in the early stages.

#### Legacy and sustainability?

- Have you considered what will happen at the end of the programme:
  - for those who wish to continue learning an instrument?
  - for those who do not wish to continue learning an instrument?

Are you going to introduce a programme individually tailored for your school – or might you work with partner primary schools, specialist arts and music colleges and local providers to develop a wider programme across a cluster of schools? Involving the staff from secondary schools will help to plan for the transition from Year 6 to Year 7.

#### Charging legislation?

Experience from the Wider Opportunities pilots suggests that a high percentage of children will want to continue having group music lessons after the first year, and it may be that you will need to apply a charge to some or all children for these ongoing opportunities. Charging legislation has been changed with effect from September 2007 and information on the amended legislation will be available to view at [www.musicmanifesto.co.uk](http://www.musicmanifesto.co.uk) or [www.teachernet.gov.uk](http://www.teachernet.gov.uk)

### **A NEW CPD PROGRAMME FOR MUSIC TEACHERS**

*'I've started on the first core module - which has already given me lots to think about. At last a music course that looks like really pushing me in the right direction!'*

*'How fantastic to have music so high on the agenda in schools at last!'*

*'I'm really looking forward to this course - at last some decent looking CPD!'*

Above are just a few of the many enthusiastic comments from the Programme forum from practitioners who have just begun the DCSF- funded Open University and Trinity Guildhall CPD programme for KS2 music teachers.

The KS2 Music CPD programme is designed to provide professional support and development for all those involved in teaching music in the context of whole class instrumental/vocal work. It is appropriate for class teachers, teaching assistants, instrumental tutors or community musicians. There is no charge to participants.

The programme consists of a range of integrated online modules and face-to-face workshops. The Open University has an international reputation for distance learning and the online modules are written by leading experts in music education. The online learning environment includes opportunities for online conferencing, seminars and downloadable resources including access to the Open University's online library. The emphasis in the face-to-face modules is on practical activity and the trainers themselves are some of the finest practitioners in the field. Face -to-face modules are half day workshops, provided regionally, with content benefiting from Trinity

Guildhall's huge experience in this area.

Practitioners running whole class instrumental or vocal programmes come from a variety of backgrounds with a range of previous experience. A key feature of the programme, therefore, is the Needs Analysis process, which will provide practitioners with their own personal route through the programme building on their prior experience and focusing on their particular professional context. Each practitioner is also assigned to a mentor who will provide support and guidance.

We strongly recommend that *all* those who are involved in whole class instrumental and vocal teaching, (including those who are new or who have had limited experience of it) should access the CPD Programme alongside their teaching on a programme in school.

To find out more about the programme please visit the website at [www.ks2music.org.uk](http://www.ks2music.org.uk) where you will find further information and details about the application process.

## **FURTHER SOURCES OF HELP AND INFORMATION**

Further advice and guidance on these issues can be sought from a number of music organisations including:

**Your Local Authority** – see local websites for details.

**Your local Music Service** – see local websites for details or contact the FMS (below).

**Federation of Music Services (FMS)** - [www.federationmusic.org.uk](http://www.federationmusic.org.uk)

The FMS was set up in 1996 to offer information, advice and expertise to Music Services. Currently 147 Music Services are members of the Federation, representing well over 500,000 pupils and 10,000 teachers.

**National Association of Music Educators (NAME)** - [www.name2.org.uk](http://www.name2.org.uk)

The National Association of Music Educators exists to support its members by providing a national voice for music education; offering a forum for professional exchange through local, national and regional events; promoting the professional development of members; informing members of current developments by publications and newsletters; and collaboration with other appropriate organisations.

**Schools Music Association** - [www.schoolsmusic.org.uk](http://www.schoolsmusic.org.uk)

The Schools Music Association is a significant voice for music education nationally, contributing to government consultations and providing practical opportunities for teachers and children to participate side by side in events around the country. SMA welcomes members from all those with an interest in music education, including student teachers, primary and secondary school music teachers, instrumental teachers, advisers, and academics.

**Sound Sense** – [www.soundsense.org](http://www.soundsense.org)

Sound Sense supports organisations and individuals who help people make music in their communities by supporting their professional development; providing opportunities to network; giving information and advice; helping people make contacts; raising awareness of issues in community music; and running a membership scheme.

**Youth Music** – [www.youthmusic.org.uk](http://www.youthmusic.org.uk)

Youth Music is a UK-wide charity set up in 1999 to provide high quality and diverse music-making opportunities for 0-18 year olds. It targets young people living in areas of social and economic need who might otherwise lack opportunity and predominantly supports activities which are held outside school hours. The organisation has three main roles; funder, development agency and advocate.

**MusicLeader** – [www.youthmusic.org.uk/Youthmusic\\_Initiative/MusicLeader.jsp](http://www.youthmusic.org.uk/Youthmusic_Initiative/MusicLeader.jsp)

MusicLeader is a UK-wide Youth Music initiative and aims to provide access to training and professional development for music leaders at every stage of their career. The MusicLeader website features an online community of music leaders along with details of their skills and experience.

**Music Education Council** - [www.mec.org.uk](http://www.mec.org.uk)

The Music Education Council is the umbrella body for all organisations connected with music education in the United Kingdom. It exists to bring together and provide a forum for those organisations to debate issues affecting music education and to make representation and promote appropriate action at local, national and international level.

**CM Ltd** - [www.cmonline.org.uk](http://www.cmonline.org.uk)

CM is a music charity which offers education, training and artist support programmes for musicians, especially young people who have not enjoyed mainstream educational opportunities. CM runs an annual programme of courses that stretch from weekend provision for seven years olds to full time undergraduate programmes. CM's core purpose has been to bridge the divisions between education, industry and the aspirations of our students.

**Musicians Union**

The Musicians' Union represents over thirty thousand musicians working in all sectors of the music business. As well as negotiating on behalf of members with all the major employers in the industry, the MU offers a range of services for professional and student musicians of all ages. The MU regularly produces a Directory of its thirty thousand members and will offer advice and sample contracts to members considering working in schools.

**Live Music Now** – [www.livemusicnow.org](http://www.livemusicnow.org)

Live Music Now specialises in organising performances and workshops in outreach settings, delivered by specially trained, young professional musicians. Around one third of the work is with and for children and young people, much of it taking place in both special and mainstream schools.

**Music Manifesto** – [www.musicmanifesto.co.uk](http://www.musicmanifesto.co.uk)

The Music Manifesto is a campaign for improvements in music education whose overarching aim is create more music for more people. It has a growing membership of over 1400 signatories from across music education, the music industry, the voluntary and community sectors. Visit the site for more information and to join the campaign.

**Incorporated Society of Musicians (ISM)** - [www.ism.org](http://www.ism.org)

ISM is a UK-wide professional body for musicians which aims to promote the art of music and the interests of professional musicians; raise standards in the profession; and give its members the best available advice and service. ISM holds three registers of practising musicians, including one register dedicated to musicians in

education.

**Young Persons Concert Foundation - [www.ypcf.co.uk](http://www.ypcf.co.uk)**

The young Persons Concert Foundation is a unique music charity. The Foundation helps young people to appreciate and enjoy music through educational workshops and live orchestral concerts. Groups of musicians from the YPCF visit schools, special needs schools and hospitals throughout the country performing series of workshops demonstrating their instruments and developing children's skills in music. These musicians are from the strings, woodwind, brass and percussion sections of the Foundation Philharmonic Orchestra. The Young Persons Concert Foundation reaches young audiences in schools where musical activities are often limited.

Further reading

"Tuning In" - Ofsted report and DVD based on Wider Opportunities, a whole class instrumental programme for KS2. The DVD and report were sent to all primary schools in March 2004. A downloadable version of the report is available on Ofsted's publications page at [www.ofsted.gov.uk](http://www.ofsted.gov.uk). A limited number of hard copies are still available via e mail at [freepublications@ofsted.gov.uk](mailto:freepublications@ofsted.gov.uk).

"Building Music - Teaching composing at KS2" - is aimed at primary school teachers new to music and at composers new to primary school teaching. Copies can be obtained via the Teachernet publications pages at [www.teachernet.gov.uk](http://www.teachernet.gov.uk).

Seven new units for the QCA Schemes of Work on instrumental and vocal tuition at KS2 - based on the Wider Opportunities Pilots. These were sent to all primary schools in March 2004 and can be ordered on line via the Orderline page of the QCA website at [www.orderline.qca.org.uk](http://www.orderline.qca.org.uk)

"Creating Chances for Making Music" a Youth Music storybook of case studies based on the Wider Opportunities Pilots. Can e obtained via the Youth Music website at [www.youthmusic.org.uk](http://www.youthmusic.org.uk).

**This guidance note can be viewed on-line or downloaded from Teachernet at [www.teachernet.gov.uk/publications](http://www.teachernet.gov.uk/publications)**