

Essex Music Hub

First Access Tutor Training Programme

Monday 18th - Thursday 21st July 2016

Portfolio

Sessions Attended - Chas Sludden

Monday

<p>Session 1: Introduction to Classroom Teaching Practice – Sarah Goldsmith</p> <p><i>“Why do you believe that Instrumental First Access is an important part of a child’s primary education?”</i></p>	*
<p>Session 2: Approaches to Differentiation - Trinity College’s Kay Charlton</p> <p><i>"Think about your planning and how you can scaffold activities to ensure that all pupils fulfil their musical potential, whatever their ability on the instrument. What activities and repertoire will you employ in order to stretch the more able while keeping the less able engaged?"</i></p>	*
<p>Session 3: Charanga Digital Learning Resources - Madeleine Casson</p> <p><i>“From the learner’s perspective, what aspects of this session will be most beneficial to their musical progress?”</i></p>	*
<p><u>Session 4 – Breakout Sessions</u></p> <p>Option 1: Advanced Charanga – Madeleine Casson</p> <p><i>“From the learner’s perspective, what aspects of this session will be most beneficial to their musical progress?”</i></p>	
<p>Option 2: TOOLKIT: Games, Warm-ups and Using The Voice to Support First Access – James Devaney and Charly Richardson</p> <p><i>“What do you need to consider when applying a general music activity to the specific instrument you’re teaching within a First Access lesson?”</i></p>	*
<p>Option 3: Engaging the reluctant student, LSA or TA – Kay Charlton from Trinity College</p> <p><i>"Consider how you can make your sessions open, accessible and enjoyable for all participants. How can you utilise the valuable skills of a TA/LSA to enhance the experience?"</i></p>	
<p>Session 5: First Access Review Findings – James Devaney</p> <p><i>“How would you compare the identified key features that lead to successful programme outcomes to your current approaches?”</i></p>	

Tuesday

Session 1: Warm-up with Charly Richardson	*
Session 2: Behaviour Management In Action – Maureen Hanke <i>“Where does behaviour come from?”</i>	*
Session 3: The Case for Inclusive Musical Learning – Drake Music <i>“Through a social model lens, what can you do (as a teacher) to make music more inclusive and accessible in your school? How can you implement the removal of barriers for participants? What timeline would you hope to achieve this in?”</i>	*
<u>Session 4 – Breakout Sessions</u>	
Option 1: First Access in SEND Settings & Using Assistive Music Technology Effectively – Drake Music <i>“How can having access to different types of Assistive Music Technology make ensembles more inclusive for some pupils? How can we effectively assess and support the musical development of pupils and identify barriers to participation?”</i>	
Option 2: Bringing The World Into First Access – Shanti Paul Jayasinha <i>“How would you go about researching and adapting material from a different country to use in your teaching?”</i>	
Option 3: Creative Approaches In The Classroom – John K. Miles <i>“What are the benefits and challenges of teaching curriculum and musical skills from a creative starting point?”</i>	*
<u>Session 5 – Breakout Sessions</u>	
Option 1: Bringing The World Into First Access – Shanti Paul Jayasinha <i>“How would you go about researching and adapting material from a different country to use in your teaching?”</i>	
Option 2: Creative Approaches In The Classroom – John K. Miles <i>“What are the benefits and challenges of teaching curriculum and musical skills from a creative starting point?”</i>	
Option 3: Behaviour Management In Action – Join Maureen Hanke <i>“Where does behaviour come from?”</i>	*
Session 6: Time To Join In – Trinity Music	*

Wednesday

Session 1: Resources That Work – Charly Richardson	*
<u>Session 2 - Breakout Sessions</u> Option 1: Brass Specialists Discussion – Andrew Coles	*
Option 2: Piano-Keyboard Specialists Discussion – Peter Lovell	
Option 3: Guitar & Ukulele Introduction To Hockets – Michael Davidson <i>“How can the Hockets approach encourage musical inclusion?”</i>	
Option 4: Preparing for a Live Performance – Sarah Goldsmith <i>“What factors would you bear in mind when preparing a group for their first live performance?”</i>	
<u>Session 3 – Breakout Sessions</u> Option 1: Guitar/Ukulele Specialists Discussion – Charly Richardson	
Option 2: Musical Futures Introduction to Just Play – Fran Hannan <i>“How might the Just Play approach be used to engage all instrumental learning, and encourage generalist teachers to engage in music delivery?”</i>	*
Option 3: Preparing for a Live Performance – Sarah Goldsmith <i>“What factors would you bear in mind when preparing a group for their first live performance?”</i>	
<u>Session 4 – Breakout Sessions</u> Option 1: String Specialists Discussion with Andrew Coles	
Option 2: Percussion Specialists Discussion with Peter Lovell	
Option 3: Musical Futures Introduction to Just Play – Fran Hannan <i>“How might the Just Play approach be used to engage all instrumental learning, and encourage generalist teachers to engage in music delivery?”</i>	
Option 4: Linking First Access to the curriculum – Sarah Goldsmith <i>“What are the inter-related dimensions of music? Suggest one way in which each dimension can be introduced through First Access.”</i>	*
<u>Session 5 – Breakout Sessions</u> Option 1: Woodwind Specialists Discussion – Charly Richardson	
Option 2: Musical Futures Introduction to Just Play – Fran Hannan	
Option 3: Guitar & Ukulele Introduction To Hockets – Michael Davidson	

<i>"How can the Hockets approach encourage musical inclusion?"</i>	
Option 4: Linking First Access to the curriculum – Sarah Goldsmith <i>"What are the inter-related dimensions of music? Suggest one way in which each dimension can be introduced through First Access."</i>	
Session 6: Briefing of portfolio needs & Assessment Processes	*

Thursday

Session 1: How First Access can support KS3 learners	*
Session 2: Encouraging Progression from First Access – Charly Richardson	*
Session 3: How Teaching and Learning Transfers to What Comes Next – Trinity College <i>"How can I support students' progression in their musical learning after their First Access sessions"</i>	*
Session 4: Effective Teaching and Learning Strategies – Trinity College <i>"What areas of effective teaching do I need to develop in order to support my student's musical learning?"</i>	*
Final session: Course Conclusion	

PROFESSIONAL ACTION PLAN- FIRST ACTION DELIVERY

Name	Chas Sludden
Instruments delivered within First Access	Recorder Ukulele Pbone

Session name	Key learning points from session and key task	Actions points arising	Timescales	Support needed
Introduction to classroom practice Sarah Goldsmith Session Monday	Reasons why First Access is important to a child's primary education.	<p>Seek further explanation/ understanding of the number system for mixed tuned instruments C Bb Eb</p> <p>Get the children to move with their instruments during warm up (thus maximising flow)</p> <p>Think and plan how to use other adults in the room</p> <p>Seek out governors responsible for music (performance opportunity?)</p> <p>Plan activities with INSET of the non specialist in mind (i.e.share my rationale)</p> <p>Encourage mid week involvement by the teacher</p>	<p>When I get the opportunity to teach a mixed group</p> <p>Immediately (Sept 16)</p> <p>Immediately</p> <p>Half term in readiness for an end of term performance</p> <p>Continuously from Sept 2016</p> <p>Immediately</p>	<p>Further discussion with Sarah Goldsmith or EMS forum</p> <p>Ask colleagues for the best way of doing this</p> <p><i>Leave resources PDA's and tracks on class Laptop or pen stick.</i></p>
Approaches to		Request SEND and		

Comment [CR1]: Forums will be set up early next term!

<p>differentiation Kay Charlton Session 2 Monday</p>	<p>Scaffolding - breaking down a large task into incremental steps</p>	<p>disability information</p> <p>Quickly identify children who are likely to need support</p> <p>If present allocate teacher/t assistant tasks in a supporting role</p> <p>Use simple pictorial means to support music literacy</p> <p>Use the aural approach much more frequently and let this flow into improvisation and composition to support the music curriculum</p> <p>Spot if there are any children with SEND who show particular aptitude.</p> <p>Look carefully for those who are making excellent progress and find ways of supporting them</p>	<p>Immediately</p> <p>Immediately</p> <p>Immediately</p> <p>Immediately and continuously</p> <p>Immediately and continuously</p> <p>Immediately and continuously</p>	<p>Information from class teacher</p> <p>Create flash cards and grid patterns</p> <p>Practice this so that my modelling or call and answers are competent and confident</p> <p>NOTE TO SELF: Regularly get able children to model, spend an extra 10 minutes with them, suggest 1to1 lessons</p>
<p>Charaga- Madeleine Casson Session 3 Monday</p>	<p>An overview of Charanga</p>	<p>Get VERY familiar with Charanga</p> <p>Look at the thematic material and link these to classwork where possible</p>	<p>Summer holiday</p>	<p>Adam Morris has offered help by phone or Skype.</p> <p>See Curricular Links Sarah Goldsmith</p>

<p>TOOLKIT</p> <p>James Devaney and Charly Richardson Monday Session 4</p>	<p>Interactive and participatory session demonstrating the key elements of music</p>	<p>Increase use rhythmic warm-ups using body percussion and voice (zip zap boynng)"</p> <p>Work on my personal coordination (re. Body percussion) by practicing</p> <p>Use the "green square etc" activity as another way of introducing symbols before notation.</p> <p>Use the above as a means of differentiation (l.e when more able students are reading notation)</p>	<p>One per week in Autumn term provide they fit into the main teaching point</p> <p>ALL immediately and continuously</p>	
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<p>Behaviour management - Maureen Hanke</p> <p>Tuesday Sessions 2 & 5</p>	<p>Why don't children behave and where does behaviour (good and bad) come from?</p> <p>Strategies for overcoming ill-behaved children's strategies of avoidance distraction and disruption</p>	<p>Develop shared values with the children and continue to refer to them.</p> <p>Ascertain the students' level of motivation and use it in planning</p> <p>Reduce didactic teaching where possible</p> <p>Hone your ability to do more than one thing at once.</p> <p>Match all activities to the students needs and abilities (less notation more aural)</p>	<p>ALL Sept 2016</p>	<p>Ask other KS2 teachers the best way of approaching this</p>
<p>The case for inclusive musical learning</p>	<p>1) Inclusion is disabled and able musicians working</p>	<p>Adopt a determined 'can do' approach when teaching</p>	<p>Always</p>	

<p>Drake Music -Nicki Miles-Wilden</p> <p>Tuesday Session 3</p>	<p>together</p> <p>2) Through music (and the arts) there is an opportunity to foster/develop inclusion in music education and music making and so effect change in social-cultural landscape.</p>	<p>disabled students.</p> <p>Explore with teachers solutions to environment barriers, and instrument adaptation</p> <p>Explore new technologies where applicable, by contacting Drake</p> <p>Ensure presentation/teaching methods consider disabilities (e.g. best colouring for dyslexic students)</p> <p>Be a role model in an attempt to counter prejudicial attitudes.</p>	<p>When these arise</p> <p>Continuously</p>	<p>Contact Drake</p>
<p>Creative approaches in the classroom</p> <p>John K Miles</p> <p>Session 4 Tuesday</p>	<p>Every child: Has the opportunity to succeed Can be challenged to improve</p> <p>Creative activities can: Be adjusted to suit various needs Concentrate on musicianship</p> <p>New music reflecting the group's musical personality is created No offering is 'wrong' Dissonance can be explored</p>	<p>Let the children be creative in every session</p> <p>Be absolutely clear in setting task (simple precise) to avoid behavioural issues</p> <p>Negotiate the 'noise issue' with the class teacher</p>	<p>Ensure over next term there is a balance of pre-created and creative work</p> <p>Always</p> <p>September 2016</p>	<p>Seek future training opportunities to keep my teaching fresh</p>
<p>Linking First Access to the KS2 curriculum</p> <p>Session 4 Wednesday</p>	<p>Inter-related dimensions (the key elements of music) are: dynamics, duration(rhythm),</p>	<p>Repeatedly use the vocabulary of music, together with clear explanation and practical application in order that children</p>	<p>Constantly review planning and reflect to ensure the use of musical</p>	

Comment [CR2]: Brilliant!

Sarah Goldsmith	<p>tempo timbre, pitch and structure</p> <p>First Access is not intended to replace curriculum provision but it is possible to cover all of the inter-related dimensions with a little creative thinking.</p>	<p>assimilate these into concrete learning.</p> <p>Ensure a broad balance of elements are taught (not just Pulse duration pitch and harmony) Be holistic</p>	<p>vocab (and understanding) is staple. Review planning every three weeks</p>	
<p>Musical Futures Just play</p> <p>Fran Hannan Session 3 Wednesday</p>	<p>An outline of Musical Futures Just Play. A simply and clear pedagogical approach. Summarised as: 1 Do it first Explain later (keep didactic teaching to a min.) 2)We get better as we play (practical ethos) 3)Learn by listening (aural approach) 4 Sound before symbol 5 Show don't tell (model rather than explain)</p>	<p>Use easy ukulele chords as a starting point for beginners</p> <p>Use easy ukulele chords as a means of differentiation thus scaffolding for less able players</p> <p>Take a more detailed look at this resource to find out how it can support what I already do</p>	<p>Sept 2016</p> <p>October half term</p>	<p>Pen drive from EMS</p>
<p>How teaching and learning transfers to what comes next.</p> <p>Julie Evans Session 3 Thursday</p>	<p>Why first access is important to KS 3 progression</p> <p>Linking to KS 3. - What does progression look like?</p>	<p>Explain about 1 to 1 lessons and provide class teacher with follow up letter</p> <p>Clearly explain that music skill can transfer to an instrument of their choice</p> <p>Ask year 7 & 8s if they experienced First Access</p> <p>Complete Arts form return with as much info as possible</p>	<p>All from Sept 2016 and increasingly as the 10 weeks come to the end</p> <p>October 2016(?)</p>	

Comment [CR3]: Spot-on!

Comment [CR4]: This all very much feeds into the new OFSTED emphasis that the vast majority of music lessons should be practical; learning happens mainly through playing!

Comment [CR5]: Is this referring to Arts Council England Hub data return?

		Find out what each students needs are. Make sure what you do fits into what's going on musically in the school you teach Find out what is available at KS 3 schools.	A few weeks into term Before summer term 2017	Discuss with class teacher
Effective teaching and learning framework Julie Evans Session 4 Thursday	Principles of effective teaching and learning Foundational principles which support effective teaching and learning	Less talk; more music Strategies for inclusion of aural approach improvisation leading to composition Develop ways of obtaining concrete evidence and introducing peer to peer assessment Seek information from every teacher (pro forma?) regarding SEND and disabilities	Consciously work on this from Sept Identify ways in August Begin to implement in Sept Check out schools' protocol re. Recording in Sept Sept	Obtain a copy of any relevant policy Verbally discuss with teacher and make notes (initials only)

Comment [CR6]: A very clear, concise and well thought-through action plan. Well done!

General areas of practice identified as strengths	I am strategic in my planning for learning and have clear aims for each lesson It's rare that I have behavioural difficulties but recognise that at times I need to 'keep the plates' spinning a little more I think my lessons are (on good days!) engaging
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Comment [CR7]: I think you do yourself a disservice here, or maybe just being too modest! I'm sure there are many other strengths you could have written about here.

General areas of practice identified as needing development	I can get side tracked into explanation rather than maximising music making I need to find ways of including composition (perhaps leading from simple improvisation) I have relied on my own assessment for learning and compiled little concrete evidence I have been guilty of treating my lessons as discrete and separate to the rest of the children's learning. I need to plan for differentiation and inclusion rather than relying on my expertise/of the cuff creative problem solving
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Comment [CR8]: All excellent well thought through points showing a strong professional awareness and eagerness to develop.

Reflective Responses

MONDAY

Introduction to classroom practice -Sarah Goldsmith -Session 1

Why do you believe that instrumental first access is an important part of a child's primary education

General Summary

This session opened with a "bang" in the form of a performance by a class of children playing mixed instruments in C Bb and Eb. But it was much more than this it was a model lesson. which included warm up (physical vocal and mental), two performances of pieces which were known to the children (The lion sleeps tonight and Kumbayah). Sarah did explain that normally she would include one piece known to the children and one previously unknown. which included new concept or technique. Although there was no plenary Sarah immediately reflected on some things that she would ordinarily address. Absolutely excellent.

General implications for teaching and learning

So why is First Access an important part of a child's primary education?
It is:

It is explicit within the National curriculum (very much worth singing loudly!)
Full of transferable skills (listening concentration discipline coordination perseverance et al) and as such improves academic progress
Full of significant rewards (adults and children working together, sense of achievement, the emergence of natural talent and the aforementioned academic benefits.
An opportunity to put into practice "Every child matters" by allowing some SEND children to excel and the naturally talented child to emerge.
An opportunity for partnership between teacher TA and tutor to work collaboratively and for weekly INSET for the non specialist teacher

Personal implications

Seek further explanation/understanding of the number system for mixed tuned instruments
Get the children to move with their instruments during warm up (to maximise flow)
Think and plan how to use other adults in the room
Seek out governors responsible for music (performance opportunity?)
Plan with INSET of the non-specialist in mind (I.e.share my rationale)
Encourage mid week involvement by the teacher

Approaches to differentiation -Kay Charlton -Session 2

Think about your planning and how you can scaffold activities to ensure that all pupils fulfil their musical potential, whatever their ability on the instrument.

What activities and repertoire will you employ in order to stretch the more able while keeping the less able engaged?

General summary

Scaffolding is a new expression for me. As I understand it, it is breaking down a large task into incremental steps and, for example, after demonstration the teacher gradually reduces his/her own involvement, thus shifting the responsibility/ownership of learning to the pupils. In doing so lessons can be tailored to different abilities and allow for the extension of learning, thus accommodating pupils of all abilities.

General implications for teaching and learning

Comment [CR9]: I think this is a spot-on definition and shows a great level of understanding by yourself.

Teachers have to:

Know their children in order to cater for each of their needs

Plan with differentiation –be creative to find alternative ways of including everyone

Be in the habit of breaking tasks down incrementally

Be observant and quick to allocate extra help where it is needed

Extend the able students -don't be easily satisfied with able pupils

Personal Implications

Request SEND and disability information

Quickly identify children who are likely to need support

If present allocate teacher/t assistant tasks in a supporting role

Use simple pictorial means to support music literacy

Use the aural approach much more frequently and let this flow into improvisation and composition to support the music curriculum

Spot if there are any children with SEND who show particular aptitude.

Look carefully for those who are making excellent progress and find ways of allowing them to press on (eg getting them to model, spending an extra 10 minutes with them, suggesting 1to1 lessons)

Charanga- Madeleine Casson -Session 3

From the learner's perspective, what aspects of this session will be most beneficial to their musical progress? (Imagine an 8 year old)

General Summary

A very fast outline of the elements of Charanga was given.

The beneficial elements of this session from learner's perspective are:

Visual and interactive -Brilliant for visual, kinesthetic learners

Starts with pulse -everyone on task and engaged from the outset

Everyone included -notes named and notated

Lots of game like activities thus incentivising the pupils: 'rhythm grids'

Rhythm grids: very flexible and allows for differentiation by giving choice

Extension for the avid reader/enquirer/more able in Music World

Cross-curricular links to history, geography, science/inventions in 'Music World' and topic tabs

Homework: engaging (moon missions) interactive on-line learning

Personal implications

Use the summer to get VERY familiar with Charanga

Look at the thematic material (in the hope this can be linked to classwork)

TOOLKIT James Devaney and Charly Richardson –Session 4

What do you need to consider when applying a general music activity to the specific instrument you're teaching within a First Access lesson?

General summary

This was a wholly interactive and participatory session.

As I understood it the essence of this session was to demonstrate some activities which featured key elements of music including pulse, rhythm and silence. These were then extended while still leaving room for us to develop them in line with our curiosity or perceived needs of any group or class.

This was altogether an action/idea packed session that I'm sure will evolve as I incorporate its ideas into my lessons.

General implications for teaching and learning

Music making should be central to teaching (not didactic teaching)
Practical music making need not be done by traditional means
Questions to be considered when using activities in an instrument specific First Access lesson?

Does this:

maximise participation (and minimise needless lengthy explanation)?
develop the children's musical experience, skill and/or understanding?
introduce or support an element of the main teaching for that session?
have music "written all over it" (key concepts/inter-relating dimensions)
have scope for listening, 'playing' collaboration, improvisation and group performance?
leave scope for creativity?
Motivate the children and is it enjoyable?

Personal implication

Increase use rhythmic warm-ups using body percussion
Start to introduce the use of voice into these activities (zip zap boing)
Work on my personal coordination (re. Body percussion) by practicing before class
Use the "green square etc" activity as another way of introducing symbols before notation.
Use the above as a means of differentiation (I.e when more able students are reading notation)
Adapt "Zap splat" to include use of the mouthpiece (brass) using high buzz low buzz with clean "t" articulating the beginning of notes.

Comment [CR10]: Great tangible examples of how these ideas can be applied to instrumental learning.

TUESDAY

Behaviour management -Maureen Hanke –Session 2

Where does behaviour come from? Session one- Positive behaviour

General summary

In this session we explored the question: Why don't children to behave and where does behaviour (good and bad) come from?

Essentially the answer is from within the child; their personality, their 'baggage' their world view and ethos and attitude.

General implications

It is essential to know pupils needs -musical, social and SEND

The tutor must model good behaviour by being:

Positive

Consistent

Fair (judicially), and

Confident about what we are doing/saying (behaviour will deteriorate if we don't exhibit expertise)

Pupils behave well when they are motivated which is demonstrated in their behaviour (work ethic attitude motivation).

Motivation is driven by goals and our aim is to make our goals their goals, which is achieved by a strategic approach (bearing in mind the ill-behaved child also has strategies- avoidance disruption)

Motivation =expectations x value

If a child thinks there is nothing in it for them, or that they will not succeed, they will be poorly motivated. Therefore success affects motivation. If it is considered too difficult they will not be motivated.

Bear in mind 'THE PERSON IS THE BEHAVIOUR' because it comes from within.

What is perfect behaviour? For me this is reflected in engagement, interaction, motivation, enthusiasm, a sense of pride, endeavor, enjoyment and a sense of personal (every child) progress and achievement.

Personal implications

Develop shared values as a class (or adopt pre-existing values) and continually to refer to them.

Employ good open questioning to ascertain where students are with regards to motivation/attitude.

Develop the ability to do more than one thing at once. This allows continuity and optimizing engagement

Model good behavior. This directly impacts on the learning outcome.

Match all activities to the students' needs and abilities. This directly impacts their motivation and learning outcome.

Use only activities that are likely to appeal to students in order to maximise their engagement and motivation.

Clearly 100% engagement and motivation cannot be attained 100% of the time but my aim is to tend in this direction by employing the above strategies.

The case for inclusive musical learning -Nicki Miles Wilden - Session 3

Through a social model lens, what can you do (as a teacher) to make music more inclusive and accessible in your school? How can you implement the removal of barriers for participants? In what time line would you hope to achieve this?

General summary

Summary of the vision and values of Drake which for the purposes of our context can be summed up in two statements:

1) Inclusion is disabled and able musicians working together

2) Through music (and the arts) there is an opportunity to foster/develop inclusion in music education and music making and so effect change in social-cultural landscape.

1995 disability discrimination act impacts Jobs (equal opportunities) access (venues) and mobility (minimum standards in public transport). In the spirit of this how can music education contribute?

General implications for teaching and learning

It is important not to adopt the 'charity model', with regards to inclusion in school, but rather to adopt the 'social model' which understands that it is the environment, instruments, and the nature of music lesson, which disable a person and not their particular disability.

Personally implications

I will adopt a determined 'can do' approach when I teach disabled students.
I will explore:

With teachers, solutions to environment barriers
Instrument adaptation or alternatives if desirable
New technologies where applicable, by contacting Drake
Presentation/teaching methods (eg best colouring for dyslexic students)
Be a role model in an attempt to counter prejudicial attitudes

Comment [CR11]: What 'timeline' might you be working towards with regards to these points?

Creative approaches in the classroom –John K Miles –Session 4

What are the benefits and challenges of teaching curriculum and Musical skills from a creative starting point?

General summary

What is a 'creative approach'? To explore this a creative session was modelled using:

Warm up which focused attention on leader/conductor and then fostered cooperation and response to members of the group

Rhythm 2 against 3 polyrhythm, then separating 2's and 3's and adding a third syncopated rhythm to create three teams

Layering clapping with drone (rhythms (2s) (3s) syncopation)

Melody call and response based on minor pentatonic on D (taught and learned)

Composition student chooses a rhythm (2s 3s or syncopated)

Another student chooses a note from pentatonic (1to5)

Repeat this until a musical phrase emerges (evaluative changes can be made)

Repeat

Repeat with changes

Repeat with improvisation/call and response

Mini performance - all these were brought together to produce a layered composition.

I have participated in a similar methodology in Take Five Project (ROH) and the students seamlessly moved from notated to created music with no trouble.

Challenges

This wasn't explicitly explored in the session but here are some thoughts:

Behavioural issues might manifest if the whole group breakout into small groups
Teacher communication needs to be precise and clear
Control has to be established from the outset (clear objective which motivates)
'Control' also needs to be held more lightly than in a more formal lesson
Those used to notation might exhibit reluctance-teacher needs to be mindful of differentiation
Noise level might be an issue with neighbours

Comment [CR12]: All fair points, well observed.

General Implications for teaching and learning

Every child can take part and has the opportunity to succeed because creative activities can be more easily adjusted to suit a variety of needs
Every child can be challenged and so break new ground
Creative approach concentrates on musicianship eg. Starting and ending together, dynamic contrast, working as an ensemble
Eyes are freed up to look at the leader (conductor) and can look to each other (initiating and responding to visual cues while playing)
New music which reflects the groups musical personality is created
No offering is 'wrong'
Dissonance can be explored

Personal implications

Let the children be creative in every session
Be absolutely clear in setting task (simple precise) to avoid behavioural issues
Negotiate with the class teacher regarding the issue of noise

WEDNESDAY

Linking First Access to the curriculum –Sarah Goldsmith- Session 3

What are the inter-related dimensions of music?

Suggest one way in which each dimension can be introduced through First Access?

General summary

Inter-related dimensions are the key elements of music which are: dynamics, duration(rhythm), tempo timbre, pitch and structure.

Although First Access is not intended to replace curriculum provision it is possible to cover all of the inter-related dimensions in the music curriculum with a little creative thinking.

Implications for teaching and learning with practical examples

Sarah demonstrated lots of activities covering the inter-related dimensions of music including:
Pulse Dynamics Timbre Texture pitch structure composition

Pulse

Using hands and voices with contrast in dynamics and texture

listen to could: Classical Symphony, clock symphony

Dynamic

Rain storm using body percussion ranging from rubbing hands to slapping thighs (seated)

Elect a conductor to use symbols on board (< >)

Listen to Surprise symphony or Rossini's William Tell (at the point where the cello solo ends and trumpet begins). Describe what happened?

Timbre

Encourage the children to vocally represent: sad happy excited angry etc
Now imagine a similar expression on your instrument. This is timbre at its most basic.

Texture

Performing rounds and ostinato patterns

Using five fingers where one is tonic and 5 is dominant

Perform (1 121 12321 1234321) 123454321

Then reverse it by singing downwards Then half the class: one rising the other descending

This effectively communicates the concept of texture

Listen to: a duet, a rock band, Pachelbel's Canon/Purcell Chaconne from Dido and Aeneas

Composition. Create pentatonic strands and Layer them

Pitch

Voice Intonation (high low) often used by teachers when reading a story to young children

Eg. Goldilocks Daddy bear low mummy bear medium baby high

Use of numbering notes eg 1 121 game mentioned above.

What happens musically as the numbers increase/decrease?

How does it get there by step or leap

Structure

Call and a response

Rounds

Simple ABA form can be described in terms of a sandwich compared to AB form being more like a pizza.

Composition

Various stimuli relating to the wider curriculum can be used. Such as:

A story or poem or picture

A historical event (Eg the arrival of the Queen at the Houses of Parliament/Guy Fawkes)

A well known character from a film

An extract from a film or cartoon

Both composition and **listening/appraising** present further opportunity to use musical vocabulary such pulse beat tempo rhythm pitch dynamics silence and texture structure.

Summary

It is impossible to teach music without working with the inter-related dimension of music. However children need to hear these terms repeatedly, together with clear explanation and practical application, if they are to assimilate these into concrete learning.

Musical Futures Just play -Fran Hannan –Session 3

Musical Futures Just Play has a simply and clear pedagogical approach to teaching, for the generalised non-specialist teacher, which can be summarised as follows:

- 1 Do it first (hands on experience making music)
- 2 Explain later (keep didactic teaching to a minimum)
- 3 We get better as we play (practice ethos)

- 4 Learn by listening (aural approach)
- 5 Sound before symbol
- 6 Show don't tell (demonstration rather than explanation)

It promotes 5 principles (or stages) by which students understand music best when taught by a non specialist teacher:

- Principle 1 Personalised music -that they choose and identify with
- Principle 2 Aural learning -Listening and copying recordings
- Principle 3 Practical music making -Play alongside friends
- Principle 4 Sound and symbols -In a personal way
- Principle 5 Sustainable experiences -Integration of listening, performing, composing and improvisation

General implications for teaching and learning

By adopting a very simple approach and limiting the chords used for guitar, ukulele and keyboard it can quickly produce good whole class performances. It presents a 'easy chords' for both guitar and ukulele and a useful chord tool for keyboard. The results are instantaneous for the complete learner and are part of a scaffold that can be extended for the more able by learning the full version of chords or using both hands on the piano.

This was a whistle stop tour that culminated in a performance. I would need to look at this more closely but my instinct leaves me to believe that it is quite limited and would be best used to supplement, or be supplemented by, other resources such as Charanga.

Comment [CR13]: Try and have more of an explore when you get the memory stick. It definitely isn't appropriate as a full scheme for most, and can be used with other resources. I think the principles (e.g. sound before symbol) are universal though

Personal implications

- Use easy ukulele chords as a starting point for beginners
- Use easy ukulele chords as a means of differentiation thus scaffolding for less able players
- Take a more detailed look at this resource

THURSDAY

How teaching and learning transfers to what comes next -Julie Evans - Session 3

How can I support students progression in their musical learning after their First Access? General summary?

The Key Stage 3 music curriculum is very similar to that of Key Stages 1&2. Therefore it is the breadth and detail to which the student learns which is different (Brunarian spiral curriculum).

Why is First Access important?

The effect FIRST ACCESS experience has on a particular cohort is measurable and the final GCSE results of such a cohort are noticeably better.

First question in music at KS3: who plays an instrument/ Children who have experienced First Access can answer YES

Secondary music teachers are particularly **clean** on First Access because of the effect it has on their learning, GCSE results and music making in their school.

Comment [CR14]: Keen?

Implications for teaching and learning

Linking to KS 3 what does progression look like?

- Musician on a journey (with associated life skills)
- Individuals taking 1to1 lessons

Progression to GCSE
Ensembles in school and community
Transfer skills to another instrument
Go to concerts as a listener
Join community music making programme (brass band choir rock band)
Private lessons
Informal lessons (brass band sea cadets rock choir)
Garage band composition
Singer song writing (garage band)
Rap, hip hop
E-learning such as Charanga: Just Play

Transferable skills in First Access

Instrumental skills
Aural and vocal skills (singing part)
Improvising and composing (even on one note)
Listening (one another and modelling)
Appraising (articulating decision making evaluation, success criteria)

What attributes would you consider in choosing children to go on to do more after FIRST ACCESS

Enthusiasm
Musical Intuition
Aural Acuity (pitch rhythm pulse)
Physical Dexterity
Concentration
Parental support – A deficit here perhaps is the very reason to include them
SEND (poor at SPAG spell punctuate and grammar)
Personal Development- concentration discipline through musical activity/

Personal implications

Explain about 1 to 1 lessons and provide class teacher with follow up letter
Clearly explain that music skill can transfer to an instrument of their choice
Complete Arts form return with as much info as possible
Ask year 7s if they experienced First Access
Find out what is available generally at KS 3 schools.
Find out what each students needs are.
Make sure what you do fits into what's going on musically in the schools at which you teach

Effective teaching and learning framework –Julie Evans –Session 4

What areas of effective teaching do I need to develop in order to support my students' musical learning?

General Summary

The purpose of the framework is to establish principles of reflective practice which can be applied in all teaching and learning contexts including 1 to 1, Small groups, whole class and ensembles.

These principles are:

The language of every session is music
Students fully engaged in learning
Creative approaches -allow students to develop holistically as musicians
Inclusion
Clear musical progress made in each session and over time
Teacher and students engage in continual assessment of progress

Implications for teaching in general

Foundational principles which support effective teaching and learning :

Creative approaches allow students to develop holistically as musicians
Students make music throughout every session (SOUND BEFORE SYMBOL experience before didactic teaching)

Musical learning is primarily developed aurally, **supported** by voice and notations

Explore a range of different musical styles genres and tradition

All teaching and learning should be evidenced in planning (to show a long term plan -not everything is attainable in one lesson)

Variety of resources

Good rapport/working relationship between students and teacher

Appropriate Use of technology (backing tracks speed shifter aural trainer, recording of work in progress)

Personal implications:

Less talk more playing

Strategies for inclusion of aural approach improvisation leading to composition

Develop ways of obtaining concrete evidence and introducing peer to peer assessment

Seek information from every teacher (pro forma) regarding SEND and **disabilities**

Comment [CR15]: A very detailed and thorough set of reflections here which evidence strong engagement with the sessions and careful afterthought.

Warm Up Activity

Main Element /Inter-related dimension): Pulse/beat Rhythm and silence

Activity: Part One (Feeling a steady Pulse using body percussion)

Command children's attention (silently if poss)

Indicate follow my lead

Count 1 to 8 (aloud) with a steady pulse clapping on one

Reverse the count (repeating 8) still clapping on one

Question: What do we call it when we keep/play a steady count? Pulse/beat Like a heart beat)

Ask for a volunteer to name a beat number and body percussion

Repeat the activity incorporating the new body percussion on the selected beat

Repeat the above but select a number that is to be silent (don't say its number aloud)

Repeat until the complexity matches the class' ability or gets too difficult to remember!

Part Two: Rhythm Grids (Charanga) –Keeping the beat while reading non standard notation including silence

Explanation: This is a four by four matrix with various symbols (star, triangle etc.) in certain squares. Each symbol can be used to represent body percussion, a note or combination of notes (interval or triad)

Purpose: To keep a steady count while reading non-standard notation
To help children realize that silence is an important part of music

Activity: Assign body percussion to a symbol (watch out for the silences!)
Read/Play the grid

New symbol added –children to suggest the new body percussion
Read/Play

Continue until all symbols have a body percussion assigned

(Extension: Each symbol represents a four beat rhythm)

Explain: Rhythm = changing pattern linked but different to the pulse

Other Read backwards
Possible Half reads from the beginning , the other half reads from line 3
Extensions: Half the class forwards/half backwards
Select notes for each symbol and repeat the activity

Differentiation: Those who can't play notes can do body percussion
Those who are not so dexterous can clap(or an appropriate action) on beat one

Resources: Recorders
PDA of Rhythm Grids

Laminated versions of Rhythm Grids for SEND Child with Teaching Assistant [help](#)

Comment [CR16]: Excellent warm-up 'scaffolded' well and leading onto notation/instruments. Even had some extension activities and thought about differentiation.

Lesson Plan: Recorder

Assumptions:

Children are Year 4 and are familiar with me and my working practice
Mixed ability groupings
How to hold and blow the recorder
Can finger and play the notes B, A, G and C
Children have a fair grasp of musical elements: pulse/beat rhythm

Learning Objectives:

To understand and participate in creating texture (Clapping) using two or more rhythms
To understand texture in the form of a round
To explore harmony as a texture

Success outcomes and Criteria

Facial expression and body language (are they getting/enjoying it?)
Do they achieve the rhythm clapping, round singing and part singing/playing?
Can they remember and use in context the words texture and harmony?
Mini Performance including playing and singing 'Hot cross buns' in a round

Warm up/refocus activity: (10mins)

1) Body percussion activity

Count 1 to 8 gradually adding body percussion on certain beats as children chose

Reminder: Beat/Pulse

2)Texture

Teach 4 call and response rhythms
Assign each of these to a group
'Conduct' the children re. When to add their rhythm
Extension: Assign each rhythm/group a note from G major chord

Main Teaching and learning activities (30 Mins)

Refer to the Rhythm warm up (Rhythm texture)

Explain Texture: Is several layers of music at the same time. (Texture= lots of layers)
It can be thick or thin. (The more layers the thicker it is)
It can be rhythmic or several 'melodic lines' or both

Activity 1: Play rhythms from warm up giving each group G, B or D.

Explain: Several notes played together (chord/triad)

Activity 2 Sing (sol fa given just as a description -words will not be used)
1)Doh ray me 2)Me ray doh 3)Doh tee Doh

Sing these- call and response. Then as a whole continuous phrase
Assign groups to sing these simultaneous (start with 1 and 2 only and add 3 only if strong)

Explain: Several 'tunes/notes' played together is called harmony (an harmonic texture)
OR chords played one after another is called harmony

Activity 3: Using B,A and G work out the 3 note phrases used earlier (aurally discovered if possible)

(If time allows: demonstrate in pairs (strong player)
Play them as a class (groups given)

Reminder: Texture is several layers at the same time (rhythmic or melodic)
When clapping it is a rhythmic texture
When several notes are played at once it is called harmony (chord)

Activity 4: Teach:Totally Blessed aurally (call and response using voices)
Sing it in a Round (2 groups, a third to be added if strong)
Learn Totally Blessed on recorder
Play with backing track (counting the introduction)

Reminder Question: What do call it when several things layer at the same time?
What do we call it when several tunes layer
Which have we been playing- a rhythmic or harmonic texture?

Performance: Explain and assign groups. Reassure by 'conducting'
1) sing it
2) play it
3) sing it in a round
4) play it in a round (percussion to be added for those who find this challenging)

Plenary: Who can tell me today's new musical vocabulary
(5-10Mins) Who would like to explain texture
Rhythmic Layers and harmony

Resources: Pen Stick with PDA and backing tracks
Clave wood block and beater

Differentiation: Difficulty with clapping rhythm (when various rhythms are being clapped0 can clap the beat
Children with difficulty singing/playing harmony (do ray me) can sing tonic on beats one and and three or play a drone on A.

Use of Other adults:

Warm up: Join in while spotting/helping struggling children

Recorders: Initially ensure children are on task (e.g. check hands are correct way round, reminding over blowers to 'breath don't blow')

Specific children with SEND needs to be assigned an adult (by arrangement)

Next Lesson:

Revise concept/element Texture ("Who can remember...?")

Similar warm up but adapting/refining it to suit class' needs/todays outcome

Possible new simple round still centred around B, A and G (e.g. Three blind mice, Hot Cross Buns)

Opportunity for improvisation using B, A and G and assigning different rhythms

Combining some improvised strands to make longer phrases to create a class composition

Comment [CR17]: Good lesson plan clear activities. Always make sure you are thinking about the 'through line' which connects all the different activities throughout a lesson.

An instrument specific resource- Recorder

Red Hot Recorder Tutor, first published by Kevin Mayhew in 2004 is a whole scheme for learning the recorder as a stand alone instrument.

Why selected?

This is a good resource for dipping into or as use as a back up should online resources (e.g. Charanga) fail.

Structure

It is well structured to include a new note, rhythm session, practice patterns (fingering), technique tips (Short), need to know info (notation conventions e.g. repeat marks), listen to yourself (sound) and 2 or 3 tunes with good quality backing tracks in each "music set". (Because there are several tunes in each 'music set' these need not be covered in one lesson. A follow up reinforcement lesson, in which revision can take place, can be reinforced by one of the 3 songs not yet covered.)

Progression One would expect seamless progression from one 'music set' (lesson) to another and this is the case with Red Hot Recorder.

Within each individual 'music set' the pace and potential progress is good with individual sections such as 'Rhythm Session' or 'Practice Patterns' pre-empting skills(e.g. dexterity/finger manipulation) or knowledge required (e.g. new notes or rhythm) for the tunes which follow.

Ease of use

Provided the book can be used on a visualizer or saved as a PDA pages, and there is means of playing backing tracks loud enough for the whole class to hear, this is a very easy to use resource.

Accessibility

Children it is laid out in an easy to read way with small discrete sections that can be focused upon easily. Assuming that at least some of the tunes are tackled aurally thus giving the children a rest from decoding I'm sure most children will find this accessible.

Specialist music teachers will find this is a very accessible resource. However therein lies the danger of teachers becoming reliant upon this rather than being creative with a view to enhancing the teaching and learning outcomes.

Comment [CR18]: Indeed!

Non-Specialists: The simple layout and clear diagrams and pithy information 'boxes' make this resource accessible for the non-specialist. That said it is heavily dependent on standard notation, which may deter the non specialist on first look as well as during continued use.

Strengths

The above mentioned is well presented and engaging for the young learner. The backing tracks are of a good quality, with interesting introductions and riffs and come in both a practice version (with melody and at times slower) and a performance track. It 'knocks spots off' other tutors such as Recorder from the beginning, (John Pitts) or Old MacDonald recorder, (Peter Wastall).

Weaknesses

This tutor is excellent for teaching the recorder as a musical instrument but this is treated quite separately to teaching music to a whole class and so it neglects aspects of music such as warm up/musical games, aural approach, listening, improvisation and composition, together with how they interrelate.

This resource does not support all learners as it makes no provision for differentiation. This is left to the teacher's ingenuity

Suitability for First Access

For the aforementioned reasons Red Hot Recorder is not suitable for First Access as a one fits all resource. It is very suitable for dipping into and as a resource should the Internet fail or be unavailable.

In the case of there Internet being permanently unavailable I would certainly use it, being careful to supplement it with other material for creative sessions such call and response aural playing, improvisation and composition and provision for all learner (differentiation).

Comment [CR19]: Great example of a resource detailing clearly how and why you use it and it's strengths and weaknesses.

Statement from the assessor: Charly Richardson

It was a pleasure to read this portfolio. Your previous experience shines through but it's also clear how much you enjoyed from the course and how much time and energy you have put into thinking about how you will take this learning forwards into your daily professional practice. Your regular positive contributions to the days were noted by the team and were appreciated.

Thank you for all your hard work and commitment to EMS and most importantly the young people of Essex. I am delighted to be recommending that you now become a First Access Specialist Tutor. Well done!