

PATHWAYS TO PROGRESS

for

OUR YOUNG MUSICIANS

Providing for and supporting their musical journeys

This document was produced at the request of Arts Council England (ACE) to offer information and examples of how the music education sector provides for children and young people to make progress in their music making. Also how, across the sector, we regularly monitor progress and periodically assess attainment. The text and accompanying DVD represent observations, discussions, documentation and examples contributed by colleagues from the named organisations. The overview and content remain the responsibility of the author and compiler.

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INTRODUCTION

This document and the associated DVD present and summarise the work of a sample of music education organisations, national, regional and local. Collectively, as well as individually, they contribute significantly to the 'Pathways to Progress' of our children and young people (CYP). They are some of the main funded routes and pathways for CYP to make progress and to flourish in their individual musical journeys. This is a collection of cross-sector activities and programmes. It uses case studies and does not involve a research or inspection methodology. Some of the programmes are school-based, and they make a strong contribution to the statutory provision of the National Curriculum; but they also contribute more broadly to the whole school and beyond-school programmes. The emphasis is on music's contribution to 'education' not just to 'schooling'.

The National Plan for Music Education (NPME) published in November 2011 represents the government's policies and commitments of funding for the implementation of music education for all young people. It emphasises the roles and responsibilities across the funded music education sector. Therefore, school and beyond-school opportunities are to be made available through national requirements, as well as local decisions over priorities, resources and the equitable distribution of limited and often reducing funding streams. Music Education Hubs (MEHs) have been formed and re-formed from previously established local authority music services and there is now a requirement for them to work in close partnership with schools; and with professional and voluntary organisations and practitioners. Arts Council England (ACE) is responsible for devolving the funding and also monitoring the work of the MEHs.

The samples of organisations in this study were asked to contribute descriptions, as well as text or filmed examples of one strand of their provision. The resulting summary and overview which emerge show many common features across the sector, particularly the philosophy, the principles and purposes of their work; as well as detailed professional experience of providing for the needs and aspirations of CYP. In all cases they testify to the power of music as an increasingly significant and – for some - transformational part of the lives of our young people. The clear and over-arching purpose is to engage CYP in high quality music making – through experiences and opportunities to participate first hand in a range of activities with specialist music leaders, teachers, tutors, coaches or mentors, in formal, non-formal, or informal settings.

These organisations are also committed to offering choice – not merely chance - for sustained, long-term involvement and musical independence. Most of the young people are participating in both individual learning programmes, as well as working in a small group or large ensemble. These demand distinctly different sets of skills, knowledge and understandings. They support young people's personal aspirations and development as well as their technical and technological musical progress and achievements. The organisations represent government funded programmes, as well as those which have private, voluntary or charitable status and funding. All the work is accountable both internally and externally and most organisations involve professional research teams in their evaluations.

The accompanying DVD demonstrates how progress is provided for; how it is demonstrated; and how musical attainments are assessed. The content was donated by:

- Greater Manchester Music Education Hub (MEH) with excerpts contributed from Bolton Music Service
- Northamptonshire MEH
- London Borough of Barking and Dagenham MEH
- Berkshire Maestros MEH
- Kent MEH Soundhub
- Liverpool In Harmony Programme
- Sage Gateshead In Harmony Programme
- Telford and Stoke In Harmony Programme
- Drake Music's Special Educational Needs and Disabilities (SEND) provision.

Several of these organisations are funded or contracted to lead or support programmes for targeted populations, or to use their distinctive specialisms for the benefit of all CYP. The later sections of this document contain descriptions and presentations of the work of several significant organisations. Some of them have led important recent work on 'Pathways to Progress' in music. Others are responsible for providing and developing assessment systems.

- Awards for Young Musicians (AYM)
- Youth Music
- Soundsense
- The Musical Bridges programmes of the Paul Hamlyn Foundation.
- The Associated Board of the Royal Schools of Music (ABRSM)
- Trinity College London
- RockschooL

Together they provide and demonstrate a much broader portfolio for assessment and celebration, beyond the well established individual instrumental examinations. The websites of all organisations give further and plentiful information. There are many other organisations working regionally and nationally which hold an influential and significant place in the sector. For reasons of timing and manageability of this study, the structured sample which has been included was agreed.

The overview and summary which follow are the author's own responsibility and not those of the ACE, or of the government policies which promote them. They are the results of observing programmes both live and recorded; discussions with CYP, school staff and the music leaders and practitioners of the organisations; as well as reading and analysing supporting documentation.

SUMMARY:

- CYP make most progress when they combine their individual learning with participating, sharing and working with others. These remain two parallel but distinctive strands of their progress.
- Different musical traditions, styles and genres require a range of roles from adults: teacher, tutor, coach or mentor.
- For some traditions, individual learning is parallel with participating in ensembles, so CYP have individual or group tuition, as well as membership of ensembles.

- For several traditions, progress is in dexterity and fluency in ensembles and there is an expectation of opportunities for individuals to 'practise' but no requirement for frequent separate individual tuition.
- In making progress in jazz, rock or pop genres, it can be more appropriate for students to have regular or occasional mentor or coaching sessions. In these, they agree the next steps in their musical progress and can work on their own or with their peers for a period between the guiding mentoring sessions.
- While many CYP have their first access to sustained activities between the ages of 7 and 11, there are increasingly opportunities – as well as needs and aspirations - to engage and re-engage to ensure later choice and independence.
- Where activities are inspiring, progressive and new to all young children, there is open and equitable access; and few barriers or stereotypes to prevent progress.
- At most stages of instrumental learning it is neither possible – nor desirable – to play or rehearse for whole sessions. Instrumental learning is incorporated, but important musical activities promote progress and 'musical' learning – which is the essential broader musical education, beyond 'instrumental' instruction.
- All music programmes intrinsically develop technical, musical, creative, personal, cognitive and critical skills, knowledge and understandings. The balance, range and timings of opportunities to develop these are matched to the needs and aspirations of CYP.
- Opportunity for initial musical engagement needs to be offered – and if necessary re-offered – to prepare for or signpost a personal pathway.
- There are stages of musical learning and rates of progress which are not usually concurrent with chronological age, which is why the 'beyond the timetable' and 'beyond the school' programmes are an essential part of music education provision.
- In some traditions, there are established linear routes of progress from school, to area, to regional and to national involvement in ensembles from beginner stage to advanced stages of achievement. Many older or advanced stage participants are committed to supporting younger or earlier stages.
- The work of MEHs and 'beyond school' programmes enable CYP to continue their music making without the interruptions or barriers of school transitions at ages 11, 16 or 18.
- Progress within ensembles is as important as routes of progress across ensembles.
- Learning and progress on a 'classical instrument' are not leading to repertoire from exclusively classical music. The DVD shows that a very wide range of repertoire is part of high quality experiences from the earliest stages. It is not unusual for an intermediate or advanced ensemble to rehearse and present music from more than 300 years of wide ranging repertoire including contemporary and improvised pieces.
- Technical progress – improving skills in the control of the instrument, voice or medium - is different from making progress in a particular genre or style – which is concerned with understanding the stylistic features and the means of expression, as well as how music is created, interpreted and communicated.

THE NATURE OF MUSIC AND THE PROVISION FOR MUSICAL PROGRESS

Music's distinctive characteristics as a mode of learning, as well as a means of cultural and artistic expression are that it is:

Ephemeral – it exists and decays in time

Abstract – there is no discursive or dictionary meaning for notes, sounds, or rhythms

Simultaneously complex – a band, orchestra or soundtrack has several different parts which are combined to make the overall expressive structure.

Musical structures are combinations of the elements of music: for example tone, timbre, texture. Therefore, we have to involve CYP in direct and significant first hand experiences of this distinctive art form, using its qualities, its characteristics and its unique elements. This is their entitlement, as well as the sector's professional responsibility.

WHAT DO WE MEAN BY PROGRESS?

Evidence from this survey shows agreement over:

- Improving the music making in which we are already engaged.
- Broadening existing music making into related chosen areas.
- Offering completely different musical opportunities to extend interests, skills or experiences.
- Using existing and new techniques and technologies to achieve creative challenge and insights.

There are three significant common strands of provision, which all the cross-sector organisations represent and which are all present in high quality provision. These enable CYP to encounter, engage, enjoy, create, participate and make progress in music, choosing their own musical pathway as well as their journeys with others:

1. Participating: What can I do? How can I participate? When can I join?
2. Knowing and understanding: Who makes music? Where and how can I find more?
3. Responding to music: I respond to mine, to ours and to theirs.

WHAT DO HIGH QUALITY EXPERIENCES AND PROGRAMMES CONTAIN?

The following aspects of provision are all important in how programmes provide for progress for individuals as well as groups of CYP:

A: Technical progress: increasing control of acoustic or electronic instruments, media or voices.

B: Musical progress: extending the range, choice and challenge of making or interpreting musical structures, contexts and repertoire.

C: Creative progress: exploring, inventing, experimenting, expressing, communicating and discovering.

D: Personal development: deepening and broadening individual experiences and personalising engagement.

E: Cognitive development: acquiring and applying skills of concentration; memorising; listening; analysing, problem solving.

F: Critical development: achieving musical independence; capacities for self-evaluation, self determination and decision making.

WHY THE FOCUS ON PRIMARY AGE CHILDREN?

There are well established and frequently rehearsed reasons for providing and supporting music making for CYP from the earliest ages. The educational, musical and social principles are:

Music learning is parallel with other learning, so that it is not a later add-on; is not seen as exotic or esoteric, but accessible and enjoyable for all from the earliest stages of education.

- Schools for primary age children are local to their homes and their neighbourhoods. For the essential support of their families, schools and communities, music programmes need to be in place as near to their locality as possible.
- There are about 18,000 primary schools in England. They are much smaller than the schools and colleges for older CYP to which primary age children will transfer. These smaller units ensure that children are known to all the adults who work with them.
- They learn in a peer group and they establish friendship groups which can remain together for eight years, from nursery and Reception to Year 6.
- If later stages can build on high quality provision from the first 6 years, then the experiences and opportunities for 11 – 18 year olds can – and should be - transformed.
- The frequent rigidity of timetabling by age – rather than stage of learning - in Key Stage 3 is a challenge which partners in music education in and beyond schools need to tackle together.
- It is rare to find secure partnerships between secondary schools and their local FHE institutions which could work together to broaden sector provision for the 11 – 18 age groups.
- 11-18 providers need to consider how to incorporate statutory and examination requirements, but also the intentions of the NPME and the potential outcomes of strong partnership working across the sector, both in and beyond schools.
- There is a rich and broad tapestry of assessment for 14 – 18 year olds. The sector, including FHE, needs to define more clearly the pathways available for both individuals and groups to continue to make progress; as well as to set goals which match their aspirations.

WHY DO PROGRAMMES FREQUENTLY USE CLASSICAL INSTRUMENTS?

- These instruments are used for all kinds of music of the last 300+ years – not just classical music.
- All traditions have their ‘classics’ in repertoire, events, musicians or iconic buildings.
- The repertoire is wide-ranging and includes a good deal of contemporary music, as well as opportunities for children to improvise; to invent; and to extend ideas into original pieces for themselves and others, from the earliest stages. .
- All of the high quality sessions observed with primary age children involve a wide range of carefully sequenced music activities – chants, rhymes, songs, coordination games, de-coding notations; not just playing or practising an instrument. Music learning and progress are more than instrument learning.
- The giving and receiving of narrow instruction is not sufficient for progress in musical learning.
- In families of instruments, they can be taught, played, and performed in flexible groupings, including large groups. For example classical string instruments have the same open fixed pitches and they can be provided from one-eighth to full-size, allowing for sustained progress on the same instrument or family.
- From secure musical foundations – at any stage or age – CYP can sustain or transfer their musical progress, from choice, not chance.
- Attention to the integrity of music ensures that ensembles are balanced so that they are committed to create or re-create the musical intentions of composing, improvising and inventing.
- There are other families of instruments which offer the same qualities and opportunities for progress for early stage learners in established traditions. Steel pans and African drums are frequently used as the instrumental base of the programme and often incorporate vocal repertoire. They too give opportunities for beyond- school participation and later stage learning.
- Until children have the physical strengths and developments needed for the holding and breathing aspects of larger brass and woodwind instruments, we need to give rich opportunities for music making within their physical capacities.
- Instruments are versatile – for example brass instruments are found in brass bands, wind bands, big bands, jazz bands and orchestras.
- In all the programmes, there are opportunities to broaden experiences – with choices to transfer onto different instruments or genres, within or beyond those used in the first access provision.
- The music sector needs to work towards offering smoother transitions between schools and between musical pathways.
- It is important to acknowledge CYP who wish to delay a decision to participate beyond their initial experiences and first access opportunities; and to offer further, later opportunities to re-engage in or beyond schools.
- By extending into broader areas, or into different traditions, CYP transfer all their accumulated skills and experiences – so that there is continuity, progress and sustainability in the music making.

WHY DO CYP WORK WITH PROFESSIONAL MUSICIANS AND ENSEMBLES?

- The requirement for partnership working with musicians has enriched and extended the professional workforce available for the implementation of the NPME, built on existing established relationships with many examples of professionals in music collaborating closely with professionals in music education.
- The NPME envisages that CYP will work with adults from the music professions and industries. This gives a rich and dynamic workforce combining music and music education professions.
- Professional musicians, whether free-lance, studio, community or ensemble practitioners, have specialist expertise and a range of musical experiences to share with CYP through music making programmes.
- Working with a range of professionals demonstrates and models for CYP the opportunities available for further engagement in music making and music production.
- The NPME recognises that CYP need to use and perform in spaces and places beyond the confines of their school, so that they have access to where music happens; where musicians work; and music's wide-ranging environments and contexts.
- CYP are entitled to feel welcome and comfortable users of our local, regional, national and iconic buildings, so that they know how to access and use the spaces and places where music happens.
- Developing understanding of the environments and contexts in which music takes place is an important part of musical experience and progress. This is best done by CYP using them, not just visiting them.
- Concert halls, opera houses theatres, arenas, stadiums, castles and cathedrals have increasingly welcomed CYP in events in which they take part – and sometimes quite capably take over!
- Working with professional musicians demonstrates to CYP how adults are involved in the same or contrasting music making. This shows how much progress can be made on familiar and new instruments or technologies, as well as how to succeed in choosing a new and different pathway.
- CYP are the future employees as well as audience, leaders and supporters of both amateur and professional music making and music production, within established routes as well as having the capacity, opportunity and confidence to create new ones.

THE WORK OF MUSIC EDUCATION HUBS (MEHs)

The government's policy as expressed in the NPME for the continued funding of music services was, for 2011 to 2015, to allocate grants through Arts Council England (ACE). These were based on four core and three extension roles. One of the four core roles is to:

'Ensure that clear progression routes are available and affordable to all young people.'

Hubs are to provide every child aged 5 – 18 with:

- the opportunity to learn a musical instrument;
- opportunities for playing and performing in ensembles and
- to ensure that every pupil sings regularly, with choirs and other vocal groups available.

The DVD which accompanies this document has video clips of samples of work contributed by five MEHs – Barking/Dagenham; Greater Manchester/Bolton; Northamptonshire; Kent and Berkshire.

IN HARMONY PROGRAMMES

The programme is based on the model of El Sistema and is premised on the traditional western orchestra of classical instruments. In Harmony programmes aim ‘to inspire and transform the lives of children in deprived communities using the power and disciplines of community-based orchestral music-making’.

Three pilot Community Development Programmes, based on the El Sistema established in Venezuela received government funding for three years from 2009. These were in Liverpool, Norfolk and Lambeth. The publication of the Henley Review of Music Education (February 2011), the Henley Review of Cultural Education (March 2012) and the resulting National Plan for Music Education (NPME November 2012), committed funding to the continuation of In Harmony but transferred responsibility for its management to Arts Council England (ACE).

From 2012 an additional 4 programmes were added: Sage Gateshead; Telford and Stoke-on-Trent; Opera North (Leeds); and Nottingham. The initial pilot programme was characterised by three key elements:

- There is recognition that it is a long term undertaking and a commitment to address the longer term future of the children engaging in the programme
- The programme is a community development programme and the pilots were located within three of the most deprived areas of England
- The immersive approach, the centrality of the orchestra, the high quality teaching, links with a professional orchestra and the emphasis on community development and transformation are all key factors of the programmes.

The findings and evidence of the 4th year external review of Liverpool In Harmony programme state:

‘Children are making excellent musical progress, evidenced through live performances, qualitative feedback from children, parents and the community, ongoing and termly assessment by In Harmony musicians and Ofsted reports. The programme has been extended and enriched to meet the growing demands of the children as they progress.’

The DVD which accompanies this document contains video materials contributed by Liverpool, Sage Gateshead and Telford and Stoke-on-Trent In Harmony programmes.

RECENT FINDINGS ABOUT PROVISION AND PROGRESS:

Musical Progressions Roundtable seminars and report: 'A Skeleton Strategy'

A consultative research programme, begun in 2009 by Ben Sandbrook and Hester Cockcroft of 'Awards for Young Musicians' with funding from Youth Music, worked also in partnership with the Musicians' Benevolent Fund (now Help Musicians). A total of 62 participants contributed, representing a broad cross section of the music education sector. 'Musical Progressions Roundtable' continues to debate how the sector can mobilise towards 'fulfilling all children and young people's musical potential'

This helpful and wide ranging analysis, together with its recommendations and strategy, suggests that the sector should be 'creating progression environments' in which all CYP can achieve their potential. The full report is on the Youth Music website.

The report identifies needs for tomorrow's musicians, as well as how today's music education can provide for:

- Individual progressive journeys
- A holistic music education environment
- Cross sector collaboration over provision and support
- Several 'excellences' and 'progressions' – not singular or narrow definitions
- Inspiring and enriching the journeys of today's young musicians, without pre-determining the destinations

They identify future needs which can be summarised for this report into three broad categories:

- Musical skills, high standards, versatility and creative facility and enjoyment
- Personal competences in communicating, self-confidence, perseverance and resilience
- Access to opportunities, to collaborations and to acquiring leadership and facilitating skills

The 'Skeleton Strategy' helpfully identifies a number of 'environments' in which music making and progression take place. There is strong advocacy for collaboration: 'working together is the key'.

This detailed and authoritative document demonstrates considerable agreement over the musical and educational principles which underpin cross-sector provision, together with a strong strategy for improved provision for progression. The agents and actions for change are clearly described and the strategy developed.

MUSICAL BRIDGES PROGRAMMES – FUNDED BY THE PAUL HAMLYN FOUNDATION

'Musical Bridges: Transforming Transition' aims to provide a continuous and progressive musical experience for 9-13 year olds that supports their personal, social and educational development.

Musical Bridges is a Special Initiative of the Paul Hamlyn Foundation with additional funding from the Esmée Fairbairn foundation. The initiative has a dual role. It helps support pupils' musical learning when they move to secondary school and helps primary and secondary schools work together to improve transition generally. The overarching aim is to empower teachers, head teachers and MEHs to embed effective primary-secondary music practice in all schools. To help this happen, the Musical Bridges team designed a training programme and a set of resources and tools that are all available on their website. The Musical Bridges Programme and resources have been developed by music education specialists with input from Trinity Guildhall and the Open University. The resources are inclusive and promote teaching and learning that allows every pupil to progress.

Example 1:

- This partnership has been working together since 2006 and includes a community choir which now involves 11 schools and nearly 400 pupils with an age range of 4 – 18. This has increased a sense of belonging and partnership across the school communities as well as providing a range of opportunities and experiences to enrich student learning and collaborative working.
- There is an active music learning network of teachers whose purpose is to facilitate the sharing of knowledge and expertise across partnership schools to enhance teaching and learning in music.
- A curriculum overview has been developed and joint training needs have been identified.
- “All the music activities enable us to join up the curriculum and share pedagogies, ensuring continuity in teaching practices between Y6 and Y7.”

Example 2

- The MEH is organised into and led by regional area managers – each have responsibility for and teaching commitments in one secondary and the neighbouring primary schools.
- One secondary and a cluster of primaries developed joint CPD activities, cross-phase teaching and shared curriculum opportunities. The culmination was a carefully planned transition event in which primary and secondary pupils came together to share a variety of activities which included poetry reading, singing and a samba band.
- This model is being introduced into more areas and will include curriculum support for primary schools, with a focus on pedagogy, cross-phase lesson plans, schemes of work, teaching tools and repertoire.
- Transition teams of staff are developing in the schools.

OFSTED'S CONTRIBUTIONS:

In all its recent publications which concern music, Ofsted has consistently commented on the extent to which its overview of schools inspected shows evidence of progress and attainment. These are shown to be variable both within and across schools in both primary and secondary phases. In its 2012 publication 'Music in Schools: wider still and wider' Ofsted attributes lack of these to weak teaching and poor curriculum provision based on National Curriculum and Examination expectations of the standards pupils should be reaching. In a helpful guidance document 'Music in schools: promoting good practice' Ofsted states

‘At the heart of these issues is how pupils have improved the quality of their musical responses. It is about the progress they are making in becoming better listeners, better performers and better creators of music – as shown by their increasingly confident, effective control and manipulation of musical sounds. It is the extent to which they show, through their musical responses, their understanding of the way that melody, harmony, rhythm, tempo, form, texture and timbre work together to create musical effects, traditions and styles. It is about the way that their knowledge of musical provenance – the history and circumstances of music – helps them to become better listeners, performers and composers. It is about the extent to which all groups are participating in music, not just in the classroom curriculum but also in additional tuition and extra-curricular activities.’

Also that:

‘Progression in music is, simply, about improving the quality, depth and breadth of pupils’ musical responses over time.....Being musical is much more than just the physical act of playing an instrument or participating in singing – it is about the quality of the response, the degree to which the pupil creates and performs music with appropriate accuracy, expression, feeling, sensitivity and sophistication.’

This guidance, therefore, offers definitions of progress and how to recognise it in observing pupils’ work. It is then expected that school-based staff and beyond-school practitioners will devise the content, materials and pedagogy which promote progress and achieve these standards.

THE WORK OF YOUTH MUSIC:

‘MOVE ON UP’ – AN EVALUATION OF THE ‘YOUTH MUSIC MENTORS’ PROGRAMME

For the Pathways to Progress report, one example of the wide range of influential work undertaken by Youth Music is exemplified. The ‘Move on Up’ programme was devised and the report written in conjunction with Soundsense – the national association for community music and musicians. The work was in response to the then government’s ‘Respect’ agenda, aiming to improve the life chances of young people in challenging circumstances, which is one of the fundamental principles which underpins much of the valuable work of Youth Music. The full significant report is on the Youth Music website. Mentoring is defined by Youth Music as a ‘one-to-one, non-judgemental relationship in which an individual gives time to support and encourage another’.

The aims of the Youth Music Mentors programme were to:

Deliver high quality music based mentoring provision for young people in challenging circumstances; provide links to high quality music making experiences; engage and train inspirational music mentors appropriate to the needs of the participants; provide young people with opportunities that will develop their resilience, social and emotional skills, and enable them to lead successful and fulfilling lives; help motivate and prepare young people for routes into education, employment or training.

The programme’s main findings are summarised here as:

- Musical quality was central to the music making and therefore to the development of the mentee. No-one wanted to do ‘poor quality’ music.

- Mentors and mentees all testified to a sense of musical progression that was identifiable and assessable.
- Mentors wanted their mentees to progress musically. Mentors analysed mentees' skills and ability; discussed longer- term goals; and put in place manageable steps towards them.
- Supportive music making came first always and was not compromised by a need for personal and social development.
- Mentors used a combination of modelling, feedback and discussion. Quality music making was often achieved by taking and developing a key creative idea from mentees' work, rather than too strong a focus- or distraction- on a 'technically polished performance'.
- Mentees had a focus on musical development – to progress musically for its own sake; including moves to a new instrument or technology. Mentees' progress led them to look for routes into the music business or to become workshop leaders and mentors themselves.
- Social progress was a parallel feature of secure mentoring, including the mentees' confidence and ability to interact with others, which expressed itself in specific and observable ways.

THE WORK OF GRADED EXAMINATION BOARDS

These organisations measure and award attainment by external assessments and moderations. In this report, samples from three examination boards are included:

- The Associated Boards of the Royal Schools of Music (ABRSM)
- Trinity College, London (TCL)
- Rockschoo

The most established assessment procedures are those which are based on one-to-one tuition, usually begun at an early age and continuing either incrementally grade by grade; or occasionally selecting particular grades. Technical and musical demands are published by the boards; with a choice of repertoire which matches the requirements. These procedures, organised by private examination boards, have been available for more than 100 years and are flourishing both in UK and in many countries around the world.

These linear routes assess beginner to advanced stages of individual instrumental or vocal attainment against a published syllabus of requirements. They are carried out by an external examiner. Progress is demanded in the technical and musical content between consecutive grades and across the ladder of grades as a whole.

The examination boards have a number of strategies which describe and encourage effective teaching and learning; as well as systems to monitor consistency and reliability of awards.

- The examination syllabus requirements.
- The recruitment and training of examiners.
- Online advice and guidance for tutors, candidates and families.
- Conferences for teachers, examiners and specialist tutors.
- Publications, materials and website resources.

THE ASSOCIATED BOARD OF THE ROYAL SCHOOLS OF MUSIC (ABRSM)

The opening of the ABRSM syllabuses describes its core mission:

‘to inspire more people to make music and to motivate them to fulfil their musical potential’

... ‘It is the musical progress made during the preparation that really counts’.

Music Medals: These were introduced by the ABRSM in 2004 and are assessments for individual candidates, but performing in an ensemble of up to four players. Their local teachers are the assessors, recruited and trained to present video performances of the candidates, across five progressive levels from copper to platinum. The repertoire is comprehensive and is drawn from a wide range of publications and commissions from ABRSM. An external examiner is not involved but all results are centrally moderated by ABRSM.

The published aims of Music Medals are:

‘To provide motivational goals and tangible rewards for progress’....

‘to encourage pupils to acquire the knowledge, skills and understanding to perform music both within an ensemble and individually’.

TRINITY COLLEGE LONDON

Arts Awards

These assessments from Trinity College London are individual awards for involvement and attainment in the arts, of young people’s own choosing. The five levels include Discover and Explore aimed at 7 – 11 year olds; then Bronze, Silver and Gold available for ages 11 to 25. Young people take part; visit arts events; research a particular interest and share their skills with others.

The website magazine is run for and by young people. Here they can share and review each other’s work; get information and discover ideas for follow up. Local support is provided through Arts Award advisers who support and guide young people from the earliest stages.

The documentation, guidance and online support are extremely helpful and positive. They show the commitment of Trinity to ensuring that CYP can demonstrate their achievements and be awarded for their attainment.

ROCKSCHOOL

This organisation was established in 1993, with a commitment to providing external nationally validated assessments for young people and adults who were engaged in playing individually and in being assessed in rock and popular music genres. Syllabus content ensures progress between grades, as well as clear expectations of standards to be reached. The website is particularly helpful, perhaps because of the age range of the majority of its candidates. It is addressed directly to CYP, with guidance on where to find support or coaching to prepare for assessments. Since its beginnings in 1993 it has developed into a worldwide organisation with highly regarded specialist assessment systems.

THE WORK OF DRAKE MUSIC

This well established organisation, founded in 1988 has pioneered as well as provided opportunities for music making for young people with Special Educational Needs and /or Disabilities (SEND). Its nationwide specialist staff lead workshops and programmes in partnership with, for example, schools, universities, arts organisations, music education hubs and practitioners in music technologies. There are strong links with the music industries. Much work has been undertaken and achieved in establishing the use of assistive music technology – so that adaptations to instruments and equipment can enable access to a range of resources by students with limited movement as well as those with learning difficulties.

Drake Music focus on nurturing creativity through exploring music technologies, working with and combining young people with disability as well as non-disabled. Drake's research into assistive technology is particularly significant in providing for access, progress and attainment for CYP with disabilities and special educational needs.

The programme 'RAMP it up' - 'Real Accessible Musical Participation' is for CYP with physical disabilities in both mainstream and special schools and is a fully inclusive programme using assistive technology to enable increased participation. .

Another of Drake's school-based programmes, 'Introduction to Music' for which the school's teacher received an award for these achievements, is demonstrated on the DVD. This is a recently introduced course which also carries accreditation. The music activities combine practical performing and composing, with an important range of supportive software.

REGIONAL CENTRES FOR ADVANCED TRAINING (CATs): SAGE GATESHEAD

The government funded 'Music and Dance Scheme' has been in existence for about 40 years. It provides support with fees at eight independent specialist schools for of which are in music; 15 centres for Advanced Training (CATs) 12 of which are music based; and six junior conservatoires for pupils aged 8 to 18 in music.

Sage Gateshead is one of the recently founded Regional Centres for Advanced Training in music - a development of their 'Weekend School'. This is for the most talented pupils in the region and those with most potential, who audition for places on the recommendations of their schools and tutors. The Music and Dance Scheme funds 70 places and this year the CAT has over 80 pupils attending all day Sunday, aged 8 to 18. Each pupil has their own individual timetable of instrumental lessons, ensembles and supporting music activities. They also begin every full day with a whole-school vocal session, which enables them to rehearse and perform together, as well as using and developing aural and musical skills.

The traditions in with programmes are available are wide ranging and include jazz, folk, popular and classical instrument with individual tuition and small and large ensembles.

Current pupils include older students who have been attending the CAT and its predecessor for several years and who intend to pursue their studies at a university or conservatoire. Their attendance at the CAT has enabled them to form a peer group which has high expectations and potential as well as some outstanding achievements. There is an

admirable lack of fierce competition between them, but a very supportive – though challenging - ethos, in which they offer each other ideas and feedback.

Already several young pupils from the In Harmony programme which has been established in partnership with a local primary school, have been identified as being potentially high achievers. They are learning and progressing at a much faster rate than expected of their stage and age; as well as displaying exceptional commitment, energy and a need for music making.

As well as the regular Sunday programme, the CAT offers intensive specialist workshops; festival days and hosts the regional youth ensembles.

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Music Education Hubs (MEHs):

Berkshire Maestros

Greater Manchester Hub including Bolton Music Service

Kent Music Hub - Soundhub

London Borough of Barking and Dagenham

Northamptonshire

Music education organisations and charitable foundations:

Awards for Young Musicians

Drake Music

Paul Hamlyn Musical Bridges Programme

Soundsense

Youth Music

Examination Boards:

The Associated board of the Royal Schools of Music

Trinity College, London

Rockschool