



Office for Standards
in Education

Tuning in: wider opportunities in specialist instrumental tuition for pupils in Key Stage 2

An evaluation of pilot programmes in 12 local education authorities

March 2004

This report has been produced to accompany a DVD which illustrates the work of the pilot programmes. It is best read alongside this exemplification.

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Introduction

In an announcement in 2000, the Secretary of State for Education and Skills said that 'over time, all pupils in primary schools who wish to will have the opportunity to learn a musical instrument'. Following this announcement, the Department for Education and Skills (DfES) convened a representative national working party, whose purpose was to consider in more detail how the government's aim could be achieved. In summer 2002 local education authorities (LEAs) were invited by the DfES to participate in pilot programmes. The purpose of these was to demonstrate, with a small number of schools, how the provision of specialist music instrumental tuition could be expanded to involve higher numbers of pupils in Key Stage 2. The policy then became known as the 'Wider Opportunities Pledge'. A total of 13 pilot programmes was agreed, six supported by the DfES and a further seven by Youth Music. In addition, Ofsted was asked to carry out an evaluation in 12 LEAs and to produce a report showing the strengths and potential for development of these pilot programmes. The Qualifications and Curriculum Authority (QCA) was also commissioned by the DfES to produce units of work which would show how instrumental tuition can extend and enrich the national curriculum for music and these are attached in section 5 of this DVD.

The DVD includes the following materials:

Sections 1–3	Video extracts and commentary on work in all 12 of the pilot programmes
Section 4	HMI evaluation report
Section 5	QCA handbook and units of work

In the plans which were submitted from the 12 LEAs and, in subsequent discussion with the DfES and the Youth Music, broad aims for all the programmes emerged.

These are in summary:

- to give as many pupils as possible access to specialist instrumental tuition during Key Stage 2 for a trial period
- to provide new musical experiences for large numbers of pupils, before they embark on specialist tuition, so that they see and hear the range of instruments available to them through workshops, performances and demonstrations
- to provide pupils with musical skills and experiences which form secure foundations and which prepare them for individual instrumental choices
- to build on the new musical experiences and musical skills programmes, to give access to sustainable specialist tuition for all pupils who wish to be involved for a trial period
- to ensure sustainability from the trial period for all pupils who choose to continue beyond this initial stage

- to work in new partnerships between schools, music services and freelance musicians
- to ensure that training and support are available for all staff involved
- to evaluate each pilot programme, its strengths and potential, as well as the challenges in extending this form of music provision to more schools within each LEA.

Ofsted was commissioned to assess the impact of the initiatives on pupils in each of the 12 LEAs, identifying particular local characteristics as well as distinctive common features, and seeking evidence of any broader impact on schools' music provision. On the basis of this evidence, Ofsted was also asked to provide examples of good practice and make recommendations for the successful national development of this extension to current provision for music in primary schools.

The Ofsted evaluation took place over four school terms, from October 2002 to December 2003. Each LEA was visited twice by HMI, with an interval of about six months between visits. During each visit, the range of provision was observed first hand, with a timetable provided by the LEA music service, in agreement with the schools involved. Discussions were held in schools and with staff of the music services, as well as freelance musicians involved. Informal feedback was given to music staff and, in most LEAs, to senior primary specialists. On the second series of HMI visits, video recordings were made in order to capture audio-visual evidence of the work in progress. The recordings now form the materials on the attached DVD and are the examples referred to in this report.

In the first HMI visits to the pilot LEAs, the planning, organisation and content of the programmes were observed. In the second series of visits, the progress pupils were making and the quality of their work were the additional evidence for this evaluation report. The second stage involved visits to a total of 42 schools and 5 music centres. During the second visits more than 1,200 pupils were observed in 108 sessions.

Main findings

Across the 12 programmes, consistently high quality of work was observed in 7 of the LEAs. In the other 5, there were good, sometimes very good features in all of them, but not consistently so.

Quality of the pilot programmes

- All pilot programmes involve three strands of provision: new musical experiences; musical skills; and specialist tuition; and in the majority, the strands have been skilfully combined into one effective programme.
- The highest-quality work is found where the strands are integrated, in particular when musical skills programmes and specialist tuition are delivered simultaneously.
- In the best programmes, pupils are engaged in music-making throughout the sessions and there are high expectations of all of them.
- Commitment, expertise and enthusiasm of tutor teams ensure that there are pace, challenge and enjoyment across a range of musical activities.
- Teaching and learning improve, and standards are higher, where successful new partnerships have been formed between school-based staff, music service tutors and professional musicians; some of the best quality is when all three work together to co-teach large numbers of pupils.
- In high-quality whole-class and large group tuition, the acquisition of technical and musical skills is also combined from the outset with opportunities to make music successfully in a large ensemble.
- The most successful trial tuition programmes also include opportunities for vocal work, for improvising and, more rarely, for pupils to compose and perform their own pieces.
- Pupils' learning and standards are best when high-quality music-making is expected of them from the beginning, so that the earliest stages of learning are associated with good sound production and playing which is tuneful and rhythmic, together with effective and secure posture, hold and, where appropriate, embouchure.
- Demonstrations and informal performances are important in showing other pupils and adults the high-quality music-making which beginner ensembles can produce and which should be expected.

Organisation of the pilot programmes

- The provision of instrumental tuition for whole classes or for large groups during the trial period resulted in much higher numbers of pupils wanting to continue to participate. In several of the pilot programmes take-up is between 70 and 100% of pupils.

- Where whole classes, year groups or whole key stages are provided with the same opportunities to experience instrumental music-making for the first time, the usual gender imbalance in favour of girls is avoided, as are instrumental or cultural stereotypes.
- Where pupils benefit from the combined expertise of specialist curriculum tutors and specialist instrumental tutors from music services, their acquisition and development of technical and musical skills, in preparation programmes and in trial periods of tuition, is generally more secure.
- Facilities for practising together in school in the earliest stages are welcomed by the pupils and their families; pupils participate in ensemble music-making, before they take responsibility individually for their instrument and for their progress between sessions.
- In schools where there were no regular instrumental ensembles, the new traditions have introduced the whole school to the music, not only the pupils receiving the tuition. This is achieved by playing in end-of-term events, in assemblies, or less formally in rehearsals as other pupils arrive at school.
- In several cases, new musical traditions have been introduced into schools, either expanding the range of existing provision, or providing opportunities for pupils in schools with no previous provision of instrumental tuition. This has resulted in an overwhelming demand to continue from the same pupils as well as new cohorts.

Staffing of the pilot programmes

- The involvement of experienced music co-ordinators and class teachers in the planning, support, delivery and follow-up to musical skills programmes and whole-class tuition is resulting in higher rates of musical progress among much larger numbers of pupils.
- Whole-class instrumental tuition is a complex and demanding form of organisation and is effective when there is a 'music leader' with experience and expertise, as well as additional tutors and teachers who form a strong teaching team.
- Tutors from music services who teach beginner pupils in larger groups need support and training in the pedagogy which this requires. However, there is sufficient good practice, as well as appropriate materials available, for the existing high-quality work to be disseminated.
- Regardless of the size of groups, the priority needs to be the quality of tuition, as well as the pedagogy and materials which best establish and sustain pupils' interests, skills, enjoyment and commitment.
- In several cases, class teachers are learning instruments alongside their pupils in order to offer appropriate support between instrumental sessions, to acquire and develop their own music skills, and to monitor pupils' progress more

closely. The teachers involved regard this as a very effective form of professional development.

- The initial provision of instrumental music-making in large groups better prepares pupils to make choices about sustained tuition in small groups and has a positive impact on pupils and their families. Pupils' choices are better informed and securely based on their first-hand musical experiences and preferences, rather than on written information or verbal explanation of what is available.

Improving the quality of pilot programmes

In some cases, within the same school, even within the same session, the overall quality was too variable. Where this was so, provision showed one or more of the following weaknesses:

- The musical focus of sessions was unclear to staff and pupils, so that they were confused over the main purpose of the session. In several cases, it was not made clear whether pupils were to improve their singing skills, consolidate aspects of instrumental technique, cover new work, or improve their notation reading.
- Sessions were not planned and organised so that sufficient time was spent actually playing the instruments. In several cases, even in long sessions, the pupils were involved in playing for less than half of the time.
- The sequence of activities lacked fluency so that the musical relationships were unclear to pupils. At times the rehearsal of a song was followed by an unrelated set of activities, rather than building clearly on the first part of the session. It was not always clear why some of the vocal work was separate from, rather than integrated with, the instrumental session.
- Where teams of tutors and school-based staff were co-teaching, the pedagogy was not always sufficiently secure when teaching a range of instruments to whole classes.
- Tutors had expectations which were too low of achievement among pupils beginning instrumental tuition. Therefore poor posture, tuning and other aspects went uncorrected, when it is essential to establish these effectively from the earliest stages.
- In several sessions an over-emphasis on aspects of notation gave a visual, rather than aural focus to the work. This led to aspects of tuning and pitching being poor and uncorrected.
- Too little attention was paid to developing pupils' listening skills, particularly when introducing new technical work on instruments.
- Misjudgements were made as to the pace at which pupils best acquire and consolidate their instrumental skills. In several sessions insufficient time was available for pupils to show and to share their progress, before being introduced to something new.

- School-based staff and tutors did not ensure that pupils had sufficient support to enable them to sustain their progress between sessions. In particular, when pupils were asked to take instruments home to practise on their own, staff did not ensure that this was appropriate.

Recommendations

The evaluation has encompassed the organisation, processes and outcomes of the pilot programmes.

Provision of 'Wider Opportunities'

It is recommended that:

- over time, all pupils in Key Stage 2 should have access to a free trial period of specialist instrumental tuition, wherever possible lasting for at least one year
- the trial period should be preceded by workshops, demonstrations and live performances led by school staff, music tutors and/or freelance musicians. The purpose of these is to give all pupils access to the experiences, skills and understanding they need to make well-informed individual choices about their initial involvement in specialist instrumental tuition
- the trial period should lead to sustainable music-making for individuals, in both specialist tuition and ensembles, and resources should be made available to all those pupils who wish to continue
- there should be open access for all pupils to the trial programmes, to avoid unnecessary gender, instrumental or cultural stereotyping
- equal opportunities and inclusion policies and procedures should be put in place and effectively monitored for all such music programmes
- provision and development of future Wider Opportunities programmes should be securely integrated into existing local provision and reflect the musical activities and learning which schools, music services and their communities wish to establish, promote and celebrate.

Organisation and staffing

It is recommended that:

- schools, either individually or in clusters, should work in partnership with music services to identify all available resources and staffing which can contribute to a Wider Opportunities in Music programme in Key Stage 2 which includes or integrates:
 - new musical experiences
 - acquisition of musical skills

- specialist instrumental tuition
- a ‘music leader’ from the school or the music service should coordinate this provision for individual schools or for clusters of schools. The music leader should be an experienced practitioner with expertise in teaching music to classes and specialist instrumental tuition. The purpose is to ensure the secure and effective co-ordination, development and monitoring of the provision
- appropriate and effective support, training and professional development should be available for all staff involved to harness and develop existing experience, expertise and enthusiasm
- consideration should be given to a system of accreditation for professional musicians working successfully in the programmes, but who do not hold Qualified Teacher Status
- school staff and pupils’ families should receive information, including demonstration, of the support pupils need in the early stages of instrumental tuition and ensemble music-making
- current and future funding should be linked to the aims, organisation and outcomes of Wider Opportunities programmes, agreed by all partners, and this information about the provision should be made available to all involved
- barriers to pupils’ involvement and continuation in specialist instrumental tuition and group music-making should be investigated and removed, whether these be practical, economic, musical, social or cultural.

Evaluation of pilot specialist instrumental tuition programmes in 12 LEAs

Developments in the 12 LEAs

In making a national selection for the pilot programmes, the DfES and Youth Music ensured that the LEAs represented a wide range, both geographically and demographically. Consideration was also given to the stage of development of each of the LEA music services, as well as to their existing provision of specialist instrumental tuition for pupils in primary schools. The profile of the 12 LEAs shows a range including: well-established shire county and large city music services, with longstanding traditions of tuition and ensembles; a recently established music service in a unitary authority; music services in two LEAs with large numbers of small rural primary schools; and three London boroughs with schools in challenging circumstances. The work includes pupils in Key Stage 2 in primary and special schools. In all cases, the pilot programmes were in addition to tuition schemes already established for individuals and groups of pupils, through existing music service provision.

New ways of working together

In all the pilot programmes music services devised new ways of working with schools and with freelance musicians. One of the most important priorities in the pilot programmes has been to work in close partnership with schools' music co-ordinators and class teachers, including joint planning and teaching. LEA music services have worked closely with staff in schools so that pupils' initial encounters and experiences are linked to the school curriculum, including the National Curriculum for music. Where the following procedures are in place, they are ensuring that new partnerships can be sustained and developed:

- music services and schools are working hard to provide sustainable specialist tuition for those pupils who choose to continue beyond the trial period
- open access, equal opportunities and inclusion policies are in place for individuals and groups of pupils in all music programmes
- the effective identification and use of all internal and external resources have been significant features of the programmes
- all staff involved are being provided with support, training and ongoing professional development
- effective and sustainable music partnerships have been created between schools, music services and freelance professional musicians
- schools and families have the knowledge and understanding to support pupils' sustained involvement in instrumental music-making which involves specialist tuition and playing in ensembles
- schools have used initiative and skill in obtaining funding, or contributing to the costs of the provision.

New musical experiences

In all of the pilot programmes music services are working together with schools to ensure that pupils hear and see a range of instruments and musical traditions before they are asked to choose a musical route of their own. This is particularly effective where music-making which is new to pupils is demonstrated with expertise and enthusiasm by schools' staff or visiting musicians. Also, workshops which involve pupils in exploring and using the instruments, as well as hearing and seeing them played well, make an impact. These give pupils the knowledge and confidence to opt into their first experience of instrumental tuition. They also observe the commonalities in music of different traditions as well as the distinctiveness of each one. Where tuition is not available at schools, music services are ensuring that pupils have access to music centre or community groups. Therefore, music performances in schools are linked with what pupils can subsequently learn and are not exotic, isolated occasions detached from pupils' own experiences or involvement in music-

making. At these early stages in some of the pilot programmes, families have been invited to the live music events, so that they understand what is being provided for pupils, as well as the best ways to support pupils when they begin instrumental tuition.

Example 1: a school in challenging circumstances on the outskirts of a large city in one of the shire LEAs:

All pupils in the Year 3 class participated in a series of sessions involving percussion instruments. The sessions were led by a curriculum specialist and a professional musician, both from the LEA music service. These tutors have planned a series of sessions in which the pupils are involved in rhythmic warm-up games and activities, songs with actions and then whole-class percussion pieces. In each session, pupils are using and developing their listening skills, musical memory and then technical skills in learning to play the percussion instruments, often using Samba styles and repertoire. Their class teacher observes the sessions in order to monitor the responses of individuals and groups of pupils. Also, over time, with the support of the music co-ordinator, the class teacher will take over as much of the work as possible and will incorporate it into the provision of the National Curriculum for music for these pupils. This is the pupils' first experience of a music ensemble. The school is working closely with the music service on the most appropriate follow-up to these sessions.

Example 2: an inner city school:

All pupils in Year 6 have the opportunity to participate in an Indian music ensemble for one term. They work with a specialist tutor from the LEA music service who leads the group by playing the sitar. The pupils learn how to play a range of instruments including tabla and santoor. A small number of tuned classroom instruments are also included.

Example 3: a small rural school

School staff and music service tutors are working together so that pupils in Key Stage 2 can have their first experiences of learning musical instruments. There have been workshops and demonstrations on strings, woodwind, guitar and percussion instruments. For a trial period, all pupils can choose to learn one of the instruments. For one hour each week, the session begins with a plenary activity, then pupils divide into groups of about 10 for their instrumental work. The instruments are new to the school, as well as to these pupils.

Performances in schools

In all the pilot programmes groups of tutors and freelance musicians are involved in workshops and performances in schools. These introduce pupils to instruments which they may subsequently choose to learn. They are also occasions where high standards of performance in live music are made available to all pupils in each school.

Example 1:

A brass instrument recital and workshop are given to pupils in Key Stage 1 and separately to Key Stage 2, where several instruments are demonstrated separately but where the whole group of six tutors show how effective

ensemble music-making can be. Therefore, pupils can see and hear not only how they might be involved individually, but also how instruments combine in ensembles. Pupils are particularly interested in the impressive volume of sound which a small number of instruments can produce. They are seeing and hearing large and less commonly played instruments too, for example the trombone and tuba.

Example 2:

In another school it is the older pupils who perform to the younger ones, to demonstrate each instrument and to show how instruments blend in ensembles. In this case, the older brass players demonstrate the instruments, describe them and play them to pupils in Key Stage 1. They prepare for this with their tutor, who leads the demonstration but does not play an instrument.

Musical skills programmes

In all of the pilot programmes, attention is being given to how all pupils will acquire and develop their individual musical and ensemble skills, alongside their technical instrumental skills. Across the programmes, the following skills are being taught either in programmes which prepare pupils for instrumental tuition, or integrated with the tuition sessions themselves:

- vocal work involving rhymes, chants and activities which promote concentration, memorising, physical co-ordination and using rhythm patterns accurately, as well as inventively, both individually and as a whole class
- singing from a wide repertoire, including songs in different languages, so that pupils can match their own pitching accurately to that of other singers. Groups acquire and develop a good 'unison' sound, as well as developing the range and quality of their voices. They also sing rounds and part-songs, with or without backing tracks or instrumental accompaniments
- using classroom percussion instruments to make up pieces or patterns which contribute to an activity in a group or as a whole class
- using their voices and instruments to improvise and compose pieces of their own, presenting their own and each other's work
- using simplified staff notation or symbols to keep and store their work
- performing songs and pieces to each other, to other classes and to the whole school, to give a sense of occasion to the presentation of their achievements.

Many of the video extracts on this DVD include musical skills programmes either with specialist tuition sessions or as part of pupils' new musical experiences.

New musical traditions

Among the most successful achievements of the pilot programmes has been the introduction and establishment of a new musical tradition in schools where there had been previously little or no regular instrumental or vocal music-making. This has had considerable impact and has given schools, particularly small schools, a musical identity for the first time.

Example 1: jazz tuition

In a school where instrumental tuition is well established, the music service offers jazz tuition for Year 5 and 6 pupils, together with a voluntary lunchtime club. The head of music service leads the programme and two professional jazz musicians are tutors. The class teachers are also involved, one of whom is the school's music co-ordinator. The pupils learn to improvise and to play pieces in basic jazz structures. The excerpts on the DVD show one of the tutors demonstrating a jazz structure on the whiteboard and also the head of the music service introducing the pupils to a blues scale. The teaching shows energy, enthusiasm and expertise. Feedback from these pupils is showing that they are both knowledgeable and keen about the new tradition in their school.

Example 2: steel band

In a small rural school, all pupils in Key Stage 2 are learning to play steel pans. There are a curriculum tutor and an instrumental specialist from the music service, together with the two class teachers, one of whom is the headteacher. As a result of the enthusiasm and demonstrations from pupils, several parents expressed an interest in learning to play the instruments themselves. An extra session is now being provided for them after school and this is likely to become an established community group.

Example 3: 'junk band'

In a special school for pupils with emotional and behavioural difficulties, the music service is providing a series of sessions from two specialist percussion tutors. They are working with the ten boys in Key Stage 2. They have called this programme a 'Junk Band' since each pupil has a large plastic container and a small, heavy metal object. They work together as a whole group, using the contrasting sounds. In a later session, the tutors introduce devices on turntables which add more sound sources and more complexity to the pupils' music-making. The programme has been so successful that the music service is trying to establish percussion tuition more permanently.

Specialist instrumental tuition for whole classes

A common feature across the majority of the pilot programmes is the targeting of whole classes, or much larger groups of pupils than established recruitment procedures normally allow. This is to develop, for the first time in most cases, the particular specialist pedagogy needed across teams of teachers, tutors and freelance musicians. Whole-class tuition is a complex model of provision and organisation. The confidence and expertise of a 'music leader' working with the small team of teachers and tutors is proving to be the most successful way to establish, consolidate and develop the pilot programme for individual schools. Also, detailed planning is required for the medium term, as well as for each session and its follow-

up activities. Some of the best work occurs where the music leader is both a curriculum specialist and an experienced instrumental tutor.

There are two ways in which LEA music services organise instrumental tuition for whole classes. In five schemes the whole class stays together and learns simultaneously; in a further four schemes the class begins with brief musical activities as a whole group, then divides into three or four smaller groups for tuition. In the second approach, instrumental tutors are teaching larger groups than is commonly found in beginner tuition stages, ranging in these examples from 8 to 15 pupils. In the schemes in the pilots, these two methods involved tutors working individually with a range of 6 to 15 pupils, and as part of a team of three specialists for a whole class of up to 32 pupils. Most of the sessions are for one hour each week. In one of the whole-class schemes, all pupils have a second, shorter session each week in a smaller group. In a string class scheme, therefore, this can involve smaller groups of violin or cello players having a separate second session to develop specific aspects of technique, or for other pupils it may be a mixed group learning to play as a small string ensemble.

Good practice in specialist instrumental teaching for large groups arising from the evaluation had the following characteristics:

- Detailed planning was undertaken by all staff involved, both for the medium term and for each session, which showed the overall aims and the learning objectives, as well as follow-up work for pupils and school based staff.
- Instrumental tuition was led by experienced tutors, including a music leader, who could enthuse and inspire pupils by the high standards of their own music-making, as well as communicating music as an enjoyable, challenging and inclusive activity.
- A tutor team ensured that pupils acquired and developed effective and secure musical as well as technical skills from the beginner stages.
- Pupils acquired individual instrumental skills as well as the skills required to participate in small and large ensembles.
- Pupils were involved in vocal work, rhythmic activities and co-ordination skills which supported their broader musical development. A range of musical activities also avoided the potential strain in blowing a woodwind or brass instrument for too long, or the possible physical stress involved in the posture and holding of stringed instruments for too long at the early stages of tuition.
- Tutors and school-based teachers ensured that when pupils took instruments home, their families understood that a range of activities was required in practising in the early stages and that prolonged playing for too long was not recommended. Therefore, practising songs and rhymes was as helpful as producing notes and patterns on instruments.
- Where music notations were used, tutors ensured that pupils' aural skills were continually developed alongside the visual skills involved in decoding staves or symbols. Memorising was used a good deal in the best tuition of beginner pupils. Also, asking pupils to sing a note or phrase in the first instance allowed tutors to check that pupils could hear accurately and could match pitches

vocally, before they were required to do so on an instrument. In this way they were learning to play accurately and in tune from the earliest stages.

Sustaining involvement and progress

One of the main challenges to the pilot programmes is continuity of tuition after the trial period has ended, particularly as much higher numbers of pupils wish to sustain their involvement. Wherever possible, music services have increased the school-based provision and schools or families are contributing to the additional costs. Where schools are too small, or where there is a shortage of particular specialisms among tutors, arrangements are being made for after-school clubs or ensembles based at local music centres.

In particular, for pupils leaving Year 6 programmes to go to secondary schools, music services are working hard to try to ensure continuity, either in the new school, in a music centre or through a community group.

Pupils who begin specialist tuition in Year 4 or 5 have usually made secure progress by the end of Year 6. They enjoy their tuition and ensemble music-making and are committed and motivated to continue. The pilot programmes have shown that close liaison is required between schools at the age of transfer to the secondary phase if pupils are to continue their involvement and their success. They have also shown that groups of schools and communities are often well placed to join together to support and develop the provision.

Visits to the following LEAs and schools form the evidence base for the video extracts and report:

Annex A

Visits to the following LEAs and schools form the evidence base for the video extracts and report:

Barking and Dagenham

Thomas Arnold Primary

St Ambrose Primary

Marsh Green Primary

Trinity Special School

Croydon

Applegarth Junior

Elmwood Junior

St James the Great Primary

Benson Primary

Ecclesbourne Junior

St John's Primary

Devon

Newton Ferrers Primary

Sparkwell Primary

Southbrook Special School

Haringey

Stamford Hill Primary

Tetherdown School

St Mary's Junior School

Anatolian School

Hertfordshire

Lime Walk Primary

Morgans Primary

St John's Primary

St Albans Music Centre

Stevenage Music Centre

Kirklees

Thornhill Junior

Nortonthorpe Special School
Ashbrow Junior

Manchester

Cavendish Primary
Lily Lane Junior
Cheetam Community School
Ladybarn Primary
Zion Arts Centre

Newham

Manor Primary
Star Primary

Norfolk

Great Ryburgh Primary
Swanton Abbott Primary

Northamptonshire

Newton Road Primary
Bozeat Primary
Earls Barton Primary
Kingsthorpe Middle School
Daventry Music Centre
Northampton Music Centre

Oxfordshire

Wheatley Primary
Barton Village Primary
St Edmunds Primary
Dunmore Junior

Portsmouth

East Shore Special School
Langstone Junior
Lyndhurst Junior

