

An evaluation of the use made by local authorities and schools of resources made available by the Music Development Fund in Wales



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INVESTOR IN PEOPLE

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- ▲ pupil referral units;
- ▲ independent schools;
- ▲ further education;
- ▲ adult community-based learning;
- ▲ youth support services;
- ▲ LEAs;
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- ▲ work-based learning;
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Contents	Page
Introduction	1
Background	1
The Music Development Fund	3
Main findings	5
The use of funding	7
Singing	8
Tuition for younger pupils	8
Extending the range of instrumental tuition	8
Special events	8
The impact of the Music Development Fund	9
Increased numbers	9
Stocks of musical instruments	9
Younger pupils	10
Disadvantaged pupils and vulnerable groups	10
Pupils with additional learning needs	10
A wider range of music	10
The community dimension	11
Local access	11
Monitoring and evaluation	11
The long-term impact of the MDF	13
The impact of funding on standards and quality of provision	15
Appendix 1: Examples of outstanding standards and provision	16
Appendix 2: Data from 'Making Music 2000' (Associated Board of the Royal Schools of Music)	20

Introduction

- 1 The remit from the Welsh Assembly Government for 2005-2006 requires Estyn to provide an evaluation of the use made by local authorities and schools of resources made available through the Music Development Fund (MDF).
- 2 During the summer and autumn terms in 2005, Estyn inspectors undertook a survey of the use of resources made available by the MDF and its impact on standards and quality of provision. The evidence base included:
 - Local education authorities' (LEAs') submissions for MDF funds and Estyn's evaluations of these submissions;
 - Estyn LEA inspection reports on music services, and other relevant school and survey reports;
 - an evaluation of the impact of the Fund by Cymdeithas Addysg Gerdd Awdurdodau Cymru / The Welsh Authorities Music Education Association (CAGAC);
 - data provided by LEA music services;
 - interviews with LEA officers and managers of school and LEA music services;
 - visits to schools and music centres to inspect a suitable sample of the range of provision available;
 - discussions with head teachers, class teachers and music tutors; and
 - discussions with learners and their parents.
- 3 This report presents the findings of the survey.

Background

- 4 Making music brings many benefits for pupils' learning, development and wellbeing. The intrinsic benefits of making music include:
 - the pleasure, both emotional and psychological, of singing or playing an instrument, either alone or as part of an ensemble; and
 - striving for improvement and excellence of performance through individual and group practice, and the sense of achievement this brings.
- 5 Making music also contributes directly to the development of:
 - self-esteem and confidence;

- personal and social skills, including self-discipline and time-management; and
 - the key skills of improving own learning and performance, problem-solving and working with others.
- 6 The personal skills and attributes noted above are transferable to other areas of learning and development. There is a great deal of evidence that the self-esteem and confidence generated by successful music-making carry over into pupils' work in other areas of the curriculum and have a positive impact on their achievement.
- 7 Music makes a substantial contribution to the economy of the United Kingdom. In 2002, the National Music Council published a report ¹ on the economic contribution of the UK music business. The report valued total domestic spending on music at just under £5 billion in 2000, resulting in a contribution to the economy of about £3.6 million. Overseas earnings were estimated at £1003 million, yielding a net surplus of £435 million. In 2000, estimated employment in the UK music industry was over 125,000 (FTE).
- 8 An earlier report² showed that about three-quarters of pupils taking lessons on musical instruments relied on their school for these lessons, the remainder having private tuition or a mixture of school and private tuition. The report also pointed to a decline in the relationship between social class and making music in the period from 1993 to 1999. In 1999 fewer pupils who played musical instruments were from families in social classes A and B and increased numbers of these pupils were from families in social classes C2, D and E. By 1999, the numbers of these pupils were distributed fairly evenly across the social groups, although with slightly higher representation from classes A and B than from the other groups.
- 9 Until recent years, the percentage of pupils in Wales receiving specialist tuition in school on a musical instrument was higher than in England. In the mid-1980s, for example, in several Welsh LEAs, the proportion of pupils learning to play a musical instrument was more than twice the UK average.
- 10 There was a significant contraction of LEA music services in the last decade of the twentieth century. The two main factors contributing to this contraction were the delegation of budgets to schools under local management of schools (LMS) regulations and the re-organisation of local government, which created 22 unitary authorities in Wales to replace the eight county councils that had existed previously. Most of the newly-created authorities were too small to be able to sustain music services on the scale that had existed when there were just eight large LEAs. Many, though not all, of the new authorities made suitable arrangements to pool resources with neighbouring LEAs to provide a shared music service. However, the resources made available by the contributing councils were often less than those that had been provided previously, especially when their expectation was that schools would make a financial contribution to the service.

¹ 'Counting the Notes' The economic contribution of the UK music business. A report by the National Music Council, November 2002

² 'Making Music 2000', Associated Board of the Royal Schools of Music

- 11 By the late 1990s, it was becoming clear that in many parts of Wales the opportunity to play a musical instrument was increasingly being limited to pupils whose parents, or schools, were prepared to make a financial contribution to the cost of the lessons. In only a few authorities were such opportunities provided, free of charge, to pupils from more financially-deprived backgrounds.

The Music Development Fund

- 12 In January 1999, the Secretary of State for Wales announced the establishment of the Music Development Fund (MDF) in Wales. The fund was to provide £8 million to support music services in the 22 LEAs in Wales over a period of three years from April 1999 to March 2002. The funding consisted of £6.5m from Grants for Education Support and Training (GEST) and £1.5m from Arts Council Wales. The principal objective of the fund was to support and extend the opportunities in music available to young people outside the curriculum.
- 13 The aims of the MDF were set out as follows:
- ‘The Music Development Fund aims to maintain and enhance opportunities for young people to develop musical skills, regardless of their social background or where they live. It is designed to provide opportunities outside the formal curriculum which enable pupils of all standards and abilities to aspire to excellence and fulfil their musical potential. It aims to provide a flexible framework to support LEAs in developing, from their individual positions on the spectrum of provision, towards common goals’.
- 14 The broad vision of the fund was set out in the consultation document ‘Music Development Fund: Extending Opportunities for Young People’ published by the National Assembly Education Department in October 1999.
- 15 The MDF was expected to support:
- the provision of tuition and instruments in schools;
 - the development of a pyramid of musical activities and events such as youth orchestras, youth brass bands, youth choirs and other musical ensembles; and
 - the promotion of opportunities for young people of all abilities.
- 16 The MDF was provided for three years only, but following representations from local authorities and other interested parties, the Welsh Assembly Government agreed to extend the period of funding into the 2002-2003 and 2003-2004 financial years. The matching contribution from Arts Council Wales was not available after the third year. In April 2004, the MDF was continued for another year as part of the Better Schools Fund (BSF), but the amount available to authorities was reduced. While BSF funding was less than that from GEST, overall local government funding increased substantially during this period. Most authorities were therefore able to offer additional funding to their music services to make up for the reduction in BSF allocations, though the additional amounts varied. In April 2005, the funding that had been provided through the MDF was transferred into the unhypothecated revenue

An evaluation of the use made by local authorities and schools of resources made available by the Music Development Fund in Wales

settlement of the Revenue Support Grant, giving local authorities more freedom to determine their own funding priorities. From that date, few authorities matched the funding allocation of the final year of the MDF, and all services made cuts in their provision.

Main findings

- Funding has been spent appropriately in support of a suitable range of music services. It has had a significant impact in the three areas eligible for funding³.
- In many LEAs, the number of pupils and young people having access to music provision has increased significantly.
- The range of musical activities provided by the services has increased significantly in larger LEAs.
- Smaller authorities, or those with more basic levels of provision at the inception of the MDF, have consolidated a smaller range of activities.
- Standards of performance have risen-many pupils begin learning earlier and there is better continuity and progression in their musical development.
- More pupils are gaining qualifications in music, including practical and theory qualifications of the Associated Board of the Royal Schools of Music and other examination boards.
- The numbers of pupils taking music and music technology courses at GCSE, AS level and A level have risen significantly during the period of the MDF. At least some of the increased numbers can be attributed to the wider opportunities made available through MDF.
- Where music provision has increased, it has had a positive impact on the life and ethos of schools and on pupils' achievement, not only in music, but also in their other work across the curriculum.
- Across Wales, communities have benefited from activities funded by the MDF. Parents and friends of young learners have become more involved in community life as a result of their engagement in musical activities.
- Many services have targeted disadvantaged pupils and successfully increased their levels of participation.
- Many authorities have increased provision for pupils with additional learning needs.
- Many services are successfully meeting the needs of young people of all ages, especially through provision for rock music and music from other cultures.

³ As indicated on page 3, the MDF was expected to support:

- the provision of tuition and instruments in schools;
- the development of a pyramid of musical activities and events; and
- the promotion of opportunities for young people of all abilities.

An evaluation of the use made by local authorities and schools of resources made available by the Music Development Fund in Wales

- At least one LEA has targeted hitherto under represented groups of pupils, for example those from minority ethnic groups, and successfully increased their levels of participation.
- The reduction in funding in recent years has had an adverse effect on the range of tuition and musical activities that services can provide.
- Many music services face an uncertain future as each year they have to secure renewed council support for their funding, in competition with other local priorities.
- Only a few LEAs have invested MDF resources in ways that will ensure a sustainable legacy.

The use of funding

- 17 Local authorities have spent the additional MDF funding appropriately in support of a range of music services. By far the greater part of MDF funding has been spent on providing tuition on musical instruments and on buying musical instruments
- 18 All authorities have increased the numbers of their specialist music teaching staff. Many have provided teachers in areas where there was no provision prior to the MDF, notably vocal tuition, percussion and guitar tuition, and rock and pop music. In many authorities, there has been an increase in the number of harp teachers. Most authorities have provided curriculum support in primary schools, for example through the provision of a music curriculum adviser. Many of the projects established through the funding have involved bringing in specialist providers to work with pupils in primary schools. This has enhanced the musical skills and confidence of class teachers in primary schools.
- 19 There has been a significant increase in the number of musical instruments provided for pupils and young people in all authorities. Larger authorities have been able to increase the number and extend the range of the instruments available to pupils, often introducing instruments from other musical cultures. Some smaller authorities had comparatively few instrumental resources following local government reorganisation. These authorities have sensibly consolidated and extended their existing stock of traditional orchestral and band instruments.
- 20 Authorities and their music services have been able to increase the range of the provision that they offer. The range of musical activities provided by the services has increased significantly in larger LEAs. Smaller authorities or those with more basic levels of provision at the inception of the MDF have consolidated a smaller range of activities. Taken as a whole, the increase in the range of provision across Wales includes:
- vocal tuition;
 - tuition for younger pupils;
 - availability of and access to more expensive instruments such as double-reed instruments⁴, bass-register instruments, French horns, large percussion instruments, synthesizers and other music technology equipment;
 - harp tuition;
 - tuition on classical and rock guitar;
 - Celtic music provision;
 - instruments and tuition for the development of music from different cultures;

⁴ Instruments of the oboe and bassoon 'families'.

- provision to support disadvantaged groups and pupils with additional learning needs; and
- special events.

Singing

- 21 Vocal tuition has been a priority in many authorities. Some authorities have provided specialist singing tutors who visit schools to teach singing technique and develop choral work. These tutors also support class teachers to help them to develop singing in their own school. In one authority serving the South Wales valleys, the music service has targeted schools in areas which are disadvantaged socially and economically, or which are located at some distance from music centres to ensure that pupils and young people from these areas can participate in musical activities. In a North Wales authority, the MDF has supported a range of vocal and choral projects and tuition which has greatly increased young people's involvement in choral and solo singing. The authority reports that, during the period of the funding, some 12,000 pupils and young people have participated in choirs and performed concerts in the community. This is a significant increase in the numbers involved before MDF.

Tuition for younger pupils

- 22 As part of their strategy to raise standards through involving pupils at an earlier age, many authorities have invested in a range of especially designed small instruments-often referred to as 'mini instruments'. These include 'mini' cellos and double basses, French horns and bassoons.

Extending the range of instrumental tuition

- 23 Many authorities have increased the range of musical instruments on which tuition is provided. Further details are provided in 'Stocks of musical instruments' in the next section (The impact of the Music Development Fund).

Special events

- 24 All authorities and music services regularly present concerts of instrumental and choral music which are well supported by parents and the community as a whole. Most authorities also stage 'one-off' events and projects that reflect the range and diversity of musical activities in which young people take part. Several authorities hold rock and pop festivals that attract support across the community, and sometimes involve young musicians from other European countries. Most authorities have provided music workshops, for example in jazz and rock music, electronic music projects, Celtic music and music from other cultures. There have also been projects which enable pupils and young people to experience working with professional performers and composers, for example in opera projects and master classes. These concerts and projects often feature in regional and national festivals and competitions. This participation further enriches the young people's experience and enjoyment of making music in the community. It also raises their awareness of the standards of performance to which they may aspire, and which they are increasingly capable of reaching.

The impact of the Music Development Fund

- 25 The short-term effects of the MDF have been significant. The opportunities made available by the extra funding have had a positive impact on musical standards and quality of provision across Wales. However, the medium-term and long-term effects are likely to depend largely on the continuation of funding by LEAs.

Increased numbers

- 26 In the short-term, the number of pupils and young people receiving music provision in all LEAs has increased significantly. In February 2005, Cymdeithas Addysg Gerdd Awdurdodau Cymru (CAGAC) (the Welsh Authorities Music Education Association) undertook a quantitative review of the impact of the MDF based on data provided by each LEA. CAGAC sent copies of the review to the Welsh Assembly Government and Estyn. The review showed that, through the MDF, some 30,000 young people had gained access to regular music provision to which they otherwise would not have had access. A further 38,000 had been involved in projects such as workshops, special projects and master classes.
- 27 In one authority serving the South Wales valleys, the number of pupils receiving tuition increased substantially between 1998-1999 and 2002-2003. The proportion of the school population receiving specialist tuition increased in primary schools from 6.7% to 27.6%, and in secondary schools from 8.5% to 10.4%. This was an overall increase from 7.5% to 20% of the school population. In another authority serving a rural area, the number of pupils receiving musical tuition during the period of the MDF rose from 3,300 to 7,900, an increase from 12% of the school population to 28%. In the same period, the number of full-time-equivalent tutoring staff in this authority rose from 26 to 35. In one North Wales authority, during the period of the MDF the tuition time in music increased by 25% and pupil numbers increased by 40%.

Stocks of musical instruments

- 28 The CAGAC review showed that the total number of new musical instruments bought during the period of MDF funding was 12,554. The wide range of new instruments included:
- larger and more expensive orchestral and brass band instruments;
 - rock and jazz instruments;
 - instruments required for world music ensembles; and
 - keyboards and equipment to support music technology.
- 29 Many authorities have provided more double-reed instruments, bass instruments and French horns (colloquially referred to as 'endangered species' instruments) as well as harps, electronic instruments and larger percussion instruments. Most authorities

have provided rock and pop instruments such as electric guitars, bass guitars, synthesizers and drum kits.

- 30 A few larger authorities, and authorities that use the same external music service, have provided instruments from other musical cultures such as African drums, Asian drums and other percussion instruments. Several authorities have made a major investment in information and communications technology, music technology and sound recording facilities to support a wide range of musical activities.

Younger pupils

- 31 In most authorities, increased provision has enabled pupils to receive tuition from an earlier age. As well as providing specialist instrumental and vocal tuition for pupils in key stage 2, some authorities have extended specialist music teaching and music support activities to pupils in nursery, Reception and key stage 1 classes.

Disadvantaged pupils and vulnerable groups

- 32 Many services have targeted disadvantaged pupils and successfully increased their levels of participation. One North Wales authority identified four priority areas as part of its focus on extending musical opportunity to pupils from areas with high poverty level indicators, pupils in areas of rural deprivation, pupils with additional learning needs and looked after children. Several authorities provide free transport, for example for pupils in rural areas or for those who do not live near music centres. One large urban LEA has targeted hitherto under represented groups of pupils, for example those from minority ethnic groups, and successfully increased their levels of participation.

Pupils with additional learning needs

- 33 Many authorities have widened the scope of their provision and increased access to music tuition and participation, especially for pupils with additional learning needs and physical disabilities. For example, in one authority serving the South Wales valleys, peripatetic music tutors work effectively as a team with the staff and pupils of the authority's special school. This greatly enhances the experiences of the pupils in music and the other arts and contributes significantly to the high standards that they achieve. Another authority serving a large urban area provides a range of musical activities in all its special schools. The provision is varied and suitably matched to pupils' particular needs and difficulties.

A wider range of music

- 34 Many services are successfully meeting the needs of young people of various ages and backgrounds, especially through provision for jazz and rock music and music from other cultures. Many authorities agree that provision of this kind has been particularly successful in engaging young people who are less interested in 'classical' or more traditional kinds of music-making. Many authorities, and especially the larger ones and those served by large music services, offer a wide range of activities to suit the differing musical interests and needs of pupils and young people. There are many instances of pupils and young people participating in a range of activities. For example, pupils who play instruments may perform in an orchestra or brass

band, but also play in a rock band. Pupils whose main interest is in choral singing, may well sing as a soloist in different styles such as jazz or pop, and also play an orchestral instrument.

The community dimension

- 35 The increase in the scope and variety of musical activities resulting from the MDF has had a significant impact on communities across Wales. Parents and friends of the pupils and young people participating in music show great commitment in supporting their children. This commitment often involves regularly supporting young learners in their home music practice, transporting young learners to music centres and concert venues outside school hours, and attending their concerts as members of the audience. In several of the sessions visited, parents and friends enjoyed observing their children's progress during a rehearsal. In one choir practice, parents and friends helped tutors to organise the rehearsal area and complete the attendance register.
- 36 In an authority serving the South Wales valleys, the MDF has supported the regeneration of musical activities. In the area music centre that hosts a wide range of after school instrumental activities, one of the several brass groups comprises players from a village which once had a thriving brass band. The band ceased some years ago, but this group in effect constitutes a rebirth of the band. The tutor is a former miner who was a member of the original band. The tutor and members of the group have a great sense of pride in their musical heritage and value highly the opportunity to re-establish their local band. This pride in a local tradition is shared by the wider community.

Local access

- 37 In an authority serving the South Wales valleys, the MDF funded the creation of a local music centre so that young learners no longer had to travel to a centre in a nearby authority served by the same music service. As result, many more young people now participate in a range of instrumental groups.

Monitoring and evaluation

- 38 In all authorities, there are appropriate arrangements for monitoring and evaluating the use and impact of the funding. The day-to-day monitoring is carried out by officers in the authority's music service. In many cases, heads of service and tutor co-ordinators teach and direct vocal and instrumental groups, in addition to their managerial duties. They are therefore well placed to monitor standards and provision. In all authorities there are frequent public concerts that show the outcomes of MDF provision. Many authorities produce CD and DVD recordings of concerts and events to provide further evidence of the high musical standards that pupils achieve.
- 39 All authorities provide an annual review of standards and quality of provision. During the period of MDF, authorities were required to provide information on their progress against agreed local outcome targets as part of their annual GEST/BSF spending plans. In general, this data provides accurate evidence of the impact and outcomes of MDF funding, in terms of the numbers of pupils and ensembles, and the range of provision available. Many authorities also monitor and can demonstrate

improvements in standards using results of external examinations, such as theory and practical examinations of the Associated Board of the Royal Schools of Music. Authorities can also show links between MDF-funded activities and improved standards in music in Estyn inspection reports.

- 40 Authorities have used these evaluations to make changes to or cease provision which was found to have shortcomings. There have been very few MDF activities with weaknesses and all of these have been dealt with effectively.

The long-term impact of the MDF

- 41 MDF funding was transferred to RSG from 2005-2006 onwards and the extent to which LEAs have been able to use this funding to support music services has been determined by the priority each council gives to these services in relation to other local needs. Only a few authorities have managed to sustain their music provision at levels close to those that prevailed when MDF funding was at its peak.
- 42 The MDF was intended to support and extend the opportunities in music available to young people outside the curriculum, including the consolidation and extension of the 'pyramid of activities' and the promotion of opportunities for young people of all abilities. By far the greater part of MDF funding was appropriately used to extend musical opportunities to a wider range of young people and therefore to increase the level of service provided. Music services in local authorities where levels of funding have decreased since the transfer of funding to RSG have had little option but reduce the level of service and offer a narrower range of tuition and related activities.
- 43 All authorities have made cuts to their music service provision. The most common reductions have been in two areas:
- the number of specialist tutors employed by the authority, and therefore the amount of teaching time for musical activities; and
 - the purchase and maintenance of musical instruments.
- 44 Examples of other activities that have ceased include:
- festivals of world music, and rock and pop music in some authorities;
 - an annual festival of music-making involving 1000 young people presented in a city concert hall by one music service serving a mix of urban and valleys authorities;
 - singing tuition in primary schools in an authority which had made great progress in raising standards of vocal performance; and
 - enhanced provision for over 100 gifted young players in conjunction with a college of music made by a music service serving several authorities in South Wales.
- 45 Only a few LEAs have invested MDF resources in ways that will ensure a sustainable legacy. In most authorities, sustainability has been mainly confined to increasing and maintaining the stock of musical instruments. However, the use of this increased stock depends on whether the authorities can provide enough tuition hours to ensure continued use of all instruments.
- 46 The impetus of many of the MDF projects has been difficult to sustain, though there are a few examples of authorities that have managed this. In a large urban authority, the music adviser has prepared a six-week teaching module for African drumming,

which includes audio-visual support on PowerPoint. This will enable school staff to continue to teach drumming without the presence of the specialist tutor. This is a pilot venture which, if successful, may be rolled out to other activities. In the same authority, class teachers are present at all singing sessions. This enables the teachers to observe good practice in teaching and performing which they can emulate when the singing tutor is no longer available. In a group of authorities served by one music service, a drumming project has been aimed at teachers as well as pupils. In those schools that have participated in the project, class teachers report that the activities can be successfully sustained. They also greatly enhance classroom music-making and help non-specialist teachers to gain musical skills and confidence.

The impact of funding on standards and quality of provision

- 47 Where music provision has increased, local authorities and schools report that it has had a positive impact on the life and ethos of schools and on pupils' achievement, not only in music, but also in their other work across the curriculum.
- 48 The MDF has contributed significantly to raising standards of achievement and attainment of those pupils and young people who were in school during the period of the funding.
- 49 The improvements in pupils' standards and quality of provision are reflected in:
- pupils attaining higher levels of performance at the time they begin secondary education, because they have started tuition at an earlier age;
 - local authorities' analyses of Estyn reports which show higher standards of achievement in music in primary schools that have had targeted curriculum support in key stages 1 and 2;
 - an increase of 25%, as reported by WJEC, in the number of pupils gaining musical qualifications in GCSE since the start of MDF;
 - a significant increase in the number of students opting to take AS music (from 2001 to 2005) and A level music (from 1999 to 2005);
 - the significant increase reported by local authorities in the number of pupils taking practical and theory examinations with external bodies such as the Associated Board of the Royal Schools of Music; and
 - higher standards of performance in the choirs, bands, orchestras, jazz and pop groups that the MDF has supported. This is reflected in the very high standards achieved by a range of ensembles at senior county level, the National Youth Choir of Wales, the National Youth Orchestra of Wales, and the National Youth Brass Band of Wales.
- 50 Appendix 1 contains case studies of good practice in music teaching and learning which exemplify the variety of activities made possible by the Music Development Fund.

Appendix 1: Examples of outstanding standards and provision

As part of Estyn's remit, inspectors visited schools and music centres to inspect a representative sample of the range of provision available. This sample included small group and whole class teaching in schools, and instrumental ensemble and choir practices that took place outside school hours.

In the sessions inspected, standards of achievement were at least satisfactory, very often good and sometimes outstanding.

Similarly, the quality of teaching was very often good and sometimes outstanding. In one session, the quality of teaching was unsatisfactory because of weaknesses in management and organisation.

The following is a sample of the best work inspected as part of this survey. All of the activities described below were funded by MDF.

Pupils and teachers in a rural primary school make exciting music using African drums

One music service serving several authorities has provided schools with a project aimed at developing pupils' and teachers' skills in rhythm. 'Big Beat' is a global rhythm and drumming project for pupils in Year 5 involving three two-hour workshops for pupils, two workshops for teachers, and a half-day festival when participating schools perform together in a final concert. The project is led by a specialist percussion teacher with much expertise and experience in music from different cultures.

During their second workshop session in the hall, pupils began by re-enforcing skills developed in the previous session. Pupils showed well developed skills in listening when performing rhythmic patterns, action songs and co-ordinated dance movements. They responded quickly to a range of prompts and cues from the specialist teacher. At one point in the workshop, pupils created complex rhythmic patterns using sticks and drums based on words, calls and rhythmic patterns to describe a range of African animals. In the final part of the session, pupils played authentic African drums in an exciting and well controlled group performance which included opportunities for improvisation. The standards achieved in this work were excellent. The pace of the work and the enthusiasm of the pupils were outstanding. One pupil, in an evaluation of the session, wrote 'To finish, we put all the rhythms together. It sounded like we were in Africa!'

The head and class teacher spoke highly of the work of the specialist teacher in terms of the impact on the standards of pupils' work and on teachers' professional development. The class teacher reported that she has gained valuable skills and experience from working with pupils on the project. The school is continuing similar work in performing and composing to enrich the experience of all pupils in the school both in the classroom and in extra-curricular activities.

Reception pupils make excellent early progress in playing stringed instruments

In an infants' school, 26 Reception class pupils came together in the hall for their second lesson on stringed instruments. Twenty pupils played 'mini' violins, and six played 'mini' cellos. They were taught by two specialist string tutors from the peripatetic service and supported by the class teacher and learning support assistant. Pupils began with a range of music and movement activities which developed their listening skills. They listened attentively and responded promptly to a range of cues and musical stimuli. After this initial 'warm-up', pupils opened their instrument cases and prepared to play. The care and sensitivity that the very young pupils demonstrated in this task was outstanding. Tutors and teachers provided excellent support. Pupils held their instruments correctly and, following a short individual practice session, succeeded in playing a single open string pizzicato together as a group with accuracy and good control. At the end of the session, pupils packed their instruments away with the same care and control that they had shown throughout the lesson. As they returned to their classroom, pupils sang 'Good Day to You' with good intonation and expression. It was clear that pupils had enjoyed these activities and looked forward with great enthusiasm to the next lesson.

This is the second year that pupils in the Reception class have started to play string instruments. The head teacher and class teachers reported that the experience of learning to play a stringed instrument had had a positive impact on pupils' progress and standards of achievement across the whole curriculum. In particular, pupils showed discernible improvement in developing their physical co-ordination and listening skills, and in becoming attentive and confident learners.

Pupils with severe and profound and multiple learning difficulties enjoy an exciting range of musical activities with a specialist music tutor

For the last five years, pupils at a special school have had access to music sessions with a professional musician with much experience of working in the community. The tutor visits for one session each week and teaches pupils with a range of severe learning difficulties.

In one lesson, a group of 10 pupils who are severely physically challenged took part in a range of musical activities with enormous enthusiasm and enjoyment. The tutor used a synthesizer and a variety of music technology equipment with great expertise to support pupils in their learning. Pupils played a good range of un-tuned percussion instruments confidently and most were able to keep in time well. They responded quickly to changes in time and mood and showed sensitivity to loudness, softness and silence. The tutor made very good use of an electronic sampler to support pupils' skills in improvising. Pupils particularly enjoyed playing a keyboard on which their own voice and name were sampled. Also, the tutor used a stimulating range of sound effects to support games, for example throwing and catching an invisible ball, to develop pupils' co-ordination and response. The pace and variety of activities were outstanding.

The head, teachers and care assistants spoke enthusiastically of the positive impact of these musical sessions on pupils' learning and motivation. Teachers and care

assistants have adapted some of the activities and incorporated them into daily routines to stimulate and reinforce learning.

Young singers achieve excellent standards in their weekly after-school practices at a local music centre

The music service of one authority provides a wide range of musical activities in evening sessions during the week, including a senior choir and junior choir.

During one session, a senior girls' choir performed to an excellent standard under the direction of the authority's music adviser. As well as developing their singing skills in the choir and singing lessons, almost all 65 members of this choir also have instrumental lessons with the service's peripatetic teachers.

The senior choir and the county mixed choir are fed by a junior mixed choir which is coached by two specialist tutors.

In the junior mixed choir rehearsal, pupils achieved very good standards of performance. Choir members sang with good intonation and clear expression. They particularly enjoyed singing challenging rounds and other part songs which supported and enhanced their general skills of musicianship.

All choirs have performed regularly in concerts which are well supported by parents and the community generally. The young singers are much in demand and frequently perform at music festivals and on television. The music adviser stressed that standards of singing have risen significantly and the numbers of singers have increased as a result of the additional funding. In particular, the formation of the junior choir has created continuity and progression in the establishment of development of high standards of performance and increased levels of participation.

Young rock musicians achieve high standards in composing, arranging and performing their own compositions

In secondary school in West Wales, a group of Y10 pupils rehearsed and refined their own compositions with a specialist rock guitar tutor. The pupils in the group played trumpet, trombone, guitar, keyboards, bass guitar and drums. The pupils listened attentively and achieved accurate ensemble performance. They appraised their own performance rigorously and made perceptive evaluations of how the compositions could be improved. They worked purposefully and with maturity. The tutor is a practising professional musician. He provided excellent and unobtrusive support. Pupils' compositions were musically interesting and exciting to listen to. Standards of performance were excellent.

The head of the music department reported that the number of pupils taking GCSE has increased greatly in the last few years since the introduction of guitar and rock lessons funded by MDF. The rock/guitar tutor provides very good support to pupils in preparing their ensemble performance for GCSE and AS level. Many pupils are good performers in both classical and rock music styles.

Young rock musicians rehearse during an evening session in a music centre

Two rock bands-an all female band of sixth formers, and an all male band of Y11 pupils rehearsed under the direction of a tutor with professional experience in rock music. The bands had good access to a range of facilities and recording equipment. The players applied themselves well to refining their compositions. The tutor provided well-focused support that helped the players to improve their standards of performance. These young players, and others involved in the rock school facility provided by the music service, have taken part in 'RockFest' events arranged by the music service. This has enabled pupils to meet and play alongside young musicians in bands from far a field including continental Europe. These activities have been successful in extending cultural participation and enjoyment across the whole community.

Appendix 2: Data from 'Making Music 2000' (Associated Board of the Royal Schools of Music)

1 Playing of musical instruments by social grade (children)

The figures in the table below show the percentage of children in each social grade that played a musical instrument in the years 1993 and 1999.

	1993	1999
AB	56%	47%
C1	51%	39%
C2	43%	42%
DE	35%	39%

The social grades are those specified in the National Readership Definitions, namely:

- A Higher managerial, administrative or professional
- B Intermediate managerial, administrative or professional
- C1 Supervisor or clerical and junior managerial, administrative or professional
- C2 Skilled manual worker
- D Semi-skilled and unskilled manual workers
- E State pensioners or widows (no other earner), casual or lowest grade workers

2 Where lessons are/were taken (children)

The figures show the percentage of pupils taking music lessons in each of the situations listed in the left-hand column.

	1993	1999
At school	87%	79%
Private teacher	21%	18%
School only	78%	73%
Private teacher only	12%	10%
School + private teacher	9%	6%