

Primary Principals' Sabbatical Leave Report
May, June, July 2009

Focus

Music in Auckland state primary schools (Years 1 – 6)

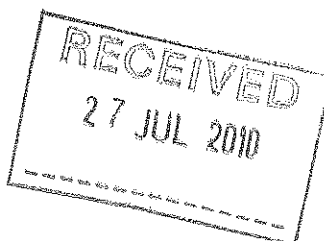
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Auckland Primary Principals' Association
A.P.P.A. Primary Schools' Music Festival
Committee member from 1990
Chairperson from 2003

*"Music is a fundamental form of expression, both personal and cultural." ...
"By making, sharing, and responding to music, students contribute to the cultural life
of their schools, whanau, peer groups, and communities."*

*"As students learn to communicate musically with increasing sophistication, they lay
a foundation for lifelong enjoyment of and participation in music."*

The New Zealand Curriculum P.21. 2007



Sabbatical Report

Christine Wargent

Marlborough Primary School

Auckland

Term 2 2009

Focus: Music education in Auckland state primary schools and Hampshire (U.K.)

Acknowledgements

My sabbatical leave gave me time for reflection and opportunities to consider the implications for music programme delivery in primary schools given the greater emphasis now placed on core areas of the NZ curriculum and the rapidly diminishing support for primary school music education from the political and tertiary sectors.

This sabbatical also gave me time to visit the U.K. to observe firsthand the new developments happening there in primary music education.

For their support I sincerely thank

- The Ministry of Education for granting me this sabbatical
- The Board and staff of Marlborough Primary School
- The Principals and staff of the 32 Auckland schools that returned the completed survey.
- The Principals and staff of the four schools in Hampshire and the two schools in South Wales that I visited during my time in the U.K.
- Professional colleagues
- Members of the APPA Music Festival committee
- Music teachers and facilitators who have offered their thoughts and support with regard to the survey

Executive Summary

- The importance of music to the whole development of the child is a well supported and documented fact.
- Studies show that there is a strong relationship between academic achievement and music participation.
- There is also a general understanding among academics, teachers and parents that the effects of learning an instrument will benefit much more than academic achievement.
- Music's place in the NZ curriculum has been progressively undermined over the past decade and continues to be so today.
- Principals and staff are frustrated by the lack of support for the delivery of the music curriculum.
- Primary schools are now almost totally reliant on classroom teachers who have learnt music and developed the skills sufficient to share these in their schools with colleagues, students and in some cases parents..
- These teachers need continuing support from Senior Leadership.
- ~~Schools are finding ways to fund the employment of a music specialist.~~
- Principals and teachers recognise the pivotal role music plays in promoting the development of a school's character and cultural identity .

Purpose

The purpose of this research is to investigate the delivery of music education in Auckland state primary schools of varying deciles and grades with a view to identifying the methods and resources used by schools to support and develop quality whole school music programmes.

My enthusiasm for this topic came initially from my own disillusionment with the present lack of support for the music curriculum from central government and teacher training institutions and the consequent difficulties I have encountered in employing generalist N.Z. teachers with strengths and experience in the delivery of classroom music.

Further, in November 2007 a public announcement was made by the then Secretary of State for Children, Schools and Families (UK), Mr Ed Balls, in which he said that a national campaign to make primary schools come alive with the sound of music, involving a 332 million pound investment in choirs, orchestras, new instruments, performances and free music lessons was about to be launched. This funding was to be spread over three years with 82 million pounds a year of it going to local authorities to spend specifically on music education in schools.

My visits to the Hampshire schools proved to be the right choice for my U.K. visits. Hampshire County Council's Music Service has received the top national award for service delivery in both 2008 and 2009.

Background

In 2000, the Ministry of Education (NZ) published The Arts Curriculum and there seemed to be a resurgence of interest and understanding of the benefits the arts plays in the development of the whole child. The various teacher advisory services ran The Arts professional development courses for teachers and though there were never enough hours to meet demand at least support and guidance was available at no cost to schools.

At this time too, trainee teachers could choose music as a major curriculum option and by adding an extra year on could finish their teacher training with a post grad music diploma.. This ensured that a regular supply of musically able first year teachers were annually fed into the primary school system. This gave schools new opportunities to develop music programmes that met their students needs and played a vital role in school curriculum development.

However, with the amalgamation of the training colleges and state universities from July 2004 there has been a gradual reduction in the number of lecturers employed in the Faculty of Education (Music) and in the number of hours delivered to trainees. The post grad teaching diploma (Music) no longer exists and from this year (2010) Auckland no longer has a primary music advisor. All in all, a very sad state of affairs for music education in schools.

Methodology

- Pre-selected by decile - 10 schools from each of 4 areas across Auckland.
- Central, South East, West and North Shore. The fifth pod included 10 schools from across Auckland in an effort to balance the deciles surveyed.
- A survey was prepared and sent with an accompanying letter to the schools.
- WWW (UK) Research Music Service to schools
- WWW research to locate best areas and schools to visit
- Contact on line with UK schools
- Arrive UK and confirm with Hampshire schools - visits, dates and times.
Schedule designed to work around week long midterm break but did not anticipate National Testing. This virtually took another week out of my schedule as no school wanted outside visitors or interruptions during testing week.
- Visit to 4 Hampshire schools. .
- Travelled to Wales and made arrangements to visit 3 schools one of which fell through at the last minute because of testing. Interviews with Head teachers.
- Return to NZ. Reflection and discussion with colleagues.
- Review completed surveys and anecdotal notes.

Findings

The findings are in the form of Tables with accompanying commentary.

- Decile rating and location of schools surveyed.
- The survey
- Section A. Music programmes and resources
- Section B. Music and tuition groups offered by staff.
- Section C. Individual and group tuition provided by private tutors.
- Section D. School music teachers. Specialist and generalist.
- Section E. Music teaching and learning environments
- Section F. Funding and financial support.
- Section G. Music education – Your opinion

Decile rating of schools surveyed

Auckland City	Survey completed				
D.10 = 3	D. 8 = 2	D. 7 = 1	D. 4 = 1	Total = 7/10	
Auckland City not returned = One school each from deciles 1, 2 & 3					

South East Auckland	Survey completed				
D. 10 = 1	D. 6 = 1	D. 4 = 1	D.3 = 1	D. 1 = 1	Total = 5/9
South East Auckland not returned = One school each from deciles 2, 6, 7 and 9					

West Auckland	Survey completed				
D.10 = 1	D.8 = 1	D.6 = 1	D.5 = 1	D.4 = 1	D.3 = 1
D. 2 = 1	Total = 7/10				
West Auckland not returned = One school each from deciles 3, 5 and 9					

North Shore	Survey completed				
D. 10 = 2	D. 7 = 2	D. 6 = 1	D.4 = 1	Total = 6/10	
North Shore not returned = one school in 6 – 10 range and 3 schools in the 1 – 5 range.					

Mixed	Survey completed				
D 10 = 2	D.8 = 2	D.6 = 1	D.5 = 1	D.1. = 1	Total = 7/10
Not returned = One each from deciles 1, 9 and 10					

Total number of returns for each decile across all areas

1	2	3	4	5	6	7	8	9	10
4	1	2	4	2	4	3	5	0	7



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SURVEY – MUSIC EDUCATION IN AUCKLAND STATE PRIMARY SCHOOLS JUNE 2009

A: Please tick all the methods and resource material used in your school to deliver instruction in Music

- 1. School's own programme.– scheme
- 2. Kodaly
- 3. "Music Room" Australian instructional programme. Years 1 – 7.
- 4. Suzuki
- 5. Maori cultural based
- 6. Pacific Islands cultural based
- 7. Conventional notation
- 8. KIWI Kids songs
- 9. Up Beat Music programme
- 10. Music Express (U.K.)
- 11. MOE "Into Music" Years 1 – 3 and 4 - 6
- 12. MOE Pacific Is. Songbooks
- 13. Hirini Melbourne - Maori Waiata
- 14. Individual teacher programmes
- 15. The Arts in the NZ Curriculum – 2000

Other:

B. Please tick all the music and tuition groups currently offered by staff at your school

- 1. Senior performance choir Years 5 / 6
- 2. Junior performance choir Years 3 / 4
- 3. All-comers fun choir Years
- 4. School recorder ensemble
- 5. Class recorder lessons
- 6. School ukulele Band
- 7. Class ukulele lessons
- 8. Rhythm instruments
- 9. School orchestra
- 10. String ensemble
- 11. Marimba band
- 12. Keyboard club
- 13. Guitar Club

Other:

Do group rehearsals take place at school: Before During After All of these

C. Please tick all instrumental individual and group tuition offered by private tutors at your school

- 1. Strings
- 2. Wind
- 3. Brass
- 4. Percussion
- 5. Keyboard
- 6. Guitar
- 7. Piano

Other

Do these lessons take place at school: Before During After All of these

D. Teachers of Music: Please tick those that apply to the teaching of music in your school

A music specialist teacher is employed using FTTE ____ CTR ____ Local funds ____

This teacher is: Full time ____ Part time: ____ Hours per week ____

This teacher takes our performance groups: Choir ____ Orchestra ____ Other

This teacher teaches class music: Yrs 1 – 2 ____ Yrs 3 – 4 ____ Yrs 5 – 6 ____

For approximately how many years has your school employed a music specialist? ____

Class teachers are responsible for taking their own class for music ____

Class teachers with music responsibilities take other classes for music ____

Number of class teachers able to accompany singing using piano or guitar # ____

Other:

E. Music environments: Please tick those that apply - Music lessons take place in

A purpose built music room ____

A spare classroom ____

Home rooms ____

There is a Hall ____ Auditorium ____ Multi purpose ____ available for singing assemblies

F. Resourcing and support

We budget a separate amount to buy new instruments each year. ____

Spending on music is included in our performing arts budget. ____

We do not have a budget for musical instruments this year. ____

We rely on MOE Learning media to provide us with music teaching resources ____

G. Music Education - Your opinion

Circle a number from 1 to 5 where '1' indicates strong agreement and 5 indicates strong disagreement

Music has a high profile in our school. 1 2 3 4 5

Sequential learning is vital to comprehension and skill development 1 2 3 4 5

A quality school music programme should be delivered by a properly Trained expert specialist music teacher 1 2 3 4 5

Music in schools needs much more support from MOE and Universities. 1 2 3 4 5

.....
Any other comments?

Thank you very much for completing this survey.

Table: Section A : Music programme methods and resources

A: Please tick all the methods and resource material used in your school to deliver instruction in Music

1. School's own programme.– scheme
2. Kodaly
3. "Music Room" Australian instructional programme. Years 1 – 7.
4. Suzuki
5. Maori cultural based
6. Pacific Islands cultural based
7. Conventional notation
8. KIWI Kids songs
9. Up Beat Music programme
10. Music Express (U.K.)
11. MOE "Into Music" Years 1 – 3 and 4 - 6
12. MOE Pacific Is. Songbooks
13. Hirini Melbourne - Maori Waiata
14. Individual teacher programmes
15. The Arts in the NZ Curriculum – 2000

Question	Central N = 7	West N = 7	South East N = 5	North Sh. N = 7	Scattered N = 7	Total N = 33/50	
1	6	6	5	3	3	23	B
2	3	0	0	1	0	04	D
3	2	0	1	2	1	06	D
4	1	0	0	0	0	01	D
5	3	6	5	4	3	21	B
6	3	2	3	3	1	12	C
7	2	5	3	3	2	15	C
8	7	7	5	6	6	31	A
9	4	5	3	5	4	21	B
10	1	0	1	0	0	02	D
11	4	4	2	5	3	18	C
12	3	2	1	4	3	13	C
13	2	4	2	4	2	14	C
14	7	5	4	3	5	24	B
15	6	6	3	4	5	24	B

Table indicates programmes and resources most used by schools.

- | | |
|----------------------------------|---------------------------------------|
| A. KIWI Kids songs | C. Pacific Is. Cultural base |
| B. School's own scheme | C. Conventional notation |
| B. Maori cultural base | C. MOE Into Music Yrs 1 – 3 and 4 - 6 |
| B. Up Beat | C. Hirini Melbourne – Maori waiata |
| B. Individual teacher programme | C. Pacific Is song books |
| B. The Arts in the NZ curriculum | |

Three schools indicated they use the Carl Orff approach. These schools employ a music specialist.

Table: Section B. Music and tuition groups offered by staff in schools

B. Please tick all the music and tuition groups currently offered by staff at your school

1. Senior performance choir Years 5 / 6
2. Junior performance choir Years 3 / 4
3. All-comers fun choir Years
4. School recorder ensemble
5. Class recorder lessons
6. School ukulele Band
7. Class ukulele lessons
8. Rhythm instruments
9. School orchestra
10. String ensemble
11. Marimba band
12. Keyboard club
13. Guitar club

Question	Central N = 7	West N = 7	South East N = 5	North Sh. N = 6	Scattered N = 7	Total N = 32/50	
1	7	6	4	6	7	30	A
2	5	2	1	2	2	12	C
3	3	1	0	0	1	5	D
4	2	4	2	1	1	10	C
5	3	4	1	2	2	12	C
6	5	5	1	3	3	17	B
7	3	4	1	5	2	15	B
8	4	4	2	2	2	14	C
9	3	2	1	2	2	10	C
10	3	0	0	0	1	4	D
11	2	2	1	0	2	7	C
12	0	0	0	1	1	2	D
13	2	1	2	2	3	10	C

- | | | |
|----------------------------|---|---|
| <p>A Senior choir</p> | <p>B School ukulele band
Class ukulele lessons</p> | <p>C Junior choir
School recorder ensemble
Class recorder lessons
Rhythm instruments
School orchestra
Marimba band
Guitar club / group</p> |
|----------------------------|---|---|

Table: Section C. Individual & group instrumental tuition by private tutors at school.

- 1. Strings**
- 2. Wind**
- 3. Brass**
- 4. Percussion**
- 5. Keyboard**
- 6. Guitar**
- 7. Piano**

Question	Central N = 7	West N = 7	South East N = 5	North Sh. N = 7	Scattered N = 7	Total N = 33/50
1	4	0	0	0	1	5
2	5	0	0	0	3	8
3	3	0	0	0	2	5
4	4	0	0	0	2	6
5	5	1	1	4	3	14
6	5	2	1	4	2	14
7	5	2	1	3	2	13

Company providers are KBB and Lewis Eady. Schools using the services of these two companies are all higher deciles 7 – 10. One school indicated that though there was interest shown by parents and children the cost of the tuition was beyond their resources.

Other tuition provided by individual private tutors

Table: Section D. School music teachers. A specialist music teacher is employed using:

1. FTTE: FTTE - Part time
2. CTR Part time
3. Local funds Part time
4. The music specialist takes; Choir orchestra other groups
5. The music specialist teaches all classes and year groups.
6. Number of schools employing music specialists – Full or part time.
7. Class teachers are responsible for taking their own class for music
8. Class teachers with music responsibilities take other classes for music
9. Number of class teachers can accompany singing using a piano or guitar

Question	Central	West	South	North Sh.	Scattered	Totals			
	N = 7	N = 7	East N = 5	N = 6	N = 7	FT	PT		
1	1 0	0 4	0 1	0 1	0 2	1	8	FTTE	
2	0 0	1 2	0 1	0 1	0 0	1	4	CTR	
3	2 3	0 0	0 1	0 1	0 1	2	6	Local \$	
4	5 3 6	3 2 2	2 1 2	2 1 0	3 1 2	Ch	Or	OT	15 8 12
5	5	3	3	2	2	15		Classes	
6	5	3	3	2	3	16		MS ? yrs	
7	3	4	2	6	3	18		Own class	
8	2	2	2	4	1	11		TIC music	
9	22/7	21/6	17/4	13/6	27/7	100 / 30		Tcher players	

1. One school employed a full time music specialist using FTTE while 8 schools employed a part time MS from FTTE
 2. One school employed a full time music specialist from CTR while 4 schools employed a part time music specialist from CTR
 3. One full time MS employed from local funds while 6 were employed part time.
 4. 15 schools had a school choir (Yr 5 & 6) 8 schools had an orchestra and 12 schools had other groups such as a marimba band
 5. In 15 schools the music specialist took class music lessons, though in most cases only senior yr 5/6 or yrs 4/5 and 6 classes were covered.
 6. Total number of years that schools have employed a music specialist
-
7. In 18 schools class teachers had responsibility for own class music
 8. In 11 schools the TIC music took some class music programmes

Table: Section E. Music Environments.

What facilities are available for class, instrumental and choral music programmes?

1. A purpose built music room
2. A spare classroom
3. Home rooms
4. Hall available
5. Auditorium
6. Multi purpose room
(Team singing)

Question	Central N = 7	West N = 7	South East = 5	North Sh. N = 6	Scattered N = 7	Total N = 32/49	Environments Available for music
1	3	1	1	2	2	9/32	Music rm
2	4	4	1	3	1	13/32	Classroom
3	1	3	3	4	2	13/32	Home rm
4	6	7	5	5	5	28/32	Hall
5	1	0	0	0	1	2/32	Auditorium
6	1	0	0	2	2	5/32	M.P room

Teacher comments:

“In our school the Library is used for instrumental lessons and ESOL lessons. A community room is used for choir and class music lessons.”
The Library is used at times in another school.

In order to teach music effectively a suitable environment should be available. The best environment is of course a purpose built music room. Only 9 schools in the survey have this, the others are making do with spaces inadequate for the purpose intended. These spaces are easily compromised by other needs that arise during any given week especially where a school is not employing a music teacher to take lessons or groups.

Many schools, particularly those built prior to 1990 do not have the extra floor space available for the delivery of special programmes, individual and small group tuition and /or resource storage and neither is adequate funding provided in the property grant for these primary schools to address the increasing problem of lack of space.

Section F. Resourcing and support.

1. **Budget a separate amount for new instruments each year**
2. **Spending on music is included in our performing arts budget**
3. **No budget for instruments this year**
4. **Rely on MOE and Learning Media to provide music teaching resources**

Question	Central N = 7	West N = 7	South East = 5	North Sh. N = 6	Scattered N = 7	Total N = 32/49	Funding & Resources
1	4	6 *	3	3	7*	23/32	Instruments
2	4	3	2	2	1	23/32	P.A. budget
3	1	0	0	0	0	1/32	No budget
4	1	3	1	2	3	10/32	Resources

Comments:

*Two schools have \$1000 - \$2000 to spend on instruments in the budget.

In a few schools the PTA funds expensive instruments eg Marimbas, Drum kits, orchestral instruments

Section G: Music Education – Your opinion

Circle a number from 1 to 5 where 1 indicates strong agreement and 5 indicates strong disagreement

Statement 1. Music has a high profile in your school

Question	Central N = 7	West N = 7	South East N = 5	North Sh. N = 6	Scattered N = 7	Total N = 32/49	
1	4	2	2	1	1	10/33	
2	2	0	0	3	3	8/33	
3	1	3	3	2	1	10/33	
4	0	1	0	0	2	3/33	
5	0	1	0	0	0	1/33	

Statement 2. Sequential learning is vital to comprehension and skill development in music.

Question	Central N = 7	West N = 7	South East N = 5	North Sh. N = 5	Scattered N = 7	Total N = 32/49	
1	3	2	1	5	4	15/32	
2	3	3	3	1	1	11/32	
3	1	1	1	0	0	3/32	
4	0	0	0	0	0	0/32	
5	0	1	0	0	2	3/32	

Statement 3. A quality school music programme should be delivered by a properly trained expert specialist music teacher

Question	Central N = 7	West N = 7	South East N = 5	North Sh. N = 6	Scattered N = 7	Total N = 32/49	
1	4	3	4	4	2	17/32	
2	1	0	1	1	0	3/32	
3	2	2	0	0	3	7/32	
4	0	1	0	1	1	3/32	
5	0	1	0	0	1	2/32	

Statement 4 Music in schools needs much more support from the MOE and universities.

Question	Central N = 7	West N = 7	South East N = 5	North Sh. N = 7	Scattered N = 7	Total N = 32/49	
1	4	3	3	4	5	19/32	
2	1	1	2	1	1	6/32	
3	2	0	0	1	0	3/32	
4	0	2	0	0	1	3/32	
5	0	1	0	0	0	1/32	

Section G: Respondents had this to say

Statement one:

“Music needs to be integrated into the life of the school. For students to be successful- competent musical modelling must be available to them.”

“Music helps to produce and identify community and school culture.”

“Thank goodness for the ukulele and school choirs. “

Statement two:

“Music needs to be seen as an important and effective pedagogical tool and essential to setting the tone of the school and classroom.”

“We do our best, but could do a lot more if the MOE funded itinerant music teachers for class and group lessons. Our families cannot afford to pay for private group and individual tuition through the in-school programmes currently offered by the private sector. “

Statement three:

“ Having a specialist has made a huge difference to the teaching of music in our school. We also have itinerant teachers who provide individual and group instrumental tuition during the day with great results.”

“The Orff approach offers great potential and richness to the NZ curriculum.”

“We employed a music specialist for one term, but this was all that our funding could support.”

Statement four:

“The best music professional development for primary teachers is now up to the various music associations to provide . “

“World wide - there is plenty of research available that describes the benefits of learning and being involved in making music from a very young age”

General comments

“Primary school teachers without any musical background find music one of the most difficult curriculum areas to teach.”

“Some teachers support music due to their strengths and personal interest but many are totally lacking the skills or interest in teaching music or understanding its importance.”

“Music is one curriculum area a lot of teachers are frightened of.”

“Low decile, Mainly Pacific Island and Maori. A lot of natural talent amongst staff and pupils. Formal music education and instrumental playing not as highly valued as song and dance.”

“Music is pushed aside and not seen as a real topic despite research showing the benefits.”

“Getting teachers willing to have a go and learn alongside students is very powerful. Parent involvement / support is vital.”

Implications

Section A. Music resource programmes

KIWI Kids songs most popular resource in schools. Followed by Individual teacher programmes based around The Arts in the NZ curriculum (2000), the school music scheme, the Up Beat Music programme and Maori cultural based programmes. Except for the Up Beat programme all other resources are at no cost to schools.

Except for the KIWI Kids singing CDs no other music resources covering for example learning progressions are currently forthcoming from the Ministry of Education.

Schools must rely on their own resources or the 2000 music curriculum for a sequential programme..

Section B Music and tuition groups offered by staff in schools

Thirty schools have a Yr 5/6 choir.

Regardless of their music teacher situation schools are more able to participate in cluster, area and the APPA Music Festival because CDs with accompaniment and voice parts are generally provided and therefore the only pre-requisite for the choir trainer is own interest, rapport with students and the willingness and confidence to give it a go!

Ukulele bands and class lessons are the next most popular. (With special thanks to the Play It Strange Trust.)

Except for transport costs to rehearsals and performances, festivals are worthy options for schools.

Generally it is the music specialists in schools that are taking school instrumental performance groups.

Section C. Private instrumental tutors in schools

Cost here is to the parents. They must either hire or buy the instrument and pay tuition fees. Most schools offering the private tuition option allow for lessons during as well as before or after school. Obviously this is negotiated with the music teacher.

Surveys indicated that only children in high decile schools enrolled in strings, wind or brass instrument tuition.

Virtually none in Decile 6 and below.

However the most popular instruments were keyboard, guitar and piano

Section D. School Music teachers – Specialist or generalist?

Schools obviously see a need to provide quality music education and are when able employing a music specialist.

Most would prefer the associated cost to be zeroed out by using FTTE. (9 schools.)

Classroom teacher release is also used. (8 schools.)

Five schools use locally raised funds to pay the music teacher.

All schools, in my opinion would welcome musical instrument tuition in their schools if the opportunity arose.

Section E. Music teaching & learning environments

In order to teach music effectively a suitable environment should be made available. The best environment is of course a purpose built music room. Only 9 schools in the survey have this, the others are making do with spaces inadequate for the purpose intended. These spaces are easily compromised by other needs that arise during any given week especially where a school is not employing a music teacher to take lessons and groups.

Many schools, particularly those built prior to 1990 do not have the extra floor space available for delivery of today's music curriculum or for special programmes in other curriculum areas, individual and small group tuition and/or resource and equipment storage.

It is well past the time that these issues were addressed in school property maintenance grants.

Section F. Resourcing and support

Instruments are expensive to buy. Schools are budgeting to buy replacement instruments each year – Mostly tuned and unturned percussion. School fundraising, PTA funds or grants from Trusts are used to buy expensive instruments.

Section G. Music Education – Your opinion. (The people completing the survey)

- A high music profile matters to schools.
- Sequential learning is vital for comprehension and skill development.
- Music specialists should be made available to schools.
- More music curriculum support needs to be provided by the Ministry of Education and tertiary teacher training institutions .

What does recent research show?

Today's schools often make statements about providing every child with a balanced curriculum and the support to reach their potential and develop life long learning strategies.

Based on the research evidence available music is an essential ingredient in the development of every child. All children are born with musical ability but like everything else they learn, ongoing opportunities to be involved in music must be provided in order to develop this ability and the earlier the better. Early childhood centres and primary schools are in a position to capture and nurture a child's interest and involvement in music and to set the stage for lifelong development and participation in music.

In 2001, published research stated that music lessons at a very young age helped to consolidate the perfect pitch children are born with and their ability to learn not only their first language but also other languages without too much trouble.

Research also indicates that:

- Playing music increases memory, and reasoning capacity, time management skills and eloquence
- Playing music improves the ability to think
- Music training improves verbal memory
- Learning music helps children achieving below expectations to improve

A study undertaken by researchers at Browns University in 1996 (USA) found that the under-achieving 5 – 7 year olds improved and caught up with their peers in reading and jumped ahead of peers in maths after only 7 months of music lessons. An added spin off noted was the improvement in general classroom and learning behaviour.

- Playing music improves concentration, memory and self-expression

In 2001 a 2 year study of 1200 children in more than 50 classes in Switzerland, scientifically showed that when 3 other curriculum classes were replaced with music - instrumental playing classes, then the children made more rapid progress in reading and verbal skills through improving concentration, memory and self expression

Supporting quotes from the United Kingdom and Australia

Howard Goodall – British singing ambassador and composer speaking in support of the British Sing Up campaign in primary schools (2007)

“ We already know that young people who are lucky enough to learn music and sing from an early age develop better social skills, memory, ability to listen and have more confidence. There are proven links between productive music lessons and a better all-round development of young children. Singing, in particular is brilliant. It's a positive, life-affirming activity that builds a child's..... “

- Self-esteem
- Promotes team-work irrespective of age, gender and background
- Celebrates diversity
- Facilitates self-expression
- And is just plain fun

And excerpts from an address given by Richard Gill – notable Australian conductor, in April 2007 at Melbourne High School to parents and politicians.

“.....We need every child in this country to have access to first-rate teaching of music by properly trained teachers who:

Know something about music

- Understand that music is worth teaching for its own sake
- Understand that music is worth teaching because it is intrinsically good
- Understand that music is unique within the arts
- Understand that sequential learning is vital to comprehension
- Understand that music is a stand alone subject which does not need to be supported by other creative arts but can co-exist without having to co-habit
- Understand that the best music programme is one that is vocally based and when properly taught, provides the necessary musical information on which to build all other aspects of the music programme
- Understand that there is a body of teachable factual musical phenomena which can be named, described and classified
- Know how to arouse musical curiosity in children and encourage them to think and to learn how to learn
- Know music’s place in society, know something of the history of music, its worth and its value and its relative importance to the lives of children of all ages” ...

“ The children are already on side. Ask them what is one of the most important things in their lives and they will tell you music.”

Children participating in NEMP Music research consistently rated music as a highly desirable learning and recreational activity both at school and out of school time.
NEMP Educational Assessment Research Unit: 1996 2000 2004 and 2008

Conclusion

New Zealand politicians should take heed of what is happening with music education in schools in the UK and Australia. Both models are politically driven by politicians who have recognised the wide ranging benefits to the individual and to society associated with learning music at school.

The status of music as a major curriculum area needs to be recognised and funded accordingly by central government. Targeted funding in the ops grant would be a start.

Tertiary teacher training institutions should review and address the current low-level status of music curriculum teaching and learning modules for primary level. The majority of our children are missing out on a world of opportunity.

Professional development in the form of music catch-ups should be available to all practising teachers. We need more music in our schools.

The reinstatement of music advisors to support school music is a necessity not an option.

Specialist music teachers are required at every level of education not just tertiary. Providing these through a government funded itinerant service would be ideal.

The workload of the generalist teacher increases markedly when they also train the school choir take the instrumental groups and class music lessons. Schools should ensure that these key teachers have sufficient release time for preparation and resource management.

We have much to thank the music teachers in our schools for. Without their dedication, commitment and expertise together with the support music in schools gets from the public sector, music could easily be downgraded even further.

Let us follow the example already set by some of the top academic countries in the world namely Hungary, Netherlands and Japan, and commit ourselves to providing well supported quality music programmes in all schools. Make music in our schools count too.

References

Education Horizons Vol. 10 No 1, 2008

National Education Monitoring Project Music reports # 17, 32 and 47

The Arts Ministry of Education - Crown 2000

The New Zealand Curriculum - 2007

www3.hants.gov.uk or google Hampshire Music Service

www.Musicplayforlife.org (Australia)

HAMPSHIRE COUNTY COUNCIL'S MUSIC SERVICE

Making Music Together Participate, Enjoy, Achieve!

Our aim is that through all our teaching and music making opportunities, HMS pupils will learn to develop:

- confident, creative musicianship and musical understanding
- imaginative music making supported by appropriate technical ability on an instrument/voice
- secure knowledge and awareness of a range of music

Our core beliefs are that:

- HMS teachers **participate** with their pupils as an honorary member of the group, within which everyone motivates each other to practise, facilitate good performances and influence the learning environment to support high quality outcomes.
- Pupils' **enjoyment**, developed through their engagement in the music and the integrated processes of music making, is at the centre of all HMS activity.
- HMS has high expectations for the rate of progress to be the maximum for each child within their circumstances, with our staff making a difference to those circumstances and the ultimate **achievement** of each child.

In May – June 2009 I travelled to the United Kingdom with the objective of visiting a few primary schools in Hampshire and in Wales. But even though I had factored in the week long May midterm break I had not accounted on the “National Testing” week which was to follow. Not one school contacted offered a discussion time during that week, in fact a number of comments made by staff led me to believe that schools basically shut down to outsiders for the period of testing. This cut back my schedule options but in the end four schools in Hampshire and two in South Wales agreed to discuss Music Education in their schools for which I was very grateful.

Because the UK scenario for primary music education differs from our own I amended the survey slightly to fit the UK situation. Table G however was not altered in any way and the results I hope you will agree – are not surprising.

School A Hampshire: Small country village school of approximately 120 pupils Y0 – Y6. Middle-upper class area N.Z. equivalent Decile 10.

C. & D. Specialist music teacher employed full time using the Local Education Authority allocation. This teacher takes individual and small group instrumental lessons during the school day. Instruments taught are from the strings, wind and brass families plus keyboard, guitar and voice. This teacher also takes year 5 and 6 students for a weekly class music lesson. This school has employed a specialist music teacher for 15 years.

A class teacher on staff takes the school recorder ensemble and class lessons for year 4. From October 09 ukulele tuition will be offered. All year 3 – 6 children sing in the school’s choirs as needed.

The school also employs a teacher to provide piano accompaniment one hour a week.

E. Environment The school has both a purpose built Music room large enough to take a full class (community funded) and an assembly hall. This is also used every lunch hour for school dinners.

F. Resources – Equipment

The school has its own music scheme and also relies on the Hampshire Music Service and the Local Education Authority for resources.

G. Music Education – Your opinion **1 – 5 scale (1 = strong agreement)**

Music has a high profile in your school	=	1
Sequential learning is vital to comprehension .	=	1
Quality music programmes require specialist music teaching	=	1
Music in schools needs more support from LEA and Universities	=	1

Wish List: More instrumental resources and expert teachers

School C Hampshire: Small city school surrounded by light industry and housing estate. 140 pupils 5 classes. Equivalent decile 2 – 3. “Deprived area” – Head Yeacher.

B. There is a recorder club taken by a teacher and a choir is formed for special occasions.

C and D. Hampshire Music Service provides itinerant teachers for instrumental classes during class or lunch time. 10 children learning the drums – Street steel band style and 6 are learning a brass instrument.

Class teachers are responsible for their own class music

E. Music environments – A spare classroom is available for music and drama. There is a hall which also doubles as the dining hall

F. Resources – The school relies on the Hampshire Music Services for resources and support.

The school received a grant to cover the 1 hour a week drum class

Hampshire Music Service is providing year 4 and 5 classes with:

Term 1 voice training Term 2 Clarinet tuition Term 3 Percussion

G. Music Education – Your opinion 1 – 5 scale (1 = strong agreement)

Music has a high profile	=	3
Sequential learning is vital	=	2
Specialist music teacher important	=	2
Need for greater support by LEA & Universities.	=	2

Wish List: Specialist teacher to take singing and class teacher PD.



School D Hampshire City school 400 pupils. Middle upper socio economic area
N.Z. equivalent Decile 8 - 10 ..

- A. **Resources** School has own Music programme supplemented with individual teacher programmes
- B. **Teachers** take the school has a Yr 5/6, a Yr 3/4 and a Year 2/3 choir. There is also a special cantata choir for Year 5/6 children
There is a school recorder ensemble as well as regular recorder class lessons. This school has a school orchestra and a keyboard club. Rehearsals for these groups take place either before, during or after school.
- C. **Hampshire Music Service** tutors take string, wind and brass instrumental classes. Guitar classes are by private arrangement. These lessons take place before, during or after school.
- D. **A full time specialist music** teacher is employed using Local Education Authority allocation and school staffing entitlement. This teacher takes the choirs, the orchestra and year 5/6 class music. A specialist has been employed by the school for the past 7 years. Some Yr 1 – 4 teachers take their own class music.
One teacher only has necessary skills to accompany on either piano or guitar.
- E. **Environments** The school has a purpose built music room . Funding came from the school P.T.A. There is also a school hall.
- F. **Finances** The school has a separate budget for new instruments and music. 2009. \$2,100 (NZ)
Hampshire Music Education Service supplies itinerant teachers, instruments and resources

G. Music Education – Your opinion 1 – 5 scale (1 = strong agreement)

Music has a high profile	=	1
Sequential learning is vital	=	1
Specialist music teacher important	=	1
Need for greater support by LEA & Universities.	=	Hampshire Music Service very supportive

Hampshire Music Service provides for and supports music education in schools.

Itinerant instrumental teachers- Group lessons are subsidised by the county council through their education budget.

At school D. Students pay \$10.00 per lesson and are provided with an instrument

Itinerant teachers also provide class recorder tuition sessions

Photos – School A . Country village school. Purpose built music room. Community funded. Violins supplied by LEA. All other equipment belongs to the school.

School A. In a rural setting in Monmouthshire. Roll approx. 230. Decile equivalent 8 – 10.

- A. Resources.** School has its own music scheme and also uses Music Express (UK)
- B. Staff** take the 2 choirs Yr3/4 and Yr 5/6, a recorder ensemble a rhythm group and the school orchestra. Rehearsals are during and after school.
- C. Peripatetic** music teachers take instrumental lessons during class time. The school charges \$120. (NZ) for 10 lessons each term.
- D. Music specialist** employed through the Local Education Authority is employed part time to take instrumental lessons.
Class teachers take their own class music.
- E. Environment.** The school has a purpose-built music room and a multi purpose room available for singing assemblies.
- F. Finances.** Has a budget to buy new instruments each year. The school leases brass, woodwind and string instruments to students.
- G. Music Education – Your opinion. 1 – 5 scale. (1 = String agreement)**

Music has a high profile	=	2
Sequential learning is vital	=	1
Specialist music teacher important	=	3
Need for greater support by LEA & Universities.	=	3

Head Teacher comment: “ Improved training for staff would be useful. More opportunities for beginners to get involved in county workshops and meetings with other teachers.

School B. Situated in an urban town. Approx. 300 Equivalent decile 5 – 6. This school had recently merged with another local school and was going through major professional and property re-development.

- A. Resources.** Use Music Express (UK) and individual teacher programmes
- B. Staff** take a Pop / Rock group
- C. Itinerant teachers** teach Strings, Wind, Brass, Percussion, Keyboard and Piano lessons during class time.
- D. Class teachers** responsible for own class music lessons.
- E. Environments.** A spare classroom and a hall are available.
- F. Finances.** The school has a separate budget for new instruments each year.
The local Education Authority provides orchestral instruments for student use.
Strings, Wind and Brass.
- G. Music Education – Your opinion. 1 – 5 scale. (1 = String agreement)**

Music has a high profile	=	2
Sequential learning is vital	=	2
Specialist music teacher important	=	2
Need for greater support by LEA & Universities.	=	2

Head teacher comment: Receive very good support from the Gwent Music Support Service.