

Music Mark Member Webinar: An Update from Ofsted

Mark Phillips HMI:

Colleagues it's really good to be with you here today.

It's hard to believe really it's already a month into term and just three weeks away from a half term and it's going at a pace. Isn't it good to be back in schools and I'm gonna start by saying my usual thank you to all of you for your work in our schools and in our hubs over the past month or so and I want to thank you today actually for being teachers. Now that may sound a bit obvious or a bit strange but I think it's very easy to lose sight of the reasons why we teach music or indeed what it actually means to be a teacher of music.

So today I'm going to talk to you about just that to remind us of some of the key messages from when I last spoke to you but talk about the importance of the teacher: why you are absolutely central to what happens in schools and then I want to talk about assessments in music and leave some time for some questions at the end there

So, it can be and I'll be absolutely honest with you, it can be a bit frustrating sometimes being an HMI because there are lots of stories and myths that go around for Ofsted and they're not always our fault and not always down to what we do. I really understand because I've been there and many times the trepidation and the worry that you may have about us when we come in but to be honest with you and I'm fairly certain I've done this job quite a long time now that some of that trepidation, some of that concern and worry is created outside of Ofsted because you know sometimes you see on schemes of work that are published on resources and on CPD courses that you know: come along to this course, use our scheme of work because that will help you meet Ofsted's demands or requirements and those words 'demands and requirements' you see a lot as if to say if you don't come in my course if you don't buy this resource you're not going to get a good Ofsted report, you're not going to pass Ofsted and that's simply not true. We don't endorse or recommend schemes of work, not even the model music curriculum because when we judge the quality of education in school, when we come in and we do a deep dive in music we don't just look at the resources you've got, we don't just look at the curriculum intent you've got as shown in your written plans.

What's as important is the implementation by the teacher and that implementation from the teacher leads to the impact. It's the implementation by the teacher that makes a difference and sometimes again I find this mystifying really when you see a scheme of work or you see resources that say anyone can teach this it's so straightforward anyone can teach it and it's simply not true because it requires a musical teacher, a skilled teacher to deliver and that includes as I say the model music curriculum because it's the implementation that's so key and that's why we don't endorse and we don't charge a scheme work or resources because it's all down to what happens in the classroom by the teacher because colleagues any resource that you buy or any scheme of work whether it's written by the government whether it's written by a commercial company whether it's written by me that scheme of work can't listen to the pupils it can't react when the pupil makes an unexpected challenging or inspirational response.

I'll give you some examples of this you know I've seen on social media fairly recently some videos put up of children's instruments and singing not with the teacher in front of them but just the people singing along and one thing one of the instances was they were using a Latin American backing track and they were playing along and it said we are playing a and they named the Latin American track or the style but they were just playing notes b a and g on

glockenspiels and they were just playing notes and they weren't particularly in time or in style with that backing track or with that style of music they weren't particularly in time with that. It needed musical leadership to actually

guide them and lead them and similarly I've seen videos of young people supposedly singing along and actually they're not led, they're not conducted, they're not directed by the teacher, they're just singing and the singing isn't refined and it's not controlled and it's the teacher that makes a difference. In other words, what they were doing was just an activity and I talked about this last time: doing music isn't enough just sitting there and doing a song just performing a song without direction, without leadership, without teaching goes so far but it doesn't go far enough that's why teachers are so important. It's you that makes a difference, it's the teacher that makes the difference.

However good the scheme of work, the implementation by the teacher, the direction of the teacher makes the difference. Teaching music effectively is not automated and it's not easy and it's why it's important for you to value yourselves to value your place in the classroom and for us as a music education community to recognise it's the teaching that makes the difference. In all cases it's the teaching that makes difference so you can have a great scheme work, great set of resources that work brilliantly in one school but flop in another school and the key reason is the teacher, it's the quality of teaching and I want you to go away with that message today being empowered and being valued for the difference you make and I really believe that very strongly: it's you that makes the difference and don't let anyone tell you otherwise. Music teachers, you make the difference.

Now, the problem there of course is that you know for all you, for all the intuition, the musicality and imagination you provide as music teachers you then also have a responsibility to make sure that you have a plan and you have a curriculum plan and so I'm going to just remind you now of some of the things that I taught you about last time because you know a scheme of work isn't simply ticking the boxes on national group claims and schools that say that they meet national curriculum because there's performing, listening and composing because there's a range of music because they use a bit of technology, because they show projects about the elements of music that means they've met music national curriculum. They're wrong. The aims of the national curriculum are just a start and as I said last time what's really key in the national curriculum are the content statements - those ones in red and that word increasing: increasing accuracy, increasing fluency, increasing control and increasing expression, increasing oral memory and developing understanding of the history of music.

That is so important that your scheme of work, whichever you use whether it's model music curriculum or whether it's a publishing work or whether it's your own one you've written yourself or if it's a mixture of the three, you have to make sure that as pupils move from year one to year six, their singing shows increasing accuracy, it shows increasing fluency, it shows increasing control, it shows increasing expression and so on and the same in key stage three: the increasing sophistication of music as they move from year seven to year nine as of course young people become increasingly sophisticated as they move from year seven to year nine. Their listening work should show increasing discrimination as they move from year seven to year nine. Their knowledge of music history, of the providence of music should increase and should deepen incrementally as they move from year seven to year nine and that's where you come in because you're the ones who guide that increase who guide that increasing discrimination deepening understanding.

You are so important but remember of course that we talk about technical, expressive, constructive and you will have read about that in our music review and heard about that from

me before but of course they are not silos, those three elements are interrelated, they work together to make musical understanding. Music isn't just about technique, music isn't just about building blocks and chords and harmonies and secret sequences and melodic line and so on and music isn't just about being expressive because you need the technical and constructive know-how the knowledge to make sense of music and so those three pillars as we call them aren't silos they're interdependent and we teach them all together.

Now I had some questions from my last presentation about what those really mean the sort of things that are in those those pillars so here's some new slides for you, I've used it before in other places, it's not exclusive but this gives you the kind of idea of the sort of things we should be teaching incrementally, increasingly from year one to year nine so technical is about incrementally building the technique of singing. That obviously involves a vocal control, vocal projection, vocal range but your body and posture is all part of that and then you know there's been a lot of chat I've seen on Twitter about body and music and musical movements and that's all important because when we play, when we sing we use our whole bodies as a body experience so playing instruments hands and body, musical control of the instrument, our posture, the way we stand, the way we feel music through our bodies it's all part of our technical approach and similarly if you're using music tech it's understanding both the music and the technology and so often you know we see it's not music tech it's tech music where they're learning all the technology but not really understanding how it's used musically. You see some of these programs that they use in schools typically where they can drag and drop samples and make their own piece of music. They don't really understand what they're doing very often, they're just cutting, pasting, dragging and dropping making a piece of music but does it have form, does it have shape, does it have that understanding of the dimensions of music? Not always. And also technical of course involves incrementally building knowledge of the technical systems from notation, tablature and programming so depending on solid music as well but you know technical knowledge is all part of that technical pillar. I hope that's a useful slide for you to see.

Let's go to constructive now because you see the constructive pillar is all about incrementally learning. You see that phrase coming again about how music works - understanding, knowing about scales, chords, keys, systems, form and structure and it's not theory, it absolutely isn't theory. It's knowing about skills but more importantly knowing how they work and knowing how they're used and their purpose and their effects, knowing how chords work together for musical effects and then regularly using that knowledge and you know I put this new idea in which I think is quite useful and those who who teach English will know about the construction of a novel for example but I think deconstruction of music, analysing music, is all about deconstructing the way that the piece works in terms of harmony, melody, form and so on. Reconstructing music so putting all those scales and chords and keys together to make a piece of music and then constructing, creating your own music using those component parts of music so I think the constructive has kind of three sub strands under that: deconstruction, reconstruction and construction, all very important as part of music education.

In terms of expressive, it's again about building increasing knowledge of music's providence, history, the culture, the social, the geography, the purpose and the meaning of music and then increasingly understanding how those elements for example tempo, dynamic and so on work together in an interrelated way to give music expression and what's so important is the way that young people can apply that knowledge they have: that technical knowledge, that constructive knowledge with increasing sophistication to give music personal meaning, to understand the meaning of music, to understand why it means what it does, what makes this music sound sad, what makes it sound happy on a very basic level obviously what is it about

the way this music is built and constructed that makes it have this meaning for other people or for me and so you know I'll go back to that graphic there which I think is very useful. Now I've shown this next slide on a number of occasions over the past couple of weeks and I think it's quite a useful slide, it's a very busy slide but it's the slide that I've used with head teachers in London and we have a big conference of head teachers in London, an online conference on curriculum. We chose in London three subjects to feature as a focus for our conference on the curriculum and they were English, science and music, funnily enough we chose music and so all of our London head teachers have seen this but I've used it with HMI and Ofsted inspectors as well for their training and it shows in a very simple way how those three technical, constructive, expressive pillars work together to actually make a composite.

I'll share the slide with you again and some of you have seen it before but it's all about you know learning to play the C major scale because playing the C major scale musically on the piano or keyboard is what we call a composite task: it involves technical knowledge, involves constructive knowledge and to play musically you've got to have some kind of expressive knowledge. Now some people will say playing a C major scale on the piano or the keyboard is a skill. Yes it is but it's a false divide to say that knowledge and skills are two separate things because in order to perform the skill you've got to have some knowledge haven't you you've got to have knowledge of what the scale is you've got to understand the concept of a scale, you've got to understand major and minor perhaps, you've got to understand your hand has got five digits that we number one two three four five, you've got to have if you're playing from notation some kind of knowledge of stave notation you don't have to have all of this by the way but these are some of the bits of knowledge that can be useful and then you've got to apply that knowledge to to perform the C major scale so you need to have technical knowledge of where the notes are on the keyboard, where they are on the stave notation if you're using it and which fingers to play each note with, you need to know the finger pattern that will enable you to play the scale efficiently with ease and with the expression you know if you want legato smoothly legato you know the old one two three thumb under one two three four five is quite useful to know if you want to play it smoothly it helps you do it more efficiently and so when we teach pupils to play this skill and we teach them to use the skill and we teach them to orally recognize the skill because the oral recognition is all important to be able to hear it and identify not just to give me a dictionary definition of what a scale is but as you say yeah that's the scale that's an ascending scale I get that, I understand that, I can hear it, doing that is a composite task and it's not something we do in silos all those things you teach simultaneously they all happen together.

The integrating is what we call synoptic learning where we learn everything all in one and all these components are a really important part of learning to play the C major scale. That all requires a teacher: a teacher to listen, a teacher to assess and a teacher to understand the response the pupil has given. It's theoretical but it's aural and it's practical and it's wholly integrated. Now part of the problem is sometimes when you see this kind of thing being done in school or the listening to a melody we micro-assess and we spend a lot of our time checking boxes and micro-assessing every single component, every single stage the pupil reaches.

From our point of view if you're teaching young people to play the C major scale musically you're giving all that information the most important thing is at the end of it for them to be able to play, use, hear, identify that scale fluently possibly from notation and understand its musical meaning. That's the big picture. If at the end of term you've been teaching this to all your class and they can all play it fluently and they can all recognise a major scale when they hear it in a piece of music you've succeeded.

What we don't want to see and I'm saying this passionately because I feel for teachers when I see them doing this. We don't want you to micro-assess, we don't want you to assess them eight times and give them level one when they can play one note of the scale, level two when they play two notes, level three when they play three notes. That takes up time. I've seen that you know it's a three note melody - you get a bronze level if you can play one out of three notes, you get silver if you can play two out of three, you can get gold if you can play all three. That doesn't test musicality. Actually if they can have a really good go at the tune and play in rhythm and maybe get one or two notes wrong, well done we're getting there that's we're getting it right but don't say one note equals one, two notes equals two, three notes equals three, you know I can describe a scale using words, good but we don't need to keep assessing all these micro little steps, I can label the notes on a staff and I can draw a treble clef: we don't want to know that every week, we don't have to do an assessment every week. What's important are the big steps - now you need to make sure they can do those things but you don't need to assess them formally and write it on a spreadsheet and not for us anyway so it's really important we don't over assess and we don't micro-assess and we assess the big picture musically because if you're teaching 300 children a week you can't do this it just takes so much time I'm coming back to assessment in just a moment.

Let's have a look at theory and practice because theory and practice as I've illustrated just there are false divides. Separating the theoretical and the practical is a false divide and here's that little heart musical understanding again but you need both of them and I include music history in music theory but music practice singing, playing instruments, composing, listening they all go together, you bring them together, they're not separate activities and to bring them together, guess what you need a teacher and you need a musical teacher.

Then we go on to assessment now - I want to talk about two types of assessment first of all I want to talk about big assessment as in marking work, as in marking written assessments and deciding where pupils are in terms of their progress you know the once a year kind of thing, once a term kind of thing but not the once a week kind of thing, the big picture. We're using a term in Ofsted now that the curriculum is the progression model and we're saying, I'll put this in musical terms if you've got a well thought out, well structured and logically sequenced curriculum that sets out increasing technical, constructive and expressive knowledge and your pupils learn that knowledge synoptically, joined up musically and effectively they have made progress.

If you say that you know in year nine you want them to be performing songs, sing songs in two parts with a harmonic repertoire that involves primary chords, secondary chords and maybe a couple of chromatically altered chords like you know chord two with the sharpened third, you want to use have that in your year nine, the songs they'll be composing will have that level of musical knowledge, understanding and they do it they've passed, they've succeeded, they've met your expectations so in other words, focus on planning a good curriculum, teaching musically and make sure your pupils learn effectively. If you can show us a great curriculum, a great sequenced curriculum that has challenging work in the four year groups, that is ambitious in terms of the technical, constructive and expressive knowledge young people learn and they deliver it they deliver it in their work that they record and they can show you and show us at the end of each stage in education that's progress, that's progress. We don't need to keep marking every little piece of work they do every week.

Now I'm gonna flip that round and say actually if your curriculum isn't well sequenced, if your curriculum isn't well structured but you do loads of assessment, the assessment is meaningless isn't it because you're assessing a poor curriculum so self-defeating so you've got to get that balance right and similarly you know if you're a music teacher in key stage 3

and you see them for say say 10 lessons every term and you spend one lesson every half term doing assessment, that's 20 percent of your curriculum time spent doing assessment which means you teach 20 percent less content because you're assessing it. Now work it out you know the more time you spend on assessment the less time you've got to actually teach what you're assessing so let's be sensible about assessment in music. I'm not saying we don't assess because you have to decide whether your pupils have actually achieved what you set out to achieve in your curriculum assuming your curriculum is good enough it's a good enough quality so assessment is straightforward and that's if you're at summative assessment the big picture stuff where you know every now and again you take stock of where the pupils are and what they've done but there's another kind of assessment we do in music and that's assessing musically, non-mechanically because as musicians we do this so well. You think about a conductor standing in front of an orchestra or choir, they're assessing all the time, they're leading the performance but they stop, let's just stop a moment, first flute you came in the bar too early, trumpets can you play a little less at bar 34 because I need to hear more French horn at that point, violins can you try this bowing, percussion can you try using a soft stick on the timps please on that roll. These are all assessments that we do and we do it through listening, identifying and then either correcting or suggesting or celebrating what the pupils have done.

Now that's a natural behaviour for musicians and that's what we should be doing really well and that is great assessment in music now what it does require is the teacher to perform, listen and think musically and you may have seen me on Twitter, I put this out recently that's entirely appropriate isn't it if we want our pupils to perform this and think musically we should too but I'm afraid too often you see assessment being used in schools and you see a micro-assessment, ticking boxes, marking, writing down but you don't see this musical behavioural assessment. When you see a choir and they're singing you know raucously out of tune, bad phrasing, bad diction and the teacher says 'well done that was beautiful singing' and it wasn't beautiful singing, that's not good because the teacher needs to listen, to correct when they're coming in in the wrong place, when they're playing out of time, out of tune, out of style, you need to lead that and correct them and that's why the music teacher is so so so important. I can't emphasise that enough colleagues and that's part of the implementation because whatever approach you're taking you know if you're taking whole class ensemble teaching, if you are you take the Kodaly approach if you're using the model music curriculum if you're using a published scheme of work your behavior your musical behavior leads directly to your pupils musical responses. This is why I'm frustrated for you as a professional when you see "this is so straightforward anyone can teach it" and they can't you've got to be a musician to be able to teach musically and we need actually to shout that from rooftops for our music teachers and it's why teacher training in music and it's why CPD in music proper music CPD is so important and you know those who use a lot of that thank you thank you.

So we should be assessing the musical composites not the individual component parts. We don't want to see you spending your time micro assessing minutiae in music education.

You know when you hear a new piece on the radio a new song you wouldn't say "oh now let me think about that song well actually he only uses five notes in the melody so that's not quite as good as using six notes, and the rhythm is quite varied but it could do with a few more fills here you know in the middle eight and actually I'm not too sure about the use of cross rhythms they could use more". You don't - you look at the whole picture don't you and you think does this work and does it set out what they mean mean to achieve so we don't microassess them please don't do it for us the teacher is fundamental to good musical assessment and jumping through hoops and ticking a checklist is unnecessary it takes up too much curriculum time and doesn't necessarily improve musical understanding. So in

conclusion - you've seen this slide before - we want a well sequenced curriculum, we want a curriculum that incrementally builds pupils' technical, constructive and expressive knowledge of music and that's what you assess.

Q&A

Bridget Whyte, CEO, Music Mark: I'd like to share just a thank you with you before we go on to the questions because there's a lovely thank you in the chat which is not in the q&a but it's from Casey and Casey said "I can't begin to thank you enough for that encouragement Mr Phillips it's difficult, lonely and we are feeling very left behind" and I hope that Casey and the others who are in this session are feeling part of a community here, we've got nearly 270 people in this zoom and I hope you feel part of the community and I hope you will feel supported by the words that Mark has given you all but Casey thank you for putting that in the chat. Mark before we go on, do you want to say anything to that comment?

MP: I just say thank you and please don't call me Mr Phillips, call me Mark.

BW: thank you Mark. So this is from Oonagh Barry from Hounslow: how do we solve the problem in primary schools of the newest teacher being handed the job of the music coordinator regardless of whether they have any subject knowledge or not? Too many music coordinators have absolutely no knowledge of music.

MP: I understand that - two things. First of all that's where the hub comes in and the hub should jolly well be supporting all of their music teachers in the local authority in the area, hubs are not music services they're not just providing instrumental tuition and bands and choirs. Schools are parts of hubs and the funding recognizes that whether you think you are not you are you are so you know they should be working together to support the music teacher when we come in to inspect it's important you tell us and when we do a deep dive in music and you've heard me say this before we do a deep dive in music and it's not an inspection of music or of you - now very often it's a one person department and it can feel like it's an inspection of you but it's not. We're inspecting the school through the lens of the subject so if your head gives you great CPD opportunities and funding that is a reflection on your head and your leaders if your leaders leave you all at sea without a paddle or a boat and your head throws you in at the deep end without any training and says you need music it's okay we don't teach much of it it's once every half term and there's an arts week at the end of of june we will pick that up not as a criticism of music but a thing about the school and quiz the school an issue for the school and you know I would say so hey why don't you give it so much time to music why haven't you given support to the music coordinator more and more importantly quite importantly let's see if that's the same with the other subjects on the curriculum on day 2 of the inspection so you know please don't be afraid tell us the truth because we're there to inspect the school not you and that's how we can make it better you know I've seen in the past week and again funny this been in london I've had five reports passed my way for quality assurance reading the past week four of them had deep dives in music and and one of them is quite critical of music provision in the school three of them really good so so you know we're looking at that.

BW: thank you Mark, yes I think to reiterate your comment about the hubs - hubs are a concept a concept of partnership working and the colleagues within within the hub in your local area are there to support you and to provide training and training opportunities and of course as a partnership you can become a network and you can support each other. So Kirsten Goldthorpe also asked a question which was very similar to Oonagh's but I'll read it anyway in case there's anything further you'd like to say if you have to be a musician to

teach musically how is a generalist primary school teacher with no personal music background and virtually no music training in their teaching qualification supposed to be able to teach music is this advocating for a specialist music teacher in all primaries if so how will this be supported through training and advocated through schools so do you think we need a specialist music teacher in every primary school?

MP: I can't say that because you know i'd say i'd be saying a specialist art teacher specialist geography teacher and the specialist language teacher and especially you know everything so you know we live in the real world but it's about how we support and train those teachers so that question might raise questions about teacher training the amount of time we give on primary ITE courses it might raise questions about the on the job training it might raise questions about networking you know I understand how lonely it can be but it doesn't have to be I'm not blaming the colleague I'm blaming the system here we need to recognize that that is that it's the case that is the situation in in many of our schools and therefore we we we need to work together to make sure we share resources but recognize that you can't just pick up a book or a worksheet or a recording and just teach it you need to understand the how and how effectively you do that and that's where all of us you know I make a plea to the ISMs, the Music Marks, the MTA - we've got all those colleagues united and we've got to work together on this we've got you you've got to work together.

BW: yes thank you yes it needs partnership at the national level as well as partnership the local level and at regional level too we know that there are some great partnerships across regions as well as partnerships in local areas. So Georgina Craney has written "what type of assessment would you expect to see in a primary school where we don't have music books or written tasks is video stroke photographic evidence saved on a server sufficient enough?"

MP: well I'm very glad to hear you don't have written books or music in primary schools because you know music you capture music just think think of this think of it this way how if you're assessing people's musical responses how can you capture those responses you can't capture it on a photograph you know for goodness sake I've been to early years recently and they gave me a photograph of children holding djembes and that proved to me they played djembes it didn't it proved to me that a TA is taking a photograph and the child can hold up the djembes - I couldn't hear them playing so what evidence can you gather to show us the musical impact of what you do the musical impact of what you do and then ask yourself the question is that of good quality because you know we see too often responses pull up shown to us of activity but it's not musical it's not improving you know so thinking about recordings and obviously video recordings you need to handle very carefully you need to think carefully about your your policies for all that but you know sound recordings get the pupils making them get making recordings you know pupils making recordings of their own work exactly the same as pupils writing down their work in other subjects you know so I'm really glad to hear that question it's good question and the question was also a good answer.

BW: thank you Mark that's really useful so let's go to secondary schools for a second and Roy Dignam from Thurrock has asked where so many music teachers are working in one-person departments and are often fighting their corner for some form of music education to be in a school what is Ofsted doing to raise morale and value of music teachers in school?

MP: I hope I've helped and I hope I'm helping as well but you know I'm like a broken record stuck record here you know local groups local hubs local support groups having a local picture and asking the questions you know inspection you've heard me say before is ultimately about making a judgment but it's mainly about asking the awkward questions and

saying to the head teacher you know music you'll put music on a carousel with art and with drama and drama isn't even a national curriculum subject it's a very worthy subject but you know you put arts and music two foundation subjects on a rota so we have one term out of three why have you done that with art and music, two foundation subjects where geography and history have one lesson a week because they're all foundation subjects so why have we done it with music and art we know the reason why don't we because you know it's not part of the the 'E-word' at GCSE and not that the only reason why you know EBacc is as it is I mean I'm not blaming EBacc for the state of music education by any means you know I think we've got to look at our own house and what we do in the curriculum where we we get given good time but you know we ask the question so be brave with your head and say to your head why why is my subject being given this arrangement when other subjects don't equal subjects don't and you know use your use your music hub to lobby for you to ask the question

BW: there's a subsequent question which Tom Howell put up as well which says "we're still trying to fight our way out of being a carousel with only 50 hours of contact time in the whole of key stage 3 to what extent will the level of incremental learning be looked on sympathetically by Ofsted were there to be a deep dive?" so they're trying they are fighting their way out of the carousel but at the moment they've still only got 50 hours

MP: okay 50 hours is a statement of intent isn't it having music on the carousel is a statement of the school's intent not the music department's intent, the school's intent - having it once a week from now is a statement of intent as well, however you know I'm sure we all know schools where they have music for an hour a week where that hour is not used very well you know I've often said you know sometimes you'd rather see an hour a fortnight which is a brilliant experience and which is an experience that lasts and resonates for two weeks so when they come back in two weeks they're raring to go and they remember it all. As opposed to an hour which is is not a good use certain time not well used so you can't generalize about the amount of time but it gives you questions to ask what's the intent what's your intention by just giving music a carousel what's the reason for this can you explain to me why you think that we can serve national curriculum ambition it's not content it's ambition it's the ambition for increasing and and so on how you consider that in one hour every three weeks as opposed to one a week and and how is that how does that show equal ambition to geography for example or history so it's asking the question.

BW: yes and linked to your intent implementation and impact. So Rebecca asks "what would you expect to see from a primary school in terms of evidence for music particularly compositions where reading stroke writing notation is on the skills progression?"

MP: okay so why is it why do you why do you use notation what what's the purpose of notation I'm being rhetorical here of course I'm not I've got all day but what why'd you say what's the purpose of notation to help you interpret the work of others to help you record your own work so it can be performed and understood by others and that's why notation the technical side of notation is not a silo and so you would look at notation and at gcse when you look at compositions you listen to them you look at the notation you listen to the performance and you come to a view don't you so it's all integral but it is integral notation is not a standalone activity it's not the maths of music as we still see it sadly and it's why this synoptic learning of music is so important and of course you can be musical without using notation of course you can compose and improvise brilliantly without notation but you know it's all part of musical learning isn't it and how many rock musicians you hear say I wish I'd learned to read music when I was at school and you know maybe sometimes it inhibits us

we're improvising when we're composing and maybe you know we compose first and we improvise first and we write down afterwards but it's all part of that fluid process of being a musician.

BW: thank you that's really helpful so we have quite a few heads of heads of music service and hub lead organizations either the heads or or or partners within the in the hub lead organization and Stuart from the Triborough Music Hub says that he agrees that music education hubs are integral to schools however if a school does not choose to engage with the music home is there very little there is sorry that does not choose to engage with the music hub there is very little the music education hub can do the head teacher ultimately is the gatekeeper of who comes through the door therefore what can Ofsted do to actively encourage schools to participate and engage as part of their local music education hub?

MP: there's no right answers the communication is always two ways it's always both ways and you know if one party isn't speaking the other party goes out and makes an extra effort and you keep trying keep knocking on the door but you know I know a school that hasn't engaged in music education hub and I know what music is like in that school and it's not just because they don't have instrumental lessons and their children don't benefit from all the things the hub offer. It's indicative of the state of music in school as a whole so I think and being in a hub, being part of a hub doesn't guarantee you great music in your school but it's part of that culture isn't it, it's part of that engaging culture that agency work, that work in partnerships because music is much better - particularly if you're on your own. You know I taught music I got a music education but it didn't cover everything I had to deal with in my school and all the styles of music I had to deal with and that's why you use agencies and you make good use of your contacts and you take kids out to concerts and you know you bring in people who do what you can't do on your own.

BW: this is a really interesting question from Rebecca and it's one that I know that many many music services will struggle with but also music teachers in schools we have quite a lot of children so this is Rebecca speaking "we have quite a lot of children who learn a musical instrument in school this has impacted on curriculum time in other subjects e.g. guitar takes place every monday therefore children miss the teaching in the subjects being taught on a monday afternoon when they attend their lessons. A lot of staff have raised this as a concern would this be something that Ofsted pick up on as a negative missing learning in other subjects or would it be seen as a positive having so many children involved in instrumental tuition in school?"

MP: well that's an interesting one - it's a very fine balance and you know as a head of music I remember very well the discussions that I had from staff from where their pupils were taken out of the lessons their modern languages or their RE or history lessons or so on for their weekly peri lesson it happens. I found generally those pupils actually made up the time caught up it didn't really affect them it didn't really affect them because the nature of the child was so motivated and actually that did them more good you know it's what I say about you know carousels and once a week or once every three weeks it depends what you do with the time so I think you must take it on a case by case basis you know because other children come out of music because they have to catch up with special needs don't they or literacy or numeracy booster classes one-to-one tuition happens all the time so you know I think we have to you have to play it according to the situation and the child but talk to each other talk to each other I remember visiting a school in Northamptonshire where the head of music had done a piece of analysis on all the GCSE results for a few years and looked at the results of the students who went out to have an instrumental lesson and those who didn't and saw that

all the children who went out to the instrumental lessons actually were doing as well or better than their colleagues who weren't missing bits of lessons so yeah I think perhaps analysis is worth doing as well I think you know when we talk about - I'll have this discussion with loads of people all the time you say music makes you better academically and if you learn musical instruments you do best at your GCSEs I'm not sure I've never been sure about because it could be the children who are more able do music so it's it's actually flipping it round so the children who learn instruments very often are able to miss that time and catch up so it's not an easy question there's no straightforward answer.

BW: so I've got a question here from Franz and Scott I don't know whether I'm guessing it's two people sitting next to each other listening to this webinar but they've asked "what does good music teaching look like in a school for young people with PMLD and complex health needs?"

MP: it's the same as in any school it's a focus on musical sound that's so a focus and maybe you know that that for some of those young people some of the technical aspects may be more difficult and so you you look the expressive and the the three pillars can be weighted different ways for different children at different times so I think you make it musical you still have sight of the technical constructive and the expressive but you have sight of the young person but more importantly you put music at the heart of what you do whether children is the most is highly able or whether PMLD wherever they are you put music at the heart of what they do and that's a simple answer but it's a genuine answer you know and some years ago we made a film in a special school in East London where and I remember seeing the lesson I was it was so emotional it was three quarters of an hour and the children were non-verbal the children wouldn't speak to anyone and the music teacher taught the whole lesson in the medium of music there was not a word spoken not a word was spoken not a single word in three quarters of an hour it was all rhythms and call and response and copying and gesture and movements and it was beautiful just I mean it was humbling to see putting music at the heart.

BW: thank you Mark and and connected to that a little bit you say you you have you took a video of of that and someone's saying is there somewhere where we can see examples of what outstanding well they said outstanding primary music look like.

MP: we don't judge lessons we don't judge departments we judge schools so I'm not going to say to you this is an outstanding department it's not saying that we certainly don't judge any lessons we made a series of six videos ten years ago nine years ago now which had some good practice on and all of that still stands even though things have changed it's one of the schools actually I see on the chat now Flegg High School we made one of the the films there and but you know it's easy for me to give you names of schools which I won't do it would be easy to go to your hub go your local area but then make up your own mind look and make up your own mind.

BW: Mel's asking a question from Resonate hub and it's similar to one we've asked already but this one might be of interest: "given hubs are the solution will Ofsted be connecting with hubs when they're doing a music deep dive on their patch it would be good to know our input it was being sought?" so how how do you involve the hub in a deep music deep dive?

MP: it's a very good question a very good question. I was cornered by an instrumental teacher at the Expo a couple of weeks ago who said to me "why don't you talk to peris as part of a deep dive?" and it's a great question and I'm looking into it thinking about it - it's logistics of course because on a deep dive we do six things we talk to the head teacher top

level to get their view, we talk to the head of subject to get their view and to look at the curriculum, we visit lessons, we look at pupils' work, we talk to the pupils whose lessons we went into and we talk to the teachers whose lessons we went into. Now typically we'll go into in primary school - we could go into a year one lesson - sorry no, a reception lesson - a year two lesson, a year four lesson and a year six lesson - we try to go into four different lessons. We might go into a wider opportunity whole class instrumental teaching lesson in which case we'll talk to the peri but I'm not sure that we go into many one-to-one or small group tuition but it is something which is of interest to me and I will follow this up it's a good idea.

BW: thank you Mark that's really useful to hear so Mrs Sexton has adopted your request to call you Mark and they've written "hi Mark, as part of a deep dive other subjects present exercise books etc as part of the process what do you suggest that the music department shows as evidence if anything will curriculum maps lesson observations and speaking to teachers and students be enough?"

MP: no - recordings recordings recordings recordings. I mean it - I said before but I find it puzzling really in this day and age you know being a dinosaur and having started with cassette recordings and having to make them on cassette, with iPads and with technology do we make enough use of that to record people's work and not save it all but record, delete, record, delete - it's so easy you know you've got iPads in schools you've got devices in schools it's so easy so so easy and do we do it and do pupils do it as a matter of course? Do pupils record their own work? The pupils have their bank of recordings they can show - if pupils come along can you bring your work, can you bring me your recordings that I can hear, show me your recordings - show me your work from the end of year six, show me your work from the end of year eight the end of year nine let me hear how you've changed from the end of year 7 to the end of year 9. let me hear the difference in your work. We don't make enough use of recordings

BW: that's interesting but as you said with the caveat of taking care when it's videos of course.

MP: of course of course you have and you know I was talking to an HMI this morning regarding safeguarding you know and you always ask questions about online and all the all these things - you know any pupils are using a handheld device or whatever you'd ask some questions wouldn't you about that so you inscribe that into your your deep dive.

BW: thank you and just to remind colleagues who are in schools that that you have the schools printed music license which allows you to photocopy and arrange repertoire so you are able to reproduce repertoire which is helpful there. So Jackie Spakes is asking in a primary school if there is access to a specialist music teacher who delivers the majority of the music curriculum how much will a deep dive look at the subject knowledge of the other staff.

MP: that's a good question it depends who's delivering what so you know we always ask show us the timetable not what you want us to see but show us the whole music timetable for the whole week and if we see that the specialist teacher is teaching years 5 and 6 for example then we might if we can't see years 3 and 4 when we're in school we might have a conversation with the teacher we might ask to hear some recordings from that year group. So you know we would find out and even if the head teacher says oh it's all taught by teacher x we say well can we look at the timetable can we just check that if we go through

that and then we yes we would but we're not judging individual teachers remember that we're not judging individual people or teachers we're judging the school.

BW: thank you and this is a question about equipment and resources - "it's difficult when you don't have the classroom or instruments - we only have one music classroom in our secondary school for four staff members teaching music we also don't have the funding to buy any instruments other than the ones we already have keyboards and glocks" - there is no question attached to that but I'm just thinking about resources and and your thoughts on equipping a music department or a music classroom you have on that.

MP: one of the questions we ask governors in an inspection is about their responsibilities to ensure the school's financially solvent and well resourced. If you've got a problem with resourcing and financing tell us on a deep dive say to us be please be honest with us because we can then say to governors part of our inspection we've looked at the deep dive in music and actually their answer you know resource for music very poor resources are you aware and what's being done about it? Now I mean they're may be a three-line whip and you wouldn't say anything because you don't want to dob the school in you may think but you know if we can make a difference for young people we've got to be honest with each other that's why we're here that's our job to stand up for those young people and you know the question would be if you've got poor resources in music what about geography what about modern languages what about PE is it endemic in school and if it's only music hang on a moment why is music so underfunded when other foundation subjects aren't same with the carousel isn't it? So tell us we're not judging your departments we're judging the school

BW: thank you thank you many of these questions are similar to others that have been written but this is quite an interesting one from Joanna Fyvie - "I feel I'm reinventing the wheel in primary music curriculum planning - modern music curriculum, sing up, voices foundation, charanga - still find it difficult to shape a curriculum in my new school so many choices to make in limited lesson time things will need to be omitted?" so she's basically saying how do you select from so many choices?

MP: you do - that's part of the job isn't it that's part of the job you know to be honest with you if I were a head of music or music coordinator, I'd do as I did when I was in the job I'd pick and choose the bits that suit my young people my my pupils and that I put together to form a coherent whole. I mean one of the beauties of music - you know I got in front of... you can't see it here it's on the shelf above above my screen I've got all my Eulenburg miniature scores you know the pocket scores of symphonies, concertos I've got three shelves full of them that is a drop in the ocean compared with all the music there is out there I don't know it all I barely know one percent of the repertoire if that but I've got the wherewithal to actually access new music my education has given me that knowledge it means I can access new music and I think music teaching as a teacher you hear new things every day every year every week and you think oh that would fit in well with my year sixes because we're doing compound time with year sixes and I've heard this new song in six eight and actually I'm gonna use that next time round so you chop and change don't you it's not reinventing the wheel it's refreshing and bringing your new knowledge and your new experience so I think it's exciting but the main thing to do is to make sure that it relies on you as the teacher not that you rely on the resource and because I think if you rely on the resource you're doing what they say you know 'anyone can teach this' and they can't you are unique as a teacher you are special you make the difference absolutely but let's allow people to but with that comes the responsibility you know it's not a free for all. If you make the difference you've got to step up and you know the curriculum is part of that.

BW: So I have two similar questions so I'm going to read them both and then then you can just answer them - they do follow on from other things that you've already said but Emily Moore asks are whole class recordings enough or does each pupil need their own file of recordings and then Lee Booth says when we've when we have a fixed amount of space on the school server on ipads etcetera how much of a backlog of recordings should we have available so is it whole class or is it individual pupils and how much of a backlog do we keep?

MP: let's be realistic shall we if you're teaching 300 key stage 3 a week you're not going to have 300 recordings every term of every pupil so there'll be some exceptions of course there will be some exceptions but you know be realistic about it and you can identify can your individual contributions within a group composition within a group performance of course you can. In terms of storage that's an interesting point as well it's like photographs isn't it when you take thousands of photographs on your phone you have to go through it and filter them out sometimes and get rid of duplicates I think being circumspect with recordings choosing ones which show the journey and pupils may want to save the special ones mightn't they you know saving the recordings that show the pupils' journey showed the class's journey and so you pass the marking rather than marking books and filling out spreadsheets so I know how much you enjoy using spreadsheets but rather than doing that maybe they it's editing recordings choosing accepting filtering recordings just so you've got you know the journey there thank you because you know if we're in for a day doing a deep dive in your department for 100 hours we haven't got time to go through 300 pupils work over the past three years have we?

BW: finally so in the chat Rachel Barnes from Camden said "I find video very useful as you can also see what the pupils are learning or have learned which I think is interesting the video can be really helpful"

MP: I think the thing is with the technical as well there you know obviously you can see posture you can see the body you can see the technique as well.

BW: So I think we've always got time for just one more question: "heads in schools don't seem to be prioritizing music education encouraging their staff to upskill" says Liv Edwards from Kent Music - "as a hub we're struggling to get schools to attend our CPD opportunities that are free - how can we as hubs get messages to senior leaders and senior teachers and heads who need to advocate for better music education in their school? Quite often the teachers want to but they don't have time or the support".

MP: I've got a question for you in Kent then how often do you go into schools to do CPD in school like for a staff meeting from primary school have you ever been into a primary school and you know typically a primary school have a Wednesday afternoon staff training staff meeting usually around differentiation or assessment or social needs or whatever have you offered to go in and do a whole staff CPD on music hit the whole staff yeah if they're all teaching music hit the whole staff with an hour of music once a year once a term you know how about that that's a special question for Kent. Liverpool say they do it. Liv says they've got 450 primary schools well there are 365 days a year so you can get most of them in that.

BW: but not if they're only gonna be able to go in on a wednesday. Mark thank you so much for your time today we didn't get to all the questions I will share them with you so that you can see the other questions that were asked and and we can perhaps if there any else that you feel that would be important to share we've been recording this session so it will be

made available later this week once we've captioned it because we like to make it as fully accessible as possible and if you could send us the powerpoint slides we'll share them with those who've attended and those who might watch this as a recording but sadly we now need to wrap things up I'm aware it wasn't possible to get through every question but thank you so much Mark again for a really interesting and useful presentation do you have any final words that you would like to say to the collective group that is just over 200 that have still with us?

MP: yes thank you again and look after yourselves you know be sensible, be sensible with assessment but also you know don't undervalue what you can do, do not undervalue what you can do.