

Case study:

The Holy Trinity Church of England Primary Academy



The Holy Trinity
CE Primary
Academy

A small primary school where music is flourishing under the leadership of a non-specialist teacher

Music Cluster: Devizes

The Holy Trinity Church of England Primary Academy is a primary school in the village of Great Cheverell which became an academy in a single-academy trust in 2011. There are currently 147 pupils on roll, with five classes all split across two key stages.

The Music Subject Lead is Dominy Jones, who has been at the school for eight years. Dominy is not a music specialist and in fact refers to herself as 'a non-musical music leader' but is committed to constantly developing and improving the subject and finding creative ways to ensure that pupils access high-quality musical experiences.

How is this school addressing the 7 key features of high-quality music provision outlined in the National Plan for Music Education?

1 Timetabled curriculum music of at least one hour each week of the school year for key stages 1–3

Holy Trinity Primary Academy has developed a hybrid model for the delivery of curriculum music which shares the responsibility between class teachers and peripatetic teachers.

There are no music specialists on the school staff, and skill and confidence in leading music varies. Despite not being a music specialist, the Music Subject Lead plays an active part in the Devizes Music Cluster, taking advantage of opportunities to learn from others and engage in CPD.

Having tried some published schemes and found that none quite delivered what the school required, the Music Subject Lead created a bespoke curriculum that identifies Key Performance Indicators for the end of key stage 2 and then creates linked objectives for key stage 1, lower key stage 2 and upper key stage 2. The whole staff examined this curriculum and identified which parts they felt confident delivering and which parts they did not, and a peripatetic teacher was brought in to teach the content that the class teachers felt they did not have the skills to teach.

The peripatetic teacher works with key stage 2 and teaches a 30-40 minute lesson each week for ten weeks. Class teachers remain in the music lessons and use this as CPD, with the peripatetic teacher demonstrating how to teach the more challenging aspects of the curriculum and upskilling the class



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teachers to eventually deliver this for themselves. The teaching of music at Holy Trinity Primary Academy had previously been more project-based, with music timetabled for occasional days or half days rather than having a weekly slot on the timetable. Employing a peripatetic teacher has helped to instigate a more weekly element to music teaching in key stage 2.

Currently those classes not having lessons from the peripatetic teacher do not have a weekly music lesson. However, key stage 1 pupils do a lot of music as part of their everyday learning across the curriculum, using songs to support learning and adding body percussion and untuned percussion. Music is also embedded within other areas of the curriculum in key stage 2. French is taught through song, and specialist PE teachers deliver a unit of work which focuses on creating dances to different styles of music. Daily active worship always includes singing. As the key stage 2 class teachers become more confident in teaching a wider range of the music curriculum, the peripatetic teacher will be used to support key stage 1 through weekly lessons.

2 Access to lessons across a range of instruments, and voice

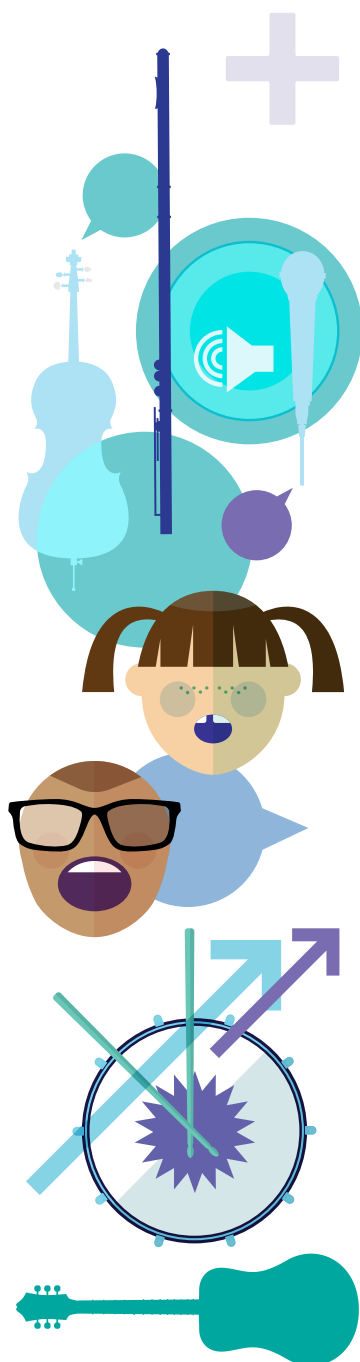
Holy Trinity Primary Academy has peripatetic teachers who deliver lessons on recorder, ukulele, guitar, keyboard, voice and brass. About two thirds of pupils have lessons on at least one of these instruments. The lessons are paid for by parents, but Pupil Premium funding is used to support those who are eligible. The school is very keen to ensure that financial circumstance is not a barrier to vocal and instrumental learning and therefore if any child eligible for Pupil Premium shows an interest in music, they are encouraged to have a free term of lessons.

3 A school choir and/or vocal ensemble; and

4 A school ensemble/band/group

Holy Trinity Primary Academy has a school choir for Year 2 and above. It operates on a seasonal basis for specific performance opportunities. This is led by a peripatetic teacher.

Recorder players in Years 5 and 6 accompany singing in collective worship every day, performing the melody to the songs. The school has plans to expand this to other instrumentalists in the future to create an orchestra to accompany the daily singing.



5 Space for rehearsals and individual practice

Holy Trinity Primary Academy has a hall with a piano and a small music room that is used for peripatetic lessons. Curriculum music is taught in classrooms.

6 A termly school performance

Key stage 1 and key stage 2 each put on a play at Christmas. Singing is a large part of this with every child being part of the choir. The key stage 2 performance also includes recorders accompanying the singing.

In addition, the seasonal choirs take part in performances such as the Devizes Eisteddfod in the autumn and the Summer Music Concert at Edington Priory Church.

Holy Trinity Primary Academy also has a Summer Concert for any child learning an instrument inside or outside of school.

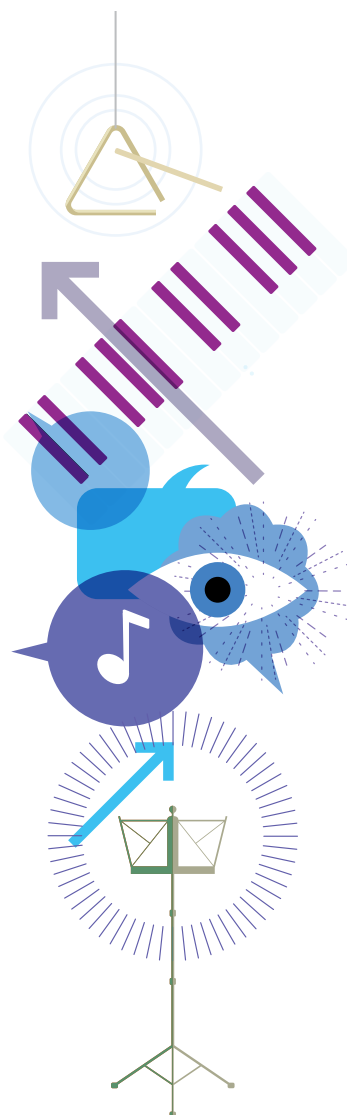
As well as specific performances, weekly sharing assemblies where each class presents some of their learning provide an opportunity for much musical performing.

7 Opportunity to enjoy live performance at least once a year

Holy Trinity Primary Academy takes pupils to see a children's orchestra performance at the Mayflower in Southampton every January. In addition, they enjoy live stream performances by the Bournemouth Symphony Orchestra.

The Music Subject Lead is keen to get musicians into school wherever possible to demonstrate their instruments to pupils. Being a small school with a limited budget, it is necessary to be creative and maximise opportunities that arise through the Devizes Music Cluster and other funding sources. For example, having won a prize in the Eisteddfod this year, the prize money is being used to pay for the Music for Miniatures ensemble to come in to lead a workshop.

The Music Subject Lead also runs an ongoing diversity project to expand pupils' understanding, tolerance and appreciation of the cultures that make up modern Britain. This involves two or three days a year that engage pupils in activities that explore specific cultures and traditions, and music always plays a part in this. This enables pupils to experience a wide range of musical styles, genres and traditions.



What support does this school access from Wiltshire Music Connect?



- Staff from the school attend Wiltshire Music Connect's CPD sessions
- Pupils from the school participate in Devizes Music Cluster Projects
- Staff from the school attend Wiltshire Music Connect's CPD sessions
- Wiltshire Music Connect Associates provide music tuition at the school
- The school has accessed Wiltshire Music Connect's School Music Development Fund

What can other schools take away from this case study?

The absence of music specialist does not have to be a barrier

- Could a hybrid model, where some of the teaching is delegated to a visiting specialist, work for your school?
- Could asking staff to identify how confident they are in teaching different aspects of the music curriculum help to identify CPD needs?
- Could you use a visiting specialist as a way of upskilling school staff?

Building on existing musical activities can provide opportunities to expand provision

- Could you involve instrumentalists in accompanying singing as a first step towards creating an instrumental ensemble?

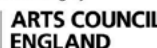
www.wiltshiremusicconnect.org.uk
info@wiltshiremusicconnect.org.uk

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