

Heads of Instrumental Teaching Scotland

# GUIDANCE for INSTRUMENTAL TEACHING in SCOTLAND



**Dr Alasdair Allan MSP, Minister for Learning, Science and Scotland's Languages - Foreword for the Heads of Instrumental Teaching Scotland (HITS) Guidance for Instrumental Teaching in Scotland**



Scotland is renowned for the ingenuity and creativity of our people. As a Government, we are clear that the key to achieving our country's success lies in the hands of our people and, most importantly, our young people.

Through music, Curriculum for Excellence recognises the value of singing and learning to play an instrument, providing children and young people with opportunities to be creative and imaginative, to experience inspiration and enjoyment, and to develop skills for learning, life and work. Through extensive research we know there are many wider benefits of music education and musical experiences. These include promoting healthy lives and cognitive benefits such as increasing attainment, improving levels of literacy and numeracy and the emotional, social and physical wellbeing of our young people. All those involved with children and young people have an important part to play in developing these skills and encouraging our young people to have a lifelong appreciation of music and its place in contributing effectively to Scotland's culture.

That is why I am delighted to offer my support to the HITS Guidance and congratulate the members of the Instrumental Music Implementation Group on their collaboration to produce this document.

**Dr Alasdair Allan MSP**  
**Minister for Learning, Science and Scotland's Languages**

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# 1. Introduction

This guidance replaces the previous guidance for Local Authorities on instrumental music tuition in schools dated February 2003. That guidance has been superseded by the introduction of Curriculum for Excellence and developments arising from the formation of the Scottish Government's Instrumental Music Group which reported in June 2013.

This new guidance is aimed at all instrumental music instructors and managers, music teachers and expressive arts managers in schools, as well as all Heads and Deputies in Scottish schools. This guidance offers advice on how best to organise a service providing high quality instrumental tuition, on an equitable basis. It has been developed collaboratively by the Heads of Instrumental Teaching Scotland (HITS), Educational Institute of Scotland (EIS), Education Scotland, Scottish Association for Music Education (SAME) and Scottish Government. This work reflects the stronger collaboration which developed through the Scottish Government Instrumental Music Implementation Group.

<http://www.scotland.gov.uk/Topics/Education/Schools/curriculum/ACE/InstrumentalMusicGroup>

All members of this group hope that music education will continue to be strengthened in coming years by means of collaboration and a shared vision of excellent provision and opportunities.

Instrumental music tuition (including voice)<sup>1</sup>, has a significant role to play in developing skills and attributes in children and young people, and helps them become successful, confident and responsible citizens of the future. Amongst other things this will enable them to contribute effectively to the cultural, social and economic wellbeing and prosperity of the nation.

## 2. Background

Curriculum for Excellence (CfE) is the framework for learning for all children and young people in Scotland from aged 3 to 18. It provides scope for instrumental music staff to develop a wide range of opportunities for learners to express themselves and develop important transferable skills, including those skills relating to problem solving and higher order thinking.

In Scotland instrumental music services are locally managed and delivered through schools and the community. This instrumental provision is an important dimension of the music curriculum. Instrumental services throughout the country work closely with schools to support learning and provide a wide range of music opportunities for children and young people. This includes, for example, bands, choirs, orchestras and ensembles, resulting in significant growth in the number of children and young people receiving tuition, on a diverse range of instruments.

It is important to recognise that high quality instrumental music instruction develops a wide set of creative skills that helps prepare children and young people to thrive in a rapidly changing world.

*"Creativity is very clearly at the heart of the philosophy of Curriculum for Excellence and is fundamental to the definition of what it means to be a 'successful learner' in the Scottish education system."*

*Bill Maxwell,  
Chief Executive of Education Scotland, in foreword to 'Creativity across learning 3-18'*

The benefits of music are increasingly well understood and recognised. It enhances cognitive processes which are shared between music and language, thus supporting language development and literacy – both of which are crucial for all round achievement and, in due course, attainment for young people. Rhythmic training has been shown to help those who have difficulties learning to read. There is evidence of enhanced intellectual development through engaging with music, and of a strong relationship between engagement with music and general attainment.

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<sup>1</sup> Hereafter referred to as Instrumental Music Tuition and in each instance to be clear this includes singing

The benefits beyond attainment and academic success are also increasingly evident. Music has been shown to support fine motor co-ordination and to support a healthy immune system. Music promotes wellbeing by providing rich opportunities for social engagements and friendships, as well as being a useful tool in dealing with fluctuating moods. As such, music helps individuals develop not only enjoyment and a range of practical music skills, but also form habits which support connectedness to others and resilience in dealing with life's ups and downs.

Motivation, self-esteem, confidence, independent learning, team working skills, emotional sensitivity – these are all aspects of a person which develop through active engagement with music making<sup>2</sup>.

I can expect my learning environment to support me to:

- develop my self-awareness, self-worth and respect for others
- meet challenges, manage change and build relationships
- experience personal achievement and build my resilience and confidence
- understand and develop my physical, mental and spiritual wellbeing and social skills
- understand how what I eat, how active I am and how decisions I make about my behaviour and relationships affect my physical and mental wellbeing
- participate in a wide range of activities which promote a healthy lifestyle
- understand that adults in my school community have a responsibility to look after me, listen to my concerns and involve others where necessary
- learn about where to find help and resources to inform choices
- assess and manage risk and understand the impact of risk-taking behaviour
- reflect on my strengths and skills to help me make informed choices when planning my next steps
- acknowledge diversity and understand that it is everyone's responsibility to challenge discrimination.

Learning a musical instrument gives children and young people opportunities to take greater responsibility for planning and managing their own learning. It also contributes to developing their creativity in different ways. This can take place where learners and teachers work together to establish open-ended approaches to learning, for example, to explore a theme using the learner's ideas and interests. Opportunities for creativity can also be presented where instrumental music services work in partnerships with schools, tutor colleagues and other professional musicians to broaden and enhance the learning experience.

- Instrumental music services play a significant role in helping children and young people prepare for the world of work and success in life by developing their employability skills and personal qualities including: literacy, and numeracy
- communication, team working, problem solving, planning and organising
- being resilient, enterprising and flexible

Instrumental Music Instructors often enhance teaching by drawing on their expertise as professional musicians. Young people, therefore, can have first-hand access to a professional musician for help and career advice. Instrumental music services often have direct links to local and national further education establishments, national orchestras and the wider music industry. These links are potential sources of inspiration, information and guidance for learners who may be considering developing their interest in music into a post-school destination, including a career in music.

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<sup>2</sup> <http://www.scotland.gov.uk/Topics/Education/Schools/curriculum/ACE/InstrumentalMusicGroup/NationalMusicConference>



### 3. Aims of Instrumental Music Services

Music is a powerful and universal form of communication which makes a significant contribution within Scottish education, providing distinctive opportunities for learners to express themselves and to develop their imagination and creativity.

Effective instrumental music services:

- provide equal access for all learners to experience the expressive and creative qualities of music through learning to play a musical instrument(s)
- enable learners to realise their full musical potential
- offer instrumental experiences including ensemble work which enhance and support the music curriculum ensuring pathways of progression are available to young people
- develop learners' skills and help them understand music in the life of their own and other cultures
- encourage wider opportunities within and outside school that enhance learners' personal development
- support staff to carry out effective self-evaluation, understand and reflect on research and best practice and find creative and innovative approaches to bring about sustained improvement
- enhance and enrich learning through partnerships with professional companies, performers and cultural organisations (For example: In 2015 this could include Youth Music Initiative or work with national Arts Organisations)
- exemplify regularly a high standard of performance to inspire and encourage learner improvement
- encourage practitioners to be involved in the various national and authority led music ensembles and policy bodies
- enable instrumental staff to have a full understanding of the various career pathways

Instrumental Music Instructors develop the vocal and instrumental skills of children and young people. Through the skills developed they can also encourage learners to explore sounds and music concepts, and use their imagination and skills to create musical ideas and compositions. They can further develop their understanding and capacity to enjoy music through listening to music performances and commenting on them.

### 4. Learning, teaching and assessment

When working with children and young people, effective approaches to learning and teaching are essential. Where the learner's experience is both active and engaging, they are more likely to achieve their full potential. A variety of teaching approaches should be used to encourage learners to be involved actively in their instrumental music lesson. For example, the use of effective questioning and opportunities for learners to reflect and comment on their learning. Instrumental music tuition can unlock the learner's potential, build their confidence and contribute to the development of the four capacities of CfE.

## Setting challenging goals

Learners should be encouraged to aim high and engage with the broad range of opportunities instrumental tuition offers. This can be achieved by the Instrumental Music Instructor and learner agreeing on challenging but achievable goals which inspire and motivate the learner to improve.

- Challenging goals should be set through discussion with learners, building on previous learning to enable progress to take place
- Offering learners choice about the music they want to play can make learning relevant and personal. Instructors should discuss with learners what they want to achieve by a certain time and ensure this too is incorporated within lesson planning
- Learners should be advised about the importance of time management for practice.
- Helpful strategies for organising time to practice should be discussed. These approaches will encourage children and young people to become independent learners.

## Shared expectations and standards

Creating a learning environment that encourages openness in dialogue offers learners opportunities to develop personal qualities such as resilience and a willingness to accept and reflect on the opinions of others. It is also important to discuss standards of performance and agree expectations with the learner.

- Sharing learning intentions and success criteria with learners will help ensure that they are clear about which skill/knowledge/understanding (or combination of these) is the focus of learning for the lesson and what a good example of the learning should look/sound like.
- Providing helpful and frequent feedback to learners about their progress, and positive reinforcement of messages about the benefits of practice and perseverance, will encourage learners and build their confidence to take on new challenges.
- In keeping with national guidance on assessment, arrangements should be in place for learners' progress and achievement to be appropriately monitored and recorded.

## Reflecting the different ways learners progress

Instrumental Music Instructors need to develop their understanding of the different learning styles of children and young people and consider the impact this will have on their lesson planning. Through providing positive musical experiences, learners should be encouraged to develop an individual musical pathway.

- Learners have different preferred ways of learning. For example, some learners are more able to play by ear or notation and it is important to take this into consideration.
- Many lessons now take place with two or more learners. Instructors can take advantage of the opportunities for mentoring, with older and younger learners working together. Peer and instructor demonstration and discussion provides opportunities for learners to reflect on their own progress.
- Audio and video recordings can be played back to help improve technique and analyse playing techniques and styles. Mobile technology allows learners to access sources such as You Tube in order to study all aspects of music performance.

## 5. The curriculum

The curriculum includes all of the experiences which are planned for children and young people through their education, wherever they are learning. These experiences are grouped into four categories:

### Curriculum areas and subjects

When considered in partnership with a secondary Music department or as enhancing music education in the primary classroom, instrumental music tuition plays a key role in the holistic development of the learner. This includes contributing to improving attainment and providing opportunities for personal achievement. It is important to recognise the role instrumental music tuition plays in developing learners' capacities. These capacities, such as resilience and perseverance, can be applied in other curriculum areas and throughout the school. Learning through music also contributes to the development of employability skills and those skills and personal qualities associated with leadership, such as creativity, flexibility and a determination to succeed. Knowledge and understanding of the work undertaken by learners in the classroom is crucial to instrumental music staff contributing to, for example, a learner's progress through National Qualifications.

### Interdisciplinary learning (IDL)

Instrumental music tuition develops many of the personal attributes and skills, including higher-order thinking skills, described under the four capacities of CfE. When planning IDL, schools should take into account the role instrumental music tuition plays in developing transferable skills, such as problem solving. A range of complementary personal qualities can be developed when learners take responsibility for managing their own learning. Examples include commitment to regular practice and participating in ensembles and concerts. As a context for designing IDL, instrumental music lends itself to mixed-stage learning and partnership working, often leading to the practical application of learning through public performances.

### Ethos and life of the school

Learning to play a musical instrument provides learners with an opportunity to take a personal role in developing a positive school ethos. Participation in ensembles, for example, will help learners to develop important skills for life, learning and work, including being able to work with others and taking on aspects of leadership. As learners develop these and other skills, and show commitment to both the school and wider community, they will establish their position as a positive role model for other learners.

### Opportunities for personal achievement

Instrumental tuition is an enabling process for young musicians, opening up a range of opportunities for personal achievement. Examples of this include performance opportunities at school, local authority and national level. Learning to play a musical instrument can be accredited through a range of external awards. This provides scope for learners' achievements in a variety of contexts to be recognised and celebrated. Learners' access to the range of available accreditation should be encouraged and supported whenever possible.

### Entitlement

Children and young people are entitled to access a curriculum that includes a range of experiences appropriate to their stage of learning. Instrumental music tuition contributes to the realisation of learners' entitlements in a number of ways. For example, learners are entitled to experience a curriculum which is coherent from 3-18; instrumental tuition often starts in the primary school and continues throughout the learner's time at secondary school. Where possible, instrumental music staff often work with schools within



a cluster and thereby provide continuity at points of transition between primary and secondary and then from the broad general education (BGE) into the senior phase.

Every child and young person is entitled to personal support to enable them to gain as much as possible from the opportunities which CfE can provide. All learners should experience personalisation and choice within their curriculum, including opportunities to identify and plan for personal achievement in a range of different contexts. This underlines the importance of recognising learners as individuals with their own set of talents and interests.

## **Experiences and Outcomes**

Across the expressive arts, learners should be given opportunities to experience and contribute towards public performance opportunities. Progression through the experiences and outcomes (Es and Os) in relation to these opportunities is described in the following document:

<http://www.educationscotland.gov.uk/myexperiencesandoutcomes/expressivearts/participation/index.asp>

As learners develop their skills, it is important that instrumental music staff are aware of what progression through the Es and Os looks like, and the role instrumental tuition might play not only in the expressive arts but across other areas of the curriculum. More specifically, Instrumental Music Instructors should consider how their work adds value to the range of Music Es and Os.

The Es and Os for Music and all other areas of the curriculum can be accessed from the Education Scotland website:

<http://www.educationscotland.gov.uk/myexperiencesandoutcomes/expressivearts/music/index.asp>

## **Meeting the needs of learners with additional support needs (ASN)**

It is recognised that there must be equity in the provision of instrumental music tuition, including for learners who have additional support needs. Barriers to access should be identified and removed giving all learners equal opportunity to participate in instrumental lessons.

Instrumental Music Instructors should work in partnership with the key people, including for example, classroom assistants, who support learners with ASN. This will help to ensure that appropriate measures are in place to support the learner and that the learner's progress is regularly communicated to the school.

## **Using ICT to support learning**

ICT provides a wide range of possibilities for delivering and supporting instrumental music lessons. For purposes such as demonstration, recording performances, listening and generating evidence, ICT can play a central role in helping to support an instrumental music service which is progressive and relevant to learners.

In some situations, such as distance learning, the use of video conferencing can greatly enhance learner access to instrumental tuition. ICT is a tool which, when used in a structured way and embedded into lessons, can offer a powerful way of opening up dialogue throughout the learner's journey.

## 6. Key stakeholders in supporting learning

Each learner should be encouraged and supported to work in partnership with instrumental staff, their parents and the school to develop a commitment to the instrument(s) they have chosen.

### Instrumental Music Service (through the Head of Service)

Heads of Instrumental music services are key figures in ensuring that the instrumental music service and schools work in partnership to deliver high quality instrumental tuition that meets the needs of every learner and the requirements described in national education policy. Heads of the Instrumental Music Service in every local authority are strongly encouraged to become a member of Heads of Instrumental Teaching Scotland (HITS), as this enables the effective sharing of good practice, professional dialogue and opportunities for career long professional learning.

Instrumental music services should ensure that all relevant instrumental music service policy documents are made easily accessible to instrumental music staff, head teachers and other music staff. They should all have opportunities to meet to discuss these policies and reflect on how they will shape practice in schools. Through the Service, staff should also have access to appropriate teaching materials and opportunities for professional development.

### Instrumental Music Instructors

The guidance provided in this document under sections 'Learning, teaching and assessment' and 'The curriculum' is designed to support Instrumental Music Instructors to make sound professional judgments about learning, teaching and assessment. Effective partnership working between instrumental music services and schools is essential to ensure that Instrumental Music Instructors are able to deliver high quality instrumental education aligned with national education policies.

### Education establishments

Schools have an important part to play in ensuring that learners have the best possible environment in which to learn to play and practice a musical instrument. This includes providing suitable and appropriate accommodation and timetabling for lessons, offering performance opportunities and assisting in the selection of learners for instrumental tuition. Schools should support Instrumental Music Instructors by providing opportunities to link with classroom practitioners and agreeing approaches to learning, teaching and assessment. As above, education establishments must be core to strong partnership arrangements.

### Parents

Parents play a pivotal role in their child's instrumental music development, providing support and encouragement. Instrumental music services, schools and Instrumental Music Instructors are encouraged to develop strong links with parents to enable the child or young person to gain the most from their music making. Parents should be given every opportunity to take an active involvement in supporting the progress of their child as they enjoy developing their skills in playing a musical instrument.

Effective approaches to reporting are essential for establishing and maintaining partnerships with parents. Local authorities should ensure that an appropriate procedure is in place for reporting on learners who are receiving instrumental tuition. This should help to inform discussions between teachers and parents on their child's learning and progress.

*“Reporting comprises a range of activities including, for instance, written reports, children presenting their learning to parents, parents’ consultation meetings and on-going oral discussions. Staff should ensure that learners are involved in reporting activities in order to promote learners’ ownership of their learning. These on-going reporting activities are closely linked to learners’ reflection and dialogue about progress.”*

*Building the Curriculum 5: A framework for assessment: Reporting*

## 7. National and local policies

Instrumental music services follow the national and local authority procedures and guidelines in relation to key national policy areas, such as Child Protection, GIRFEC and Health and Safety. This ensures that all instrumental staff have access to appropriate training and understanding of how to implement these procedures.

### Key national policies

National Guidance for Child Protection in Scotland

<http://www.scotland.gov.uk/Publications/2014/05/3052/0>

Getting It Right For Every Child (GIRFEC)

<http://www.scotland.gov.uk/Topics/People/Young-People/gettingitright/background>

Safe and well: Good practice in schools and education authorities for keeping children safe and well

<http://www.scotland.gov.uk/Publications/2005/08/0191408/14360>

### Charging

Local authorities must ensure they have in place a transparent and fair policy regarding charging for instrumental music tuition.

The Scottish Government’s Instrumental Music Group report makes the following recommendation:

*‘There should be a general principle that pupils’ individual circumstances should not be a barrier to their ability to access and benefit from instrumental music tuition. Local Authorities should review their charging policies and concessionary schemes to ensure that pupils in their area are not prevented from learning a musical instrument because of their background, location, disability or financial circumstances. Local Authorities should be willing to share good practice on availability, access to and the transparency of their concession and charging policies including consultation on these matters.’*

*Instrumental Music Tuition in Scotland 2013*

### Selection procedures

Local authorities must ensure they have in place a transparent and fair selection policy, which promotes equity and inclusion, and there should be a general principle that the individual circumstances of children or young people should not be a barrier to their ability to access and benefit from instrumental music tuition.

## 8. Professional review and development and career-long professional learning

### Professional review and development (PRD)

PRD is an essential part of an Instrumental Music Instructor's personal and professional development. It must be completed annually in consultation with an appropriate line manager.

### Career-long professional learning (CLPL)

With reference to the national agreement, Instrumental Music Instructors are required to undertake an additional 35 hours annually of career-long professional learning. It is the responsibility of each local authority and the Instrumental Music Instructor to agree appropriate CLPL opportunities that meet the identified professional development needs of the instructor.

### Self-evaluation

Self-evaluation is a key component of PRD and CLPL. Through self-evaluation the Instrumental Music Instructor can identify appropriate areas to develop which are in line with personal, professional and local authority priorities.

### Working time agreement

Within the context of the 35 hour working week, local authorities have a responsibility, through negotiation, to have in place a working time agreement for Instrumental Music Instructors. These negotiations will take place at a local level taking into account local needs and circumstances (refer to SNCT 11). This should be agreed annually and must meet the needs of all stakeholders.

### National Agreement

Full details of the national agreement on salaries and conditions of service for Instrumental Music Instructors is set out in SNCT 11 (see below):

<http://www.snct.org.uk/library/241/SNCT%2011.pdf>

A summary of the Instrumental Music Instructors contractual agreement is provided in the table below:

Contractual obligation as contained in SNCT 11	
35 hrs	Working week
27.5 hrs	Maximum pupil contact
2.5 hrs	Preparation
5 hrs	Additional duties (agreed locally)
additional 35 hrs	Continued professional development

## 9. Quality assurance

### Induction programme for new Instrumental Music Instructors

Local authorities should have in place an induction programme for new members of staff. This programme should take into consideration the needs of the member of staff, based on their previous working experience.

## **Observation**

It is good practice for professional observation to be undertaken annually and in line with local agreements to inform and support the agreed CLPL needs of the Instrumental Music Instructor. This observation may be carried out by the Music Service Manager or by a colleague. Where appropriate a second observation will allow opportunity for professional discussion about the impact of CLPL input, following the first observation. Whenever possible, time should also be made available for informal peer observations with opportunities for follow up discussion.

## **In-Service**

All Instrumental Music Instructors are entitled to five days of appropriate in-service training, relevant to their professional development. Local authorities are responsible for establishing and monitoring quality assurance procedures in relation to this.

## **Inspection Reports**

Following implementation of recommendation 16(b) from the report 'Instrumental Music Tuition in Scotland,' a statement regarding the quality of instrumental provision will be added to the report of inspection findings (RIF) following every school inspection. Inspection teams may note evidence in the following areas: learning, achievement, curriculum, meeting learners' needs and self-evaluation.

Inspectors' evidence can be gathered through direct observation of instrumental lessons, ensemble groups or by including children/young people who receive instrumental tuition in discussion groups, for example in an "achievement group". The faculty head/PT Music can also provide details on overall instrumental provision.

When possible, inspectors may take advantage of opportunities to speak directly with instrumental music staff. This would allow for discussion about, for example, the ways in which instrumental tuition might link to learning in the classroom.

Inspection teams are now inspecting all instrumental learning and teaching as part of the inspection practices and a comment on the quality of work observed is now part of the record of inspection findings.



## Organisations

### Education Scotland

<http://www.educationscotland.gov.uk>

### Heads of Instrumental Teaching Scotland (HITS)

<http://www.hitscotland.net>

### Educational Institute of Scotland (EIS)

<http://www.eis.org.uk>

### Scottish Association for Music Education

<http://www.same.org.uk>

### Scottish Government

<http://www.scotland.gov.uk>

## Reference

### Scottish Government Instrumental Music Group

<http://www.scotland.gov.uk/Topics/Education/Schools/curriculum/ACE/InstrumentalMusicGroup>

### UK Music Industry Economic Contribution

<http://www.ukmusic.org/research/economic-research/>

### Scottish Music and Health Network

<http://www.smhn.hss.ed.ac.uk>

### Why Music Education Actually Matters

<http://www.nafme.org/why-music-education-actually-matters/>

### Institute of Education Research, London: Music Education

[http://www.ioe.ac.uk/Research\\_Expertise/IOE\\_RD\\_A4\\_ME\\_final\\_d.pdf](http://www.ioe.ac.uk/Research_Expertise/IOE_RD_A4_ME_final_d.pdf)

### The Power of Music: Its impact on the intellectual, social and personal development of children and young people by Prof: Sue Hallam

[http://www.laphil.com/sites/default/files/media/pdfs/shared/education/yola/susan-hallam-music-development\\_research.pdf](http://www.laphil.com/sites/default/files/media/pdfs/shared/education/yola/susan-hallam-music-development_research.pdf)