

Improving the primary-secondary transition in music education

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1

Executive Summary

Introduction

This project aimed to bring together schools in the north east of England to enable the sharing of ideas about how the primary-secondary transition in music can be improved. Within this broader aim of enabling the professional development of teachers in the north east of England through the sharing of expertise and the engagement in fruitful discussion about issues relevant to the primary-secondary transition in music education, this project sought answers to the following four research questions (RQ):

RQ1: Is there a dip in achievement and attitudes (enjoyment and motivation) for children as they move to secondary school?

RQ2: Do secondary schools perceive themselves as having strong mechanisms in place to support the primary-secondary transition in music education; and where might any weaknesses lie?

RQ3: How can lines of communication among schools and supporting mechanisms be improved?

RQ4: Can these have a positive impact on children's achievement and attitudes (enjoyment and motivation) in music after their move to secondary school?

In order to answer these research questions a mixed method approach was taken which involved two main phases (Phase I and Phase II) of research comprising interviews with staff and pupils, pupil self-completion questionnaires and assessments in addition to observations of transition days. Phase 1 (May 2011 - July 2012) took place in six secondary schools (three 'good practice' schools and three 'need to improve' schools regarding transition) in North East England, and was followed by a training event with ten schools. The three 'need to improve' schools took part in Phase II (July 2012 – July 2013) which aimed to look at the impact of new support introduced as a result of the training event.

Key findings

Research Question 1: Is there a dip in achievement and attitudes (enjoyment and motivation) for children as they move to secondary school?

Overall, during both phases of the research there was a small but significant decline in attitudes towards school during the transition. This finding supports previous research (for a review see Symonds, 2015). From the 'good practice' schools, it is only School 3 where attitudes remained stable on average throughout the year in Phase I. However, it is School 6 from the 'need to improve' schools that presented a more positive picture in pupil attitudes from the end of Year 6 to the end of Year 7 (non-significant increase for Phase I and significant change at $p < .05$ for Phase II).

As far as attitudes to music are concerned, it would be expected that pupils in the 'need to improve' schools would feel less favourably about music from the end of Year 6 to the end of Year 7 in comparison to pupils in the 'good practice' schools. However, an interesting pattern of attitudes to music can be observed, in

particular when Schools 1 and 2 ('good practice' schools) were compared against Schools 5 and 6 ('need to improve' schools) during the first phase of the project. Whereas attitudes to music in Schools 1 and 2 presented a decline (non-statistically significant in School 1, statistically significant in School 2), attitudes to music remained stable in School 5 and became better in School 6 from the end of Year 6 to the end of Year 7. Similarly, at the end of Year 7 in the second phase of the project, attitudes to music in Schools 5 and 6 were better than at the end of Year 6 even if these attitudes declined since the beginning of Year 7.

Ascertaining whether there is a dip in musical achievement as children move to secondary school proved to be a difficult task. As consistent records to children's music progress were not available, a self-assessment scale was developed to help measure music attainment. It was based on the National Curriculum expected levels of musical achievement for Year 6/Year 7 children. The self-assessment findings were informative in showing, for example, that Year 7 pupils perceived themselves as developing their composing and reviewing skills steadily during the first year in secondary school, but felt less confident in the development of their performing and listening skills. However, these findings should be treated with some caution as there were high levels of item non-response.

Research Question 2: Do secondary schools perceive themselves as having strong mechanisms in place to support the primary-secondary transition in music education; and where might any weaknesses lie?

The three 'good practice' schools felt confident that they could support children's transition from the primary to secondary school effectively and had a number of mechanisms in place to do so. Examples included secondary music teachers having time to visit the feeder primary schools regularly and teach some music lessons involving the children in music productions, and establishing good links with instrumental teachers to provide consistent support for children who had already started learning a musical instrument. Teachers identified three factors which they felt led to successful transition:

- A designated transition worker who supported Year 6 pupils before the transition to secondary school;
- Occasional funded musical projects that allowed pupils from the feeder schools to work with secondary age pupils on a joint musical performance;
- String orchestras with Year 5 and Year 6 pupils having weekly sessions at the secondary school.

The three 'need to improve' schools did not feel that they had such mechanisms in place and expressed the desire to work towards improving children's transition in their school. They felt that the implementation of better transition mechanisms would enable the pupils to be more confident in music at the beginning of Year 7 and teachers would have a basis to build upon.

Research Question 3: How can lines of communication among schools and supporting mechanisms be improved?

A training day took place in February 2012 where all the project schools and music teachers from four additional schools came together to share examples of good practice regarding the transition. Ideas that were shared allowed the 'need to improve' schools to reflect on strategies they would like to adopt, such

as liaising with primary schools on a regular basis, developing joint singing projects for Year 6 and Year 7 pupils or offering support and training for primary school teachers by preparing useful resources and tutorial videos for them among others.

However, of the three 'need to improve' schools, only one implemented new transition activities the following academic year. Teachers in the other two schools felt restricted by lack of financial resources, insufficient staffing in music and lack of support from the senior management. Because of these identified challenges and the subsequent inability of the schools to implement new transition activities, it was difficult to look at the impact of changes from the first to the second phase of the project.

Research Question 4: Can these changes have a positive impact on children's achievement and attitudes (enjoyment and motivation) in music after their move to secondary school?

In the second phase of the project, the participating pupils reported that their composing, reviewing, performing and listening skills at level 4 improved significantly from the end of Year 6 to the end of Year 7. However, this self-reported improved achievement cannot be causally linked to an improvement in transition mechanisms.

Whilst it is not possible to conclude that the transfer events adopted by School 6 resulted in improved attitudes at this school, children's attitudes during the second phase were considerably better than pupils' attitudes in Phase I. Therefore, interesting and highly musical activities in Year 7 could be the main factor, or one of a number of reasons for this improvement. Indeed, the first Year 7 lesson at School 6 was a very musical lesson where pupils were involved and engaged throughout. However, better and more organised transition events which were not observed by the research team might have also played a part in helping improve pupils' attitudes in School 6.

Furthermore, findings from the pupil focus-groups during the two phases of the project gave a rich insight into these pupils' thoughts and feelings about music at the start of secondary school, illuminating their perceptions about the value they attribute to their musical school experiences.

At the end of primary school, all pupils expressed enthusiasm and positive anticipation about music in their new school regardless of the quality and breadth of their musical life in primary school. Pupils from the three 'good practice' schools had the opportunity to get a flavour of music in the new school during transition events that were organised in the summer of Year 6. Pupils from the three 'need to improve' schools did not participate in any musical activities during that time in the new school apart from School 6 which organised a 'Play Day' at the beginning of the second phase of the project with the participation of Year 5 and Year 6 pupils from the feeder primary schools. This musical event was perceived as being useful by the pupils who took part and the vast majority of the pupils interviewed would have liked to have experienced some kind of musical involvement during these summer transition events.

Nevertheless, all pupils were impressed with the bigger spaces that the music department occupied in their new school and they anticipated that this, together with the wide array of available instruments

and the subject specialism of their prospective music teachers, would result in them experiencing very interesting and engaging music lessons. This enthusiasm from pupils permeated all focus group sessions at the beginning of both phases. Subsequent interviews explored the nature of pupils' musical involvement and revealed a number of defining components of their musical experience that, when present, seem to make their music lessons more satisfying and enjoyable. Firstly, pupils were eager to be actively involved in practical work in the classroom where performing, composing, singing, playing a variety of instruments, making music in groups and getting familiarised with different types of music were perceived as essential elements. Secondly, an element of choice regarding the content and nature of pupils' musical involvement was perceived as being important. Last but not least, the teacher was considered to be the key determinant of pupils' musical experiences who would also set the musical tasks to the right level for all pupils to make appropriate progress.

2

Introduction

The aim of this project was to bring together schools in the north east of England to enable the sharing of ideas about how the primary-secondary transition in music can be improved and to measure the impact that this collaboration may have. The transition to the secondary school can be a difficult period for children. The literature review that follows sets the scene and summarises how the current study aims to add to our understanding of pupil experiences and how they can be supported during this transition.

The potential benefits that good quality music education can have on children may be compromised during an important part of their emotional, intellectual and social development if the transition to secondary school is not supported effectively. A number of studies have shown a general pattern of children's emotional engagement declining after school transition (for a recent review, see relatively recent evidence (Galton, Gray and Ruddock, 2003; Hargreaves & Galton, 2002)) which suggests that primary and secondary schools are now paying increased attention to making the transfer process as smooth and anxiety-free as possible in an attempt to ensure 'progression', a strengthened transition from KS2 to KS3 and 'curriculum continuity' so that pupils 'get off to a flying start' as they move to secondary school (DfES, 2004:5). Lucey and Reay (2000) argued, however, that pupils' anxiety can be useful as it is central to the development of effective coping strategies during the transition to secondary school but that pupils often report a real sense of excited anticipation about their new school and this should not be overlooked.

Indeed, Marshall and Hargreaves (2007) found that most pupils in their study experienced less anxiety about moving up to the secondary school and that the various transfer events that were now common practice among primary and secondary schools resulted in pupils looking forward to the transfer with increased expectations about what secondary school music would offer. However, where specific expectations had not been met, many pupils who had previously been designated by the primary schools as 'training' (pupils who were currently involved in musical training outside class music lessons) or 'aspiring' (pupils who were not currently having training but expressed an interest in doing so) changed their positive attitudes to music to negative ones. The danger of positive attitudes declining or dipping after transfer has been discussed by Galton (2002) in the case of science and, in particular, regarding the more able pupils. In a recent book on school transition, Symonds (2015) argues that children suffer losses in relation to their personal achievement, their feelings and behaviour toward school. In their study of teachers' views of the primary-secondary transition in music education, Marshall and Hargreaves (2008) concluded that progress in many areas of transfer and transition has been limited. Their study indicated that, even though there is commonly a good level of liaison activity between primary and secondary schools, most of these activities tend to mean 'familiarisation' for both teachers and pupils through open days and joint events with little liaison in music. The focus tended to be on administration of instrumental lessons with limited records passed on regarding children's musical ability and no emphasis on curriculum continuity and progression. In subjects such as music and physical education (Capel, Swozdiak-Myers & Lawrence, 2004), much less attention has been given to addressing curriculum continuity and progression between the two phases in comparison to English and Mathematics and, more recently, in Science (Braund & Driver, 2005).

Furthermore, in line with the findings of Mills (1996), Lamont et al. (2003), and Comber and Galton (2002), most secondary music teachers felt obliged to 'start from scratch' to be able to teach pupils with the wide range of ability levels and account for the varied musical experiences that pupils would have had in the different feeder primary schools (Marshall and Hargreaves, 2008). Marshall and Hargreaves (2007) suggested, however, that the 'start from scratch' approach and lack of appropriate liaison do not necessarily have to mean a 'negative introduction to music at secondary school'. They argue that where and when teachers are prepared to start from scratch with interesting and highly musical activities which include all pupils and provide appropriate challenge regardless of their prior musical experiences, pupils are able to transition well and to increase their interest in music.

Measor and Woods (1984) advocated substantial differences between the primary and secondary curricula. They argued that these not only match the expectations of pupils moving up to secondary school, but also that 'planned discontinuity' encourages intellectual and emotional growth in pupils. A 'start from scratch approach' can prevent there being too much similarity between curricula and encourages pupils to develop. It appears that when handled correctly, 'starting from scratch' can actually be a positive and beneficial approach which promotes the necessary development required to achieve a successful transition while still acknowledging and including the uniqueness of each pupil and all their previous experiences.

Issues relating to transfer and transition in music have been identified in numerous Ofsted reports (1993, 1999, 2004, 2009, 2011). The 2009 report (par. 185) reported that it was very rare for primary and secondary schools to have developed effective partnerships. The same report also indicated that many music teachers and subject leaders were often isolated with limited opportunities for helpful continuing professional development and challenge. As a result, the quality of provision was often inconsistent and teachers lacked understanding about what musical progress meant in practice. It was recommended that better links need to be developed between schools to help pupils make more consistent progress (par. 198). The latest Ofsted report (Ofsted, 2011) recognised that attempts were being made to improve the transition between primary and secondary schools and welcomed, in particular, the focus on transition being made by the Musical Bridges initiative funded by the Paul Hamlyn Foundation¹.

The current project adds to this area of research and practice by exploring specifically issues of transition in the north east of England. Within the broader aim of enabling the professional development of teachers in the north east of England through the sharing of expertise and the engagement in fruitful discussion about issues relevant to the primary-secondary transition in music education, this project sought answers to the following research questions:

RQ1: Is there a dip in achievement and attitudes (enjoyment and motivation) for children as they move to secondary school?

¹ Musical Bridges: Transforming Transition is an initiative funded by the Paul Hamlyn foundation. It aims to provide a continuous and progressive musical experience for 9-13 year olds that supports their personal, social and educational development. Available at <http://www.musicalbridges.org.uk/resources/> (last accessed on 27/03/2014).

RQ2: Do secondary schools perceive themselves as having strong mechanisms in place to support the primary-secondary transition in music education; and where might any weaknesses lie?

RQ3: How can lines of communication among schools and supporting mechanisms be improved?

RQ4: Can these have a positive impact on children's achievement and attitudes (enjoyment and motivation) in music after their move to secondary school?

These research questions were addressed in the project during its two main phases (Phase I and Phase II) and a training event that took place between phases of data collection. Each one of the research questions is addressed in different sections of the report below (RQ1: in sections 5i, 5iii, 6, 7i; RQ2: in section 4i; RQ3: in section 4ii; RQ4: in sections 5ii, 5iv, 6, 7ii) and they are revisited in the final discussion.

3

Method

The idea for this research design arose out of both formal and informal conversations that the investigator had with secondary school music teachers in the north east of England. These personal conversations revealed a sharp contrast between some schools that have strong mechanisms in place to successfully support the primary-secondary transition in music education and others that admit lack of success in this area.

3i. Sample and Ethical Considerations

All secondary school music departments in the north east of England were invited to participate in the project. In our initial communication with the schools, we explained the aims and expected outcomes of the project and we asked them to indicate where in a scale from 1 to 5 they considered themselves to lie in terms of the relevant strategies and mechanisms they have in place to support pupils' transition to secondary school in music (1: having a range of strategies in place which support the transition very effectively and 5: having no strategies in place with no transition work in music taking place). The schools that perceived themselves to be in the highest and lowest ends of the scale (1 and 5 respectively), and that expressed an interest to take part in the research, were then contacted by telephone to ascertain the extent and quality of the transition work that took place. This conversation helped us determine which three schools were employing the most and best strategies to support pupils' transition to secondary school in music and which three schools had no such strategies in place. These schools were selected to represent geographical and socio-economic diversity within the north east of England. The selection of the schools was based on the investigator's judgement about how well the schools could support the transition (see section 4i). This confirmation of the characteristics of the sample before final selection reduced the possibility of bias due to self-selection. Six secondary schools were selected to take part in the project, three 'good practice' schools (Schools 1, 2 and 3) and three 'need to improve' schools (Schools 4, 5 and 6).

Participants' anonymity has been preserved in the presentation of the findings. The study has adhered to all ethical obligations as suggested by Rubin and Rubin (1995) and has been approved by the Research Ethics and Data Protection Sub-Committee in Durham University's School of Education. Both teachers and pupils were asked for permission to record interviews and they were informed about the intended use and purposes of the research. They were also assured that their participation was fully voluntary and that anonymity would be preserved.

3ii. Data Collection and Analysis

In order to address the four research questions, a mixed-method approach was taken which involved two main phases of data collection. Phase I took place between May 2011 and July 2012 to examine how all six schools and pupils experienced the primary to secondary school transition. Then in February 2012 schools were invited to attend a training event which aimed to facilitate discussions between school staff about how practices could be improved. Phase II took place between July 2012 and July 2013 with only the three 'need to improve' schools. Data collected during Phase II aimed to gauge what progress in transition has been made by the three 'need to improve' schools and what the impact might be on pupils,

their attitudes and attainment. This comparison between Phases I and II aimed to reveal whether any new supporting mechanisms and the better communication among the schools would have a positive impact on children's achievement and attitudes.

The following data collection activities took place in Phase I (six schools) and Phase II (three schools):

1. Semi-structured interviews: One music teacher and the Head of Music in Schools 1, 3, 5 and 6 and the Head of Music in Schools 2 and 4 (these schools were a one-teacher department) were interviewed twice during Phase I (June 2011 and February 2012). The aim of these interviews was to gauge the music teachers' perceptions of the transition work that took place between their own school and their feeder primary schools. The Heads of Music in the 'need to improve' schools (Schools 4, 5 and 6) were interviewed twice during Phase II to explore their perceptions of whether transition work in music had been improved in the second year of the project.
2. Observation of transition days: In summer 2011 (all six schools were visited in Phase I) and in summer 2012 (the three 'need to improve' schools were visited in Phase II) the investigator attended transition days to gain an understanding of the breadth and quality of the transfer work. In some cases, a music lesson took place (in two 'good practice' schools and two of the 'need to improve' schools in both Phases I and II) and where no music lessons took place, a lesson in a different subject was observed during the designated transition day.
3. Observation of the first music lesson in the six schools was carried out at the beginning of Year 7 in both phases.
4. Focus groups with Year 7 pupils from the six schools in Phase I and the three schools in Phase II. These included pupils of all abilities and were carried out three times during the year: i) either in June when the pupils visited the secondary school before the beginning of Year 7 or in September of Year 7 if the pupils did not get the chance to visit the secondary school in the summer, ii) in November of Year 7, and iii) at the end of Year 7. Measuring pupils' attitudes at these three time points has been recommended by researchers who have studied the transfer process (see Galton, 2002). Overall, 67 focus group interviews in Phase I and 30 focus group interviews in Phase II with 4-5 pupils in each group were carried out (for a breakdown of the number of interviews that took place in each school during the three time points in Phases I and II, see Table 1). Some of the pupils were interviewed more than once but which pupils were selected was more a matter of convenience on the day of the investigator's visit.

	PHASE I			PHASE II		
	Year 7 pupils			New Cohort of Year 7 pupils		
	June 2011	November 2011	July 2012	July 2012	November 2012	July 2013
School 1	5	3	5	-	-	-
School 2	5	4	4	-	-	-
School 3	-	3	4	-	-	-
School 4	5	4	3	3	4	2
School 5	5	2	2	3	4	4
School 6	3	4	6	3	4	3
Total	67			30		

Table 1: Focus group interviews with Year 7 pupils in Phase I and Phase II

- Paper self-completion questionnaires which measured attitudes to school and music were completed three times by the majority of Year 7 pupils in each school (in June 2011 – Y6, November 2011 – Y7 and July 2012 – *End of Y7* for Phase I; and in June 2012 – Y6, November 2012 – Y7 and July 2013 – *End of Y7* for Phase II).

Attitudes to School

The attitudes to school questionnaire was adapted from the Enjoyment and Motivation scales as developed and used by Galton, Comber and Pell (2002) in their work on the consequences of transfer for pupils' attitudes and attainment.

The attitudes to school scale consisted of 24 items (see Appendix A) which required a Likert-type response on a 1-4 scale (1: A lot like me, 2: A bit like me, 3: Not much like me, 4: Not at all like me, with the maximum score being 96). This comprised three sub-scales: the school enjoyment sub-scale, the misery-loneliness sub-scale and the satisfaction with the work environment sub-scale. The negatively worded items in the attitudes to school scale were reversed so that a higher score indicates more positive attitudes (items 2, 3, 5, 8, 10, 12, 14, 15, 18, 19, 21, 24). The Cronbach's alpha reliability coefficient for this scale is 0.84 which indicates an acceptable level of reliability (see, for example, Cortina, 1993).

Attitudes to Music

The attitudes to music scale was adapted from the attitudes to English scale as developed and used by Pell (2009). It consisted of 15 items (see Appendix A) which required a Likert-type response on a 1-5 scale (1: Strongly agree, 2: Agree a little, 3: Not sure, 4: Disagree a little, 5: Strongly disagree). The music scale was subjected to principal components analysis (PCA) as it had not been used before. The 15 items of the attitudes to music scale were subjected to PCA using the SPSS software package for statistical analysis. Prior to performing PCA, the suitability of data for factor analysis was assessed. Inspection of the correlation matrix revealed the presence of many coefficients of .3 and above. The Kaiser-Meyer-Olkin value was .88, exceeding the recommended value of .6 (Kaiser, 1970, 1974) and Bartlett's Test of

Sphericity (Bartlett, 1954) reached statistical significance, supporting the factorability of the correlation matrix.

Principal components analysis revealed the presence of four components with eigenvalues exceeding 1, explaining 38.7%, 8.8%, 7.6% and 6.6% of the variance respectively. An inspection of the screeplot revealed a break after the second component. Using Catell's (1966) scree test, it was decided to retain two components for further investigation. The Structure Matrix table (see Appendix B, Table B1) provides information about the correlation between variables and factors. The highest correlation between each of the variables and the four initial factors are highlighted. All variables (apart from variables 5 and 14) loaded strongly on the first two factors. Variables 5 and 14 were omitted from the subsequent data analysis (the maximum score was now 65). The interpretation of the two factors showed that items loading strongly on factor 1 were relevant to making music and items loading strongly on factor 2 related to liking music. The *liking music* scale consisted of seven items and the *making music* scale consisted of 6 items. The two scales are presented in Appendix B, Tables B2 and B3 (where reliability information for the total scale and for each of the items is shown). The corrected item-total correlation information in the two tables indicates that all items correlate well with each of the scales.

The negatively worded items in the attitudes to music scale were reversed so that a higher score indicates more positive attitudes (items 4, 6, 13). The Cronbach's alpha reliability coefficient for this scale is 0.87 which indicates an acceptable level of reliability (Cortina, 1993).

6. A self-assessment rating scale was completed by pupils at the end of Year 6 and at the end of Year 7 for the two different cohorts of pupils in Phase I and Phase II to measure the progress the pupils felt they made in music. The scale was developed by Andrew Fowler, one of our partnership school colleagues. Pupils were asked to indicate their agreement on a 3 point rating scale (1: I can do this well, 2: I can do this some of the time, 3: I can't do this yet) to a number of statements. The rating scale consisted of 54 items which covered skills in performing, listening, composing, reviewing and evaluating (see Appendix C). Pupil self-assessment is an effective proxy variable for teacher assessment as it provides a measure of self-efficacy which is considered in the literature as a strong predictor of subsequent achievement (see, for instance, Pajares and Kranzler, 1995, for mathematics achievement and McPherson and McCormick, 2006, for achievement in musical performance). Jinks and Lorsback (2003), for example, regard self-efficacy as 'antecedent to academic success because it motivates behaviour and leads to success' (p. 113).

The three questionnaires were administered for the first time in the presence of the investigator. The data collection procedure was modelled by the investigator and the teachers then agreed to administer the questionnaires by themselves at set time points during the two phases of the project. Tables 2 and 3 present the number of pupils that completed the three questionnaires (attitudes to school, attitudes to music, self-evaluation rating scale) in Phases I and II.

PHASE I								
	Attitudes to School			Attitudes to Music			Self-assessment rating scale	
	Y6	Y7	End of Y7	Y6	Y7	End of Y7	End of Y6	End of Y7
School 1	55	67	41	55	67	41	15	41
School 2	118	113	115	118	113	115	115	112
School 3	108	110	98	108	109	99	89	67
School 4	34	37	40	34	38	38	16	41
School 5	116	117	90	116	117	90	122	83
School 6	143	121	30	143	121	30	103	20
Total	574	565	414	574	565	413	460	364

Table 2: Number of pupils completing the three questionnaires in Phase I

PHASE II								
	Attitudes to School			Attitudes to Music			Self-assessment rating scale	
	Y6	Y7	End of Y7	Y6	Y7	End of Y7	End of Y6	End of Y7
School 4	35	8	N/A	35	8	N/A	34	N/A
School 5	79	189	105	79	141	104	87	48
School 6	84	74	107	84	54	88	29	53
Total	198	271	212	198	203	192	150	101

Table 3: Number of pupils completing the three questionnaires in Phase II

As shown in Table 2, the number of pupils completing the two attitudinal questionnaires (attitudes to music and attitudes to school) dropped by about 30% from the end of Year 6 to the end of Year 7 in Phase I. Slightly more pupils completed the attitudes to school questionnaire and a similar number of pupils completed the attitudes to music questionnaire at the end of Year 7 compared to the end of Year 6 in

Phase II (Table 3). There were also variations in the number of participants within the same school. In School 6, for example, there was a significant drop from the end of Year 6 (N=143) to the end of Year 7 (N=30).

There was also large attrition on the self-assessment scale as there were generally fewer pupils completing this scale compared to the attitudinal scales. In Phase I, for example, in Schools 1 and 4, only 15 and 16 pupils respectively completed this scale at the end of Year 6 and only 20 pupils completed the scale at the end of Year 7 compared to the larger initial number of pupils (N=103) that completed the scale at the end of Year 6. Similar attrition can be observed for the second phase of the project.

Due to time and other pressures that are unavoidable in the everyday school life, it was not always possible for individual schools to adequately address the data collection demands of the project during those three time points in the two phases. Completing the self-assessment scale, in particular, seemed to be a time-consuming task for the pupils, and the schools did not always feel able to accommodate administering the scale within their busy schedule. A further problem arose when a school did not reveal the names of the individual pupils that completed the questionnaire. This complicated the data analysis because we were not able to identify which pupils completed the questionnaire during the three time periods in each phase. As a result, we cannot be sure about the exact number of pupils that were followed through from the end of Year 6 to the end of Year 7.

However, we were able to identify 182 pupils (92 males and 90 females) that completed the two questionnaires (attitudes to school and attitudes to music) in all three times (end of Year 6, beginning of Year 7, end of Year 7) in Phase I of the project. The questionnaire data were analysed using a series of repeated measures analysis of variance tests. The findings are presented in Appendix C. A comparison of the two different samples (1. 182 pupils, and 2. overall pupil sample) presents similarities in how pupils' attitudes to school and music fluctuate between the end of Year 6 and the end of Year 7. For example, pupils' attitudes to school presented a significant drop ($p < .05$) for the 182 pupils and a significant drop ($p < .01$) was also found for the larger sample in both phases of the project. Pupils' attitudes to music declined ($p < .05$) for both the 182 pupils responding at both time points and for the whole pupil sample during the first phase of the project. Similar findings can be observed for the three sub-scales of the attitudes to school scale (school enjoyment, misery/loneliness, satisfaction with the work environment) and the two sub-scales of the attitudes to music scale (liking music, making music).

Consequently, even though any difference that is found in pupils' attitudes from the end of Year 6 to the end of Year 7 for the whole pupil sample cannot be attributed to a change over time, the analysis of the 182 matched pupils provides some confidence in the interpretation of the overall questionnaire findings.

4

Overview of Staff Views

4i. Research Question 2: Schools' perception of their ability to support the transition

The three 'good practice' schools felt confident that they could support children's transition from the primary to secondary school effectively. The music teachers from Schools 1 and 2 were given sufficient time to visit the feeder primary schools regularly and teach some music lessons, often involving the primary children in music productions. There were also good links with instrumental teachers which enabled consistent support for children who had already started learning a musical instrument. Teachers from School 3 identified three factors which they felt led to successful transition:

- A designated transition worker who supported Year 6 pupils before the transition to secondary school;
- Occasional funded musical projects that allowed pupils from the feeder schools to work with secondary age pupils on a joint musical performance;
- String orchestras with Year 5 and Year 6 pupils having weekly sessions at the secondary school.

The three 'need to improve' schools did not feel that they had such mechanisms in place and expressed the desire to work towards improving children's transition in their school. They felt that, if they could support the transition better, the pupils would be more confident in music at the beginning of Year 7 and teachers would have a basis to build upon. As one teacher said, for example,

"I think it would raise attainment as well, if the basics were able to be taught in primary schools, such as using keyboards, reading music, beginning to compose. Then they would be starting not from scratch, which is what we start from when they come here, from scratch".

4ii. Research Question 3: Improving supporting mechanisms and communication among schools

A training day took place in February 2012 where all the project schools and music teachers from four additional schools came together to share examples of good practice regarding the transition.

The investigator first gave a presentation where some aspects of the literature on the primary-secondary transition in music education were reviewed and initial findings from the first half of the first phase of the project were shared with the teachers. A discussion followed where teachers were invited to reflect on their experiences and practice regarding transition issues in their schools and then share ideas about how the transition could be improved taking into consideration the benefits, possibilities and possible constraints in doing so. Ideas that were shared allowed the 'need to improve' schools to reflect on strategies they would like to adopt, such as liaising with primary schools on a regular basis, developing joint singing projects for Year 6 and Year 7 pupils or offering support and training for primary school teachers by preparing useful resources and tutorial videos for them among others.

However, of the three 'need to improve' schools, only one implemented new transition activities the following academic year. Teachers in the other two schools felt restricted by lack of financial resources, insufficient staffing in music and lack of support from the senior management. After the first phase of the

project, it was decided that School 4 would close down and a new Free School would open in the same area. The music department staff members in School 4 were happy to continue taking part in the second phase of the project even though they recognised that resources and support from the senior management for music related activities would be limited.

The one secondary school that did more on transition (School 6) tried to reinforce links with the primary schools where one of the music teachers visited the primary schools more regularly to offer support to pupils and teachers. At the same time, they had a 'Play Day' in July 2012 and in July 2013 where Year 5 and Year 6 pupils (instrumentalists and non-instrumentalists) from each primary school visited the secondary school. Primary and secondary pupils practised together during the day supported by the music teachers and peripatetic teachers in the school and they then gave a performance at the end of the day which parents were invited to attend.

This 'Play Day' event was received positively by the pupils that took part as demonstrated in the pupil interviews that took place in November of Year 7. Those pupils that had the opportunity to participate in the 'Play Day' felt it was a beneficial experience as they had a first positive musical experience at the school which helped them familiarise themselves with the school environment:

"It was useful because we got to see what instruments they had and see the practice rooms". (School 6)

"Yes, I got to know what the school did". (School 6)

"It (the transition day) made me confident". (School 6)

Those that were not given the opportunity to participate in this event would have liked to be involved, as the following quotes illustrate:

"It would have been useful if I was involved ... to get to know the school more and how they teach music". (School 6)

"... to learn what it is about. All of year 6 should have gone". (School 6)

5

Pupil attitudes to school and music lessons

5i. Pupils' attitudes to school – Phase I (addressing RQ1)

A repeated measure analysis of variance was used to measure pupils' attitudes to school and music during the three time periods in Phases I and II of the project. Analysis of pupil attitudes across the three periods showed a difference but this could not be interpreted as showing a change in attitudes over time because of the large attrition in completing the three questionnaires and because it was not possible to follow the same pupils through during the three time points in the two phases. The findings, therefore, are presented with caution considering the sampling limitations. However, a smaller sample of 182 matched pupils in Phase I adds some strength to the interpretation of the overall questionnaire findings. Pupils' overall attitudes to school showed a small but significant decline between the end of Year 6 to the middle of the first term in Year 7 and to the end of Year 7 ($p < .01$) during the first phase of the project (Table 4 and Figure 1)². A similar falling pattern in pupils' attitudes is also evident when the three sub-scales of school enjoyment, misery/loneliness and satisfaction with the work environment are considered separately (Figures 2, 3, 4 and Appendix D – Tables D1, D2, D3).

For the school enjoyment sub-scale, attitudes fell for all schools considered together and individually apart from Schools 3 and 6 where pupils' school enjoyment increased slightly at the beginning of Year 7 but then decreased at the end of Year 7. However, the differences were non-significant. A similar falling trend in pupils' levels of school enjoyment can be observed for the satisfaction with the work environment sub-scale. However, School 3 presented a more stable pattern of attitudes across the three time periods and School 6 showed significant improvement in pupils' enjoyment of school. For the misery/loneliness sub-scale, pupil attitudes were maintained across the three time periods for all schools considered together and for Schools 2, 3 and 4. There was a significant drop in Schools 1 ('good practice' school) and 5 ('need to improve' school) and a significant increase in pupils' attitudes in School 6. In other words, pupils felt less miserable and lonely in School 6 compared to the other schools across the three time points. However, this finding is based on a very small sample of pupils ($N=26$) and the improvement in attitudes in this school needs to be interpreted with caution.

This pattern of falling attitudes to school is also observed when overall attitudes to school are considered for individual schools. As was the case with the three sub-scales, overall pupil attitudes fell for Schools 1, 2 ('good practice'), 4 and 5 ('need to improve'). However, they increased for School 3 but then declined again at the end of Year 7 and presented a continuous upward trend for School 6 ('need to improve' school).

² The level of significance included in the 'End of Y7' column indicates whether there was a statistically significant effect for time, i.e. whether there was a change in pupil attitudes across the three time periods.

OVERALL ATTITUDES TO SCHOOL						
PHASE I						
	Y6 (Mean)	Y7 (Mean)	End of Y7 (Mean)	Number of pupils	Wilk's lambda	Partial eta squared
All schools	73.14	71.84	69.29 (p<.01)	314	.946	.054
1*	77.7	70.28	69.12 (p<.01)	32	.649	.351
2*	73.2	70.75	67.29 (p<.01)	85	.837	.163
3*	71.6	73.53	70.75 (non-sig.)	79	.937	.063
4	77	71.7	71.92 (non-sig.)	21	.806	.194
5	77.37	74.09	68.12 (p<.01)	69	.801	.199
6	68.15	71.01	72.75 (non-sig.)	22	.914	.086

Table 4: Pupils' Attitudes to School (July 2011, November 2012, July 2012) **'good practice' schools

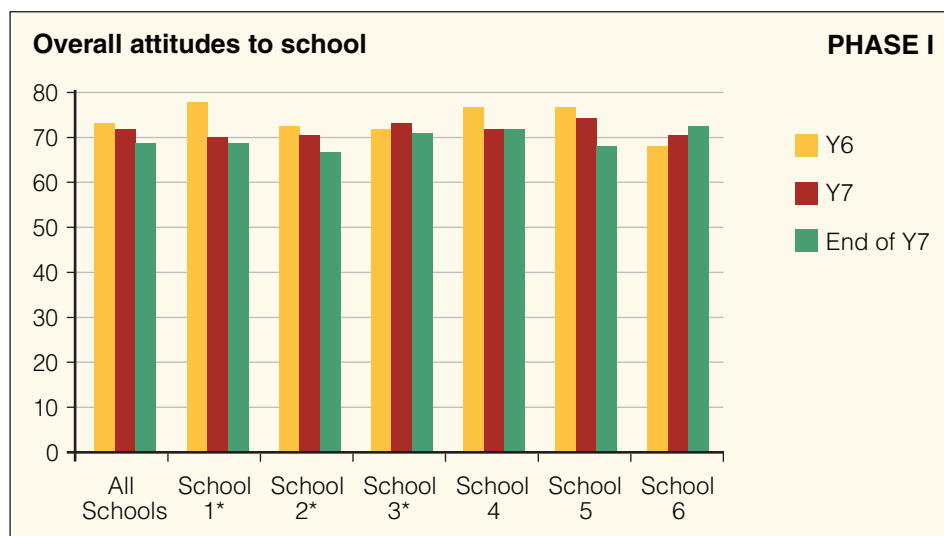


Figure 1: Overall attitudes to school – PHASE I

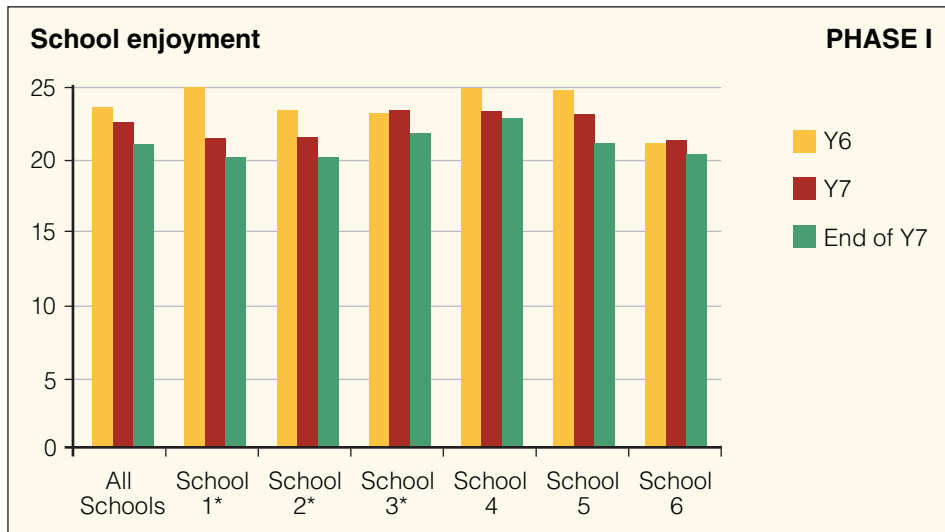


Figure 2: School Enjoyment – PHASE I

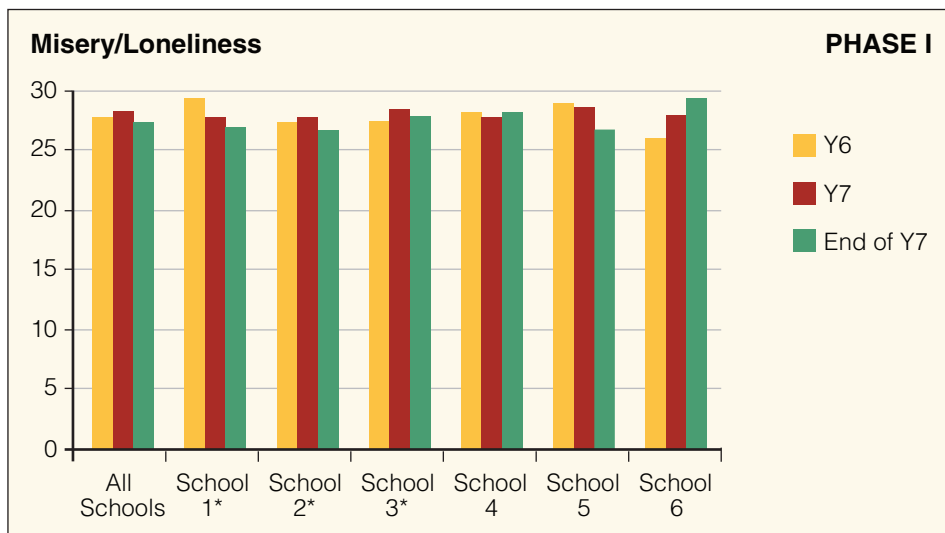


Figure 3: Misery/Loneliness – PHASE I

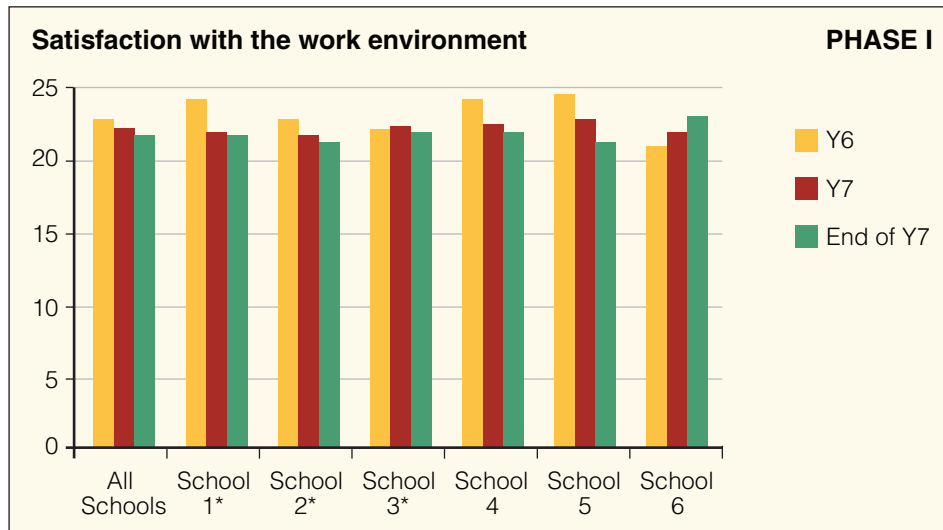


Figure 4: Satisfaction with the Work Environment – PHASE I

5ii. Pupils' attitudes to school – Phase II (addressing RQ4)

Overall, at the three schools participating in the second phase of the project, pupils' attitudes to school increased slightly from the end of Year 6 to the middle of the first term in Year 7 but presented a significant decline at the end of Year 7 (Table 5 and Figure 5). A non-significant decline in pupils' attitudes was evident in the school enjoyment sub-scale. There was a slight non-significant increase in the misery/loneliness sub-scale and a stable pattern in attitudes in the satisfaction with the work environment subscale (Appendix D – D1, D2 and D3). A similar pattern of attitudes can be observed for each individual school in each of the three subscales (Figures 6, 7, 8). More specifically, attitudes fell for the school enjoyment subscale, there was a more stable pattern of attitudes for the satisfaction with the work environment subscale and there was some improvement in attitudes in the misery/loneliness subscale for Schools 5 (non-significant) and 6 ($p < .05$). The slight increase in the misery/loneliness score from the end of Year 6 to the end of Year 7 indicates that these pupils felt slightly less miserable and lonely at the end of their first year in secondary school. This pattern of falling attitudes to school is also observed when overall attitudes to school are considered for the three individual schools. Pupil attitudes declined for Schools 4 and 5, but presented a significant increase for School 6 at the beginning of Year 7. These more positive attitudes in School 6 fell at the end of Year 7 but still remained higher than pupils' attitudes at the end of Year 6. However, the effect size (as shown in the partial eta squared column) for all schools considered together and for the three individual schools is very small.

OVERALL ATTITUDES TO SCHOOL						
PHASE II						
	Y6 (Mean)	Y7 (Mean)	End of Y7 (Mean)	Number of pupils	Wilk's lambda	Partial eta squared
All schools	69.3	70.04	68.25 (p<.01)	198	.973	.027
4	71.57	64.12	N/A (non-sig.)	7	.778	.222
5	71.18	70.5	68.86 (non-sig.)	79	.996	.004
6	66.58	69.52	67.64 (p<.05)	74	.934	.006

Table 5: Pupils' Attitudes to School (July 2012, November 2013, July 2013)

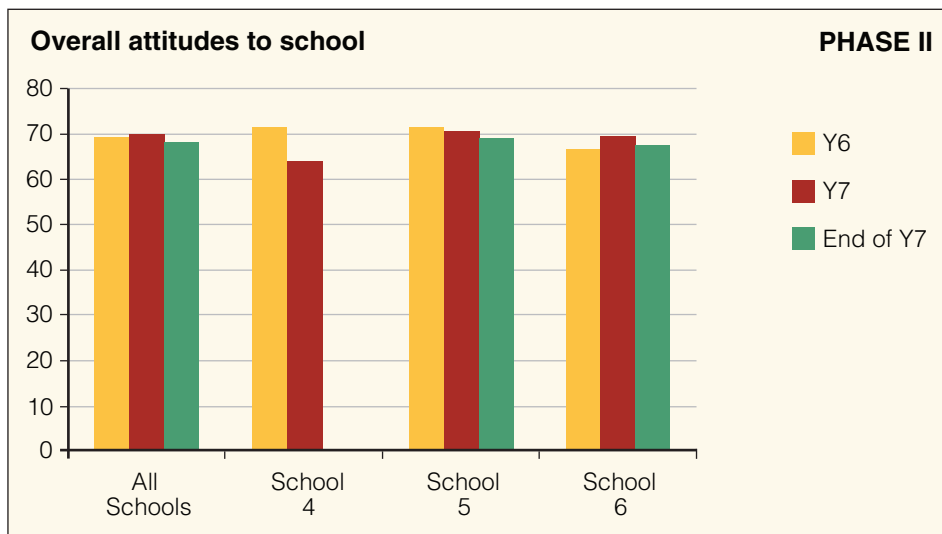


Figure 5: Overall Attitudes to School – PHASE II

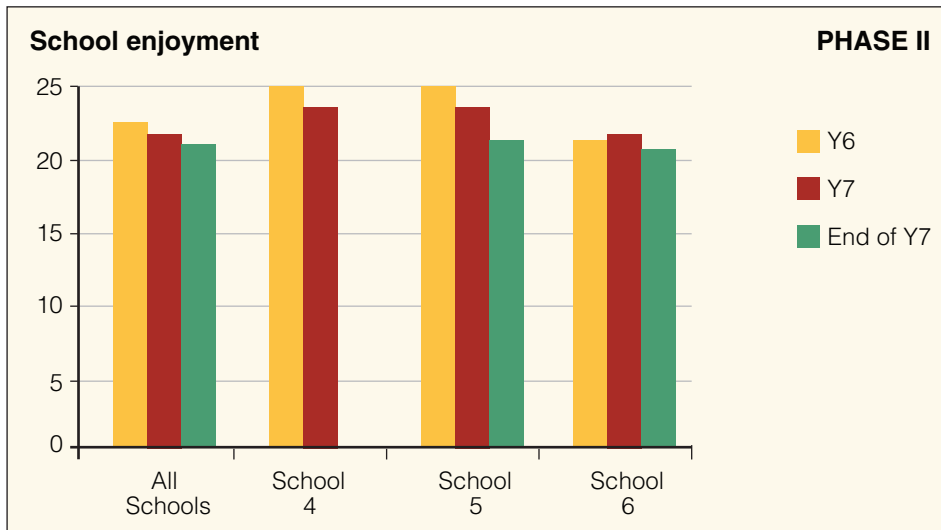


Figure 6: School Enjoyment – PHASE II

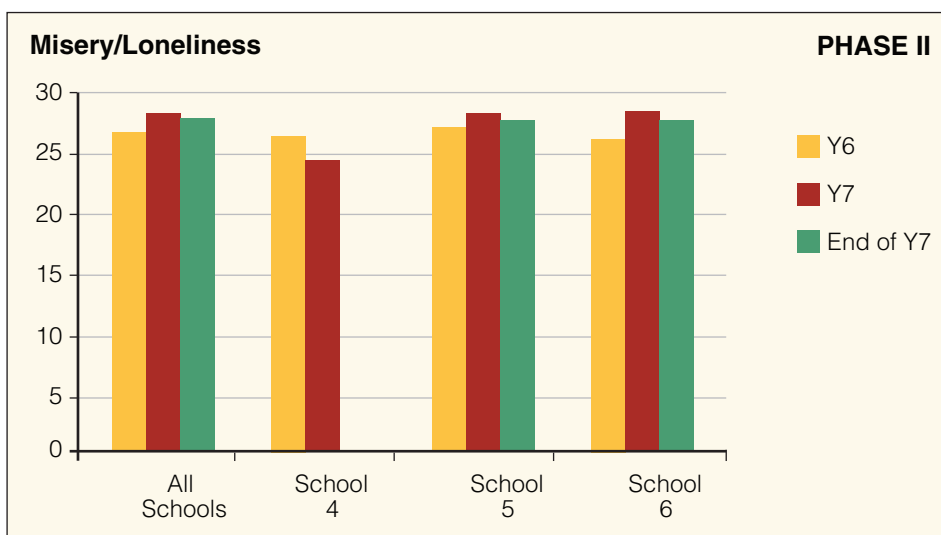


Figure 7: Misery/Loneliness – PHASE II

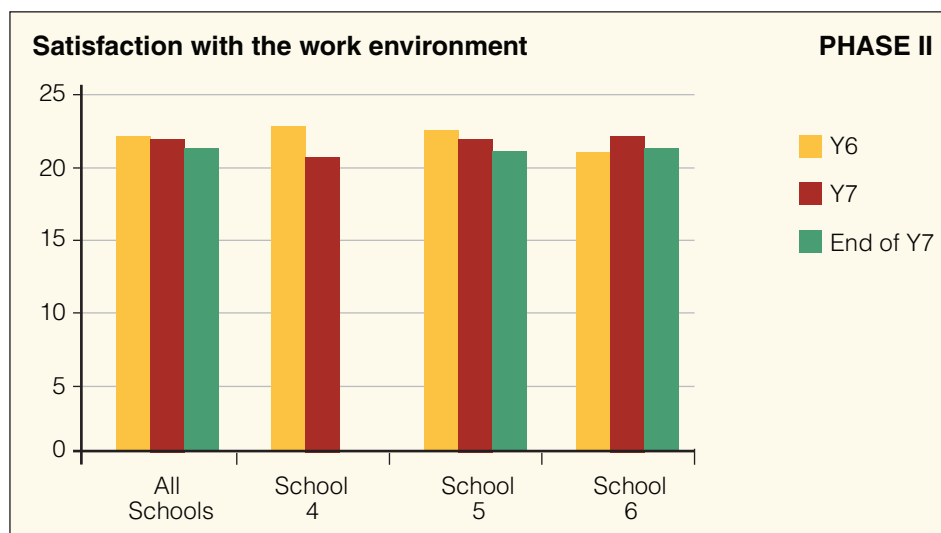


Figure 8: Satisfaction with the Work Environment – PHASE II

5iii. Pupils' attitudes to music – Phase I (addressing RQ1)

When all schools are considered together, results indicated that attitudes became more positive between Year 6 and the beginning of Year 7 (non-significant change) but less positive by the end of the year (Table 6 and Figure 9, $p < .01$). This indicates that pupils felt more positive about music during the first term of Year 7, but these positive attitudes declined as the year progressed.

For the 'good practice' Schools 1 and 2, attitudes to music fell from the end of Year 6 to the end of Year 7 with a significant decline in School 2. For School 3 (the third 'good practice' school), pupil attitudes to music presented a non-significant increase at the beginning of Year 7 but then fell again by the end of the year. However, in School 4 ('need to improve' school), attitudes to music increased considerably at the beginning of Year 7 but then showed a statistically significant decline at the end of Year 7. Attitudes stayed stable in School 5 and presented a non-significant increase in School 6 from the end of Year 6 to the end of Year 7.

When the two sub-scales are considered separately, pupils seem to like music less from the end of Year 6 to the end of Year 7 as a small but significant ($p < .05$) decline in their attitudes can be observed (see Appendix E, Table E1). Their attitudes to making music remain stable during this time (see Appendix E, Table E2).

ATTITUDES TO MUSIC						
PHASE I						
	Y6 (Mean)	Y7 (Mean)	End of Y7 (Mean)	Number of pupils	Wilk's Lambda	Partial Eta Squared
ALL SCHOOLS	42.76	43.44	41.18 (p<.01)	352	.987	.013
1*	45.94	40.9	41.02 (non-sig.)	34	.920	.08
2*	42.07	40.39	38.72 (p<.05)	102	.938	.062
3*	42.57	43.86	41.89 (non-sig.)	92	.966	.034
4	43.54	49.8	41.02 (p<.01)	25	.615	.385
5	42.69	43.57	42.31 (non-sig.)	79	.994	.006
6	42.13	45.07	45.35 (non-sig.)	27	.78	.022

Table 6: Pupils' Attitudes to Music (July 2011, November 2012, July 2012 **'good practice' schools

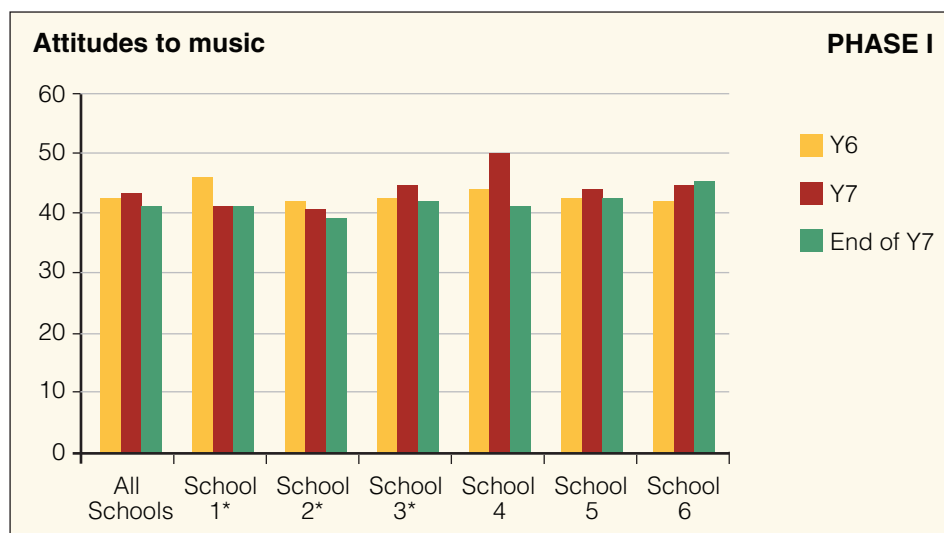


Figure 9: Attitudes to music – PHASE I

5iv. Pupils' attitudes to music – PHASE II (addressing RQ4)

When all schools are considered together, no significant change in pupil attitudes to music was observed during Phase II (Table 7 and Figure 10). Apart from School 4 where pupil attitudes to music fell in Year 7, pupils in Schools 5 and 6 seemed to be more positive about music during the first term of Year 7 but they became less enthusiastic about music at the end of Year 7 (the drop in attitudes was significant at School 6, $p < .01$). However, their attitudes to music at the end of Year 7 were higher than their attitudes at the end of Year 6. As in Phase I, pupils maintained stable attitudes to *making music* and presented a slight increase in their *liking music* attitudes from the end of Year 6 to the end of Year 7 in Phase II (see Appendix E).

ATTITUDES TO MUSIC						
PHASE II						
	Y6 (Mean)	Y7 (Mean)	End of Y7 (Mean)	Number of pupils	Wilk's Lambda	Partial Eta Squared
All schools	42.3	45.02	43.75 (non-sig.)	189	.980	.020
4	44.57	42.57	N/A (non-sig.)	7	.992	.008
5	42.4	44.18	43.03 (non-sig.)	78	.986	.014
6	41.27	47.5	44.59 ($p < .01$)	54	.857	.143

Table 7: Pupils' Attitudes to Music (July 2012, November 2013, July 2013)

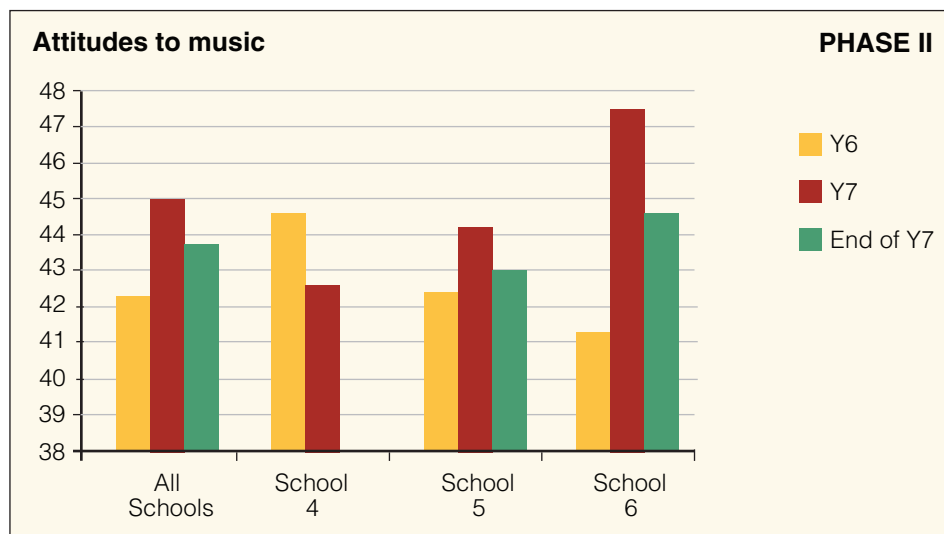


Figure 10: Attitudes to music – PHASE II

6

Interview findings (addressing RQ 1 and 4)

The exploration of pupils' thoughts and feelings about music at the start of secondary school led to the emergence of ten themes which helped depict these pupils' perceptions about the value they attribute to their musical school experiences. The phenomenographic approach to data analysis (Marton & Booth, 1997) was adopted to explore pupils' views on the factors that influence their enjoyment of music in Year 7. This analysis revealed some components of pupils' school music lessons that can contribute to them feeling happier about music during the transition from primary to secondary school³.

6i. Pupil views and experiences before the start of secondary school

The pupils interviewed reported taking part in a variety of musical experiences and activities in primary school. These experiences included having the chance to learn and play various instruments, such as a range of percussion instruments, the violin, the keyboard, the recorder, the guitar, the ukulele, the flute, the clarinet, the trombone, the trumpet, the drums and brass instruments.

"We had keyboard, violins, drums, we had guitars, lots of things." (Ia, School 2)

In some schools, there was a range of instruments available and some pupils had a chance to take part in choirs and school plays, sing in the classroom and in school assemblies. Others talked about involvement in various projects including playing steel pans, African drums, participating in a 'Stomp' project or musical shows (e.g. 'Dracula rock show', 'Bugsy Malone' and festive shows).

"We all had to sing in the choir for a big ending of the song; it was memorable." (Ia, School 5)

Some also emphasised cross-curricular links between music and other subjects:

"In year 6 we've been doing World War One so we've been doing LP covers and stuff focussing on the music from the first World War." (Ia, School 3)

There were differences in the extent that pupils perceived musical involvement to be encouraged and maintained in the different primary schools with some reporting much richer musical experiences than others. About half of the pupils interviewed in the focus groups (about 50 pupils in Phase I and 20 pupils in Phase II) were happy with their primary school musical experiences especially when they had a regular weekly music lesson and had the chance to be actively involved in singing or in using the available instruments. However, it was quite common for at least one pupil in each focus group to report disengagement and boredom with music in primary school. Reasons for this were:

- 1) lack of regular music lessons (e.g. *"every month maybe"*);
- 2) limited range of instruments available (e.g. *"We never did proper good stuff, only maracas and things that you hold."*; *"We only had one piccolo between 60 children, which was quite hard."*);

³ Please note that the following abbreviations have been used to refer to the two different phases of the project and the three different data collection points within each phase: Phase I & end of Year 6: Ia • Phase I & beginning of Year 7: Ib • Phase I & end of Year 7: Ic • Phase II & end of Year 6: IIa • Phase II & beginning of Year 7: IIb • Phase II & end of Year 7: IIc

- 3) lack of use of the available instruments (e.g. *“not only do recorder, but choose from whatever instrument they’ve got in the school”*);
- 4) the perception of some subjects being more important and taking priority over music (e.g. *“We would be really getting into it, but then had to go and do literacy or maths or something.”*; *“I wish we had done more art and music. It was literacy and maths every single day.”*); and
- 5) the teacher showing favouritism towards certain pupils (e.g. *“The teacher used to favour the people who had home teaching.”*; *“Nobody was picked for a school play that was not very good, it was always the same people.”*).

The pupils who expressed disappointment with their musical experiences in primary school perceived music as a valuable and enjoyable subject and would have liked to have had a richer musical life during their primary school years with more interesting, structured and regular music lessons. The following quote summarises the views of pupils from School 6 in a focus group interview during the first phase of the project. Having realised what music in school should be like, they passionately felt that they should now inform their primary schools so that other primary age pupils could be given a better chance to study music from an earlier age.

“I would definitely change stuff in my primary school, but not here. They’ve got everything here for music... One thing that I would like, even though I don’t go to my primary school anymore, is to give ideas to the kids. They aren’t getting the opportunities we are getting here. I would love to change music at the primary school, do more for the music department and do lessons for music. So we should give the other kids in those primaries the opportunity, tell the head teachers and the music teachers.” (Ib, School 6).

6ii. Pupil views and experiences in the first year of secondary school: what pupils enjoy most

The analysis helped elicit ten themes that, when considered as a whole, were found to represent these pupils’ attitudes to music during their first year in secondary school. Figure 11 presents these themes as they interact with one another to show the conditions under which pupils report the highest satisfaction with their music lessons in Year 7. The key emergent theme was pupils’ desire to be actively involved musically by doing practical and interactive work as opposed to ‘sitting and writing’ and carrying out assessments which they felt was often the case with other subjects. Their desire to be musically active was also exemplified in their comments as *performing, composing, singing, playing a variety of instruments, working in groups and forming bands*, and getting familiarised with *different types of music*. The teacher was perceived as being the key determinant of the nature of pupils’ musical involvement as decisions on how and to what extent pupils would be musically involved in the lesson would lie with the teacher. Pupils also reported a desire to be somehow involved in this decision-making process where they would appreciate an element of *choice* regarding the content and nature of their musical involvement. However, just being musically involved is not enough by itself to draw a complete picture of these pupils’ attitudes to music. The study findings show that between being musically involved and reporting full enjoyment of their music lessons lies the pupils’ desire to learn and make good progress. In other words, just making music

is not enough. The musical tasks need to be carefully planned so that adequate learning and progression are taking place. A cross-school and cross-phase comparison revealed differences in how these themes are exemplified in different schools or in different phases within the same school and these are presented below. Reference is made to particular quotes from the interviews (Appendix F) to illustrate these findings.

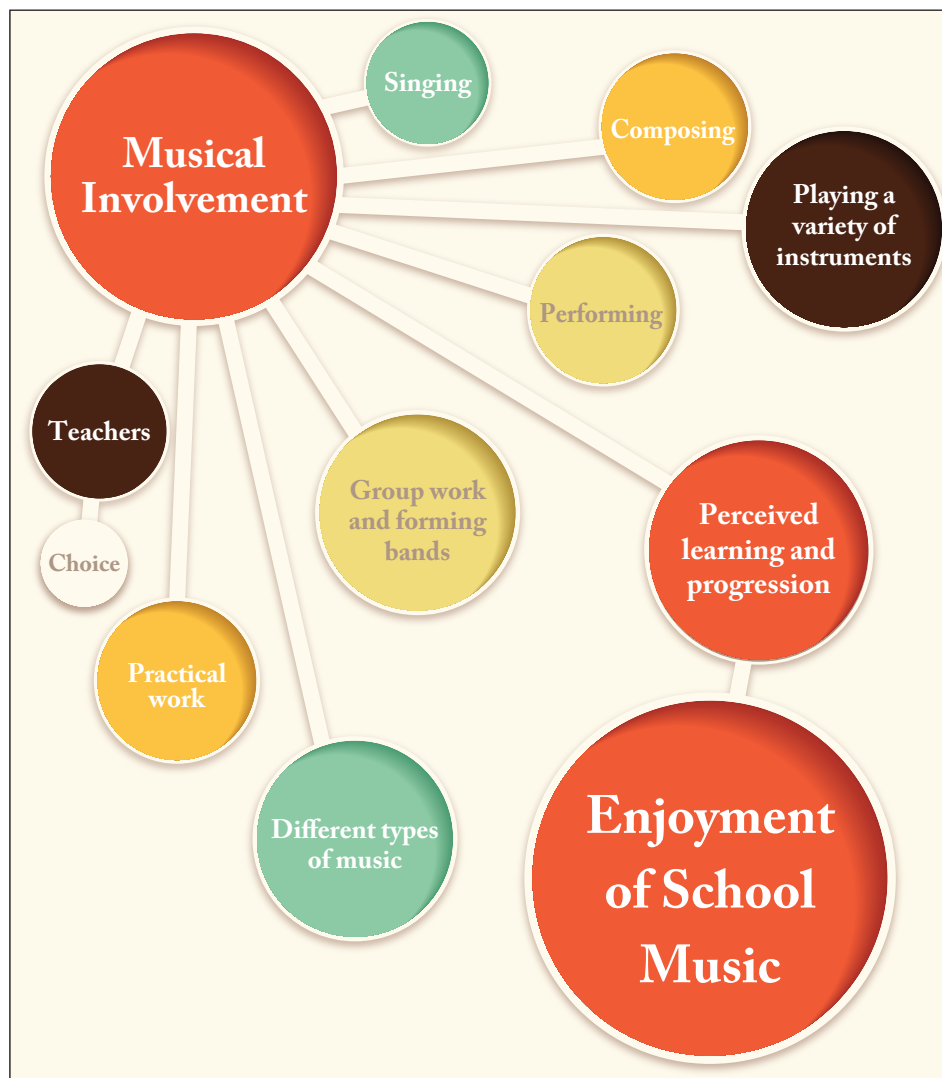


Figure 11: The factors that increase pupils' enjoyment of music at the beginning of secondary school: the 'outcome space'

Practical work

Pupils reported enjoying their music lessons when they were involved in practical work where they had the opportunity to exercise their musicality throughout the lesson by taking an active role in the lesson, making music or participating in various projects. This active practical work was contrasted in the pupils' comments with other school subjects which involve 'a lot of writing and study techniques' (e.g. quotation 1i, Appendix F). Where pupils had the chance to be involved in this kind of practical work, they reported higher levels of satisfaction with school music (e.g. quotations 1i, 1ii, 1iii, 1iv, 2i, 2ii, 4, 6ii, 8i, 10, 11i, 11ii, 14ii).

"It is a lesson where everyone in the class can get involved, so when we come into the classroom we are all happy." (Ib, School 1)

"It's something different from all the hard work and tests." (Ib, School 3)

"I love it when we do practical work but not when we do work (writing)." (IIb, School 5)

In contrast, when writing and testing in music was perceived as dominating the music lesson over practical work, they reported enjoying music less (e.g. quotations 7i, 7ii, 7iii).

"(We should do) less writing and use the instruments more." (Ic, School 3)

Singing

Interesting perspectives about singing in secondary school emerged. Singing seemed to play a significant role in pupils' lives (e.g. quotations 18ii, 18iii, 18iv). About half of the pupils interviewed mentioned their desire to sing both in school and outside school (e.g. quotations 19, 20i, 20ii, 22i, 22ii). Some expressed disappointment about singing opportunities in secondary school (e.g. quotations 18i, 21) or about lack of singing compared to primary school where it formed, in some primary schools, a significant part of pupils' musical and social identity. This point is illustrated by pupils in School 3:

"You start when you're in reception, because you learn the ABC song and you're singing that all the time and then you just gradually learn more songs. Singing was an important part of our lives. Even in the playground our games would have something to do with singing. It was just like you could go with the flow. It was a relaxing time. It was and now we're all like 'homework'... It kind of joined us together, like the whole school. ... and we would all sing in groups, so it wasn't very embarrassing." (Ic, School 3)

However, a small number of pupils (3 boys) disliked singing in class quoting reasons including singing not being a 'manly' activity and feeling embarrassed to sing in front of their friends in class.

Performing and Composing

Part of pupils' overarching desire to be musically involved at the beginning of Year 7 was their participation in performing and composing activities. These pupils were willing to perform a musical piece to others in class (e.g. quotations 28, 29) or outside of the class (e.g. quotations 26ii, 26iii) after a period of practice (e.g. quotation 25).

"I like performing – e.g. doing riffs, and giving feedback and advice to one another." (IIb, School 5)

"(I like) performing in the hub in front of the whole school." (IIa, School 6)

When well-organised opportunities to perform were available, pupils reported higher levels of satisfaction for their music lessons in the school. However, in School 4, for example, pupils seemed less satisfied with music during the second phase of the project (e.g. quotation 27) possibly due to the school closing down the following year with negative repercussions to staff morale, enthusiasm and overall music provision.

"I am disappointed with music – there is not enough time to practise, no performing." (IIb, School 4).

Similarly, when composing activities were actively encouraged in the school, pupils talked with enthusiasm about the creativity, imagination and freedom that such music making activities can generate (e.g. quotations 31iii, 31v, 32ii, 33i, 33ii, 35ii, 35iii, 37ii).

"...I enjoy it more because you can be a bit more creative." (Ic, School 1)

"We compose our own music – I love the freedom." (Ic, School 6)

"We made up music and I enjoyed it – because your mind can just go free." (IIb, School 5)

In particular, pupils talked highly about their involvement in a series of progressive composing activities that culminate in a larger musical product as was the case in School 6 despite the perceived challenges that this kind of 'project work' entailed:

"We made a movie of Charlie and the Chocolate Factory – in groups, we put the music in the background." (Ic, School 6)

"Our project work is challenging but we can do it." (IIc, School 6)

Playing a variety of instruments

A key factor that seems to influence how satisfied pupils are with practical work is whether opportunities to play the available musical instruments are built in to their music lessons in an organised and structured way. At the very start of secondary school, all pupils interviewed expressed their excitement and enthusiasm about music in the new school mainly because of bigger spaces, the variety of available instruments and the music technology resources. They all reported looking forward to making good use of these facilities. Subsequent interviews during Year 7 revealed pupils' increased satisfaction with music when they were given the chance to make good use of the available instruments. Three approaches to instrument use were observed which led to differential levels of satisfaction.

Firstly, when pupils had the chance to only play the keyboard during Year 7, they reported the least satisfaction, especially when keyboard work was limited (e.g. quotations 46i, 46ii, 46iii, 46iv, 46v, 48ii, 50i, 51iv, 52iii, 52iv).

"We don't really do a lot of work on the keyboards." (Ib, School 3)

"We've only been on the keyboard once I think... but it was fun." (Ib, School 3)

"I find written work and notes really boring. We don't play on the keyboards much." (Ic, School 3)

Secondly, pupils from Schools 2 and 4 in particular, enjoyed the keyboard work they did in the classroom but expressed disappointment about not using other available instruments, such as drums and guitar (e.g. quotations for School 4: 47, 59i, 62i, 62ii, 62iii, 62iv).

"We only did the piano, not drums or guitar." (IIc, School 4)

In School 2, pupils were disappointed with only being allowed on the drums "as a treat for completing the work" (51i) after the main keyboard work (51ii) or because some instruments that are available are not used (51iii). Amongst participating pupils when there is a variety of musical instruments available and pupils can make good use of these in the classroom, there is a heightened sense of satisfaction and achievement among the pupils that were interviewed (e.g. quotations 49i, 49ii, 54, 55i, 55ii, 55iii, 57i, 57ii, 57iii, 60ii, 61i, 61ii, 61iii, 61iv, 64i, 64ii, 64iii).

"Since I've played bass, I love the instrument and my ambition in life is to become a professional bassist. She'll become a singer." (Ic, School 5)

"Before I could only play the guitar, but when I came here I could play the drums, piano and guitar." (IIc, School 6)

"I play the harp and it's special." (IIc, School 6)

Group work, different types of music and choice

In addition to making good use of a variety of instruments, pupils talked about their desire to be engaged in group work by forming bands preferably in friendship groups, and communicating musically by playing music to each other. When this was actively encouraged, pupils reported higher satisfaction with school music (e.g. quotations 70i, 72ii, 72iv, 72v, 77, 78i).

“We work as a group, playing drums, guitars and then perform it.” (Ic, School 5)

Furthermore, a desire was expressed among the pupils interviewed for more ‘modern’ and ‘up-to-date’ songs to form part of their school music curriculum (e.g. quotations 81, 83i, 83ii, 84, 85, 88).

“I would like to do more up-to-date songs and listen to different types of music instead of just a little bit of classical and little warm ups.” (Ib, School 3)

Last but not least, pupils talked of their desire to be given an element of choice regarding aspects of their musical involvement as far as choice of instruments or types of music are concerned. In School 6, for instance, pupils were excited about a perceived element of choice that they felt was available to them (e.g. quotations 92, 93i, 93ii).

“You have a choice. ...I am excited about the choices for Year 8.” (Ic, School 6)

Perceived Learning and Progression

Pupils also talked about a sense of learning and progression that needed to be tightly linked to their musical involvement. It was not just the fun aspect of their music lessons that they were keen to experience, but also the feeling of making good progress in learning. Comments about learning and progression were made by a number of pupils especially during the first interviewing phase. There was a perceived need for appropriately differentiated tasks (e.g. quotations 103, 105), for making good progress in music inside and outside of the classroom (e.g. quotations 100, 101ii, 102iii, 106i, 106ii, 107i, 107ii, 112i, 112ii, 111ii) and ‘spending more time’ in order to go into more depth ‘on more important modules’ (e.g. quotations 108i, 108ii, 109).

“...spending more time instead of just doing it briefly.” (Ic, School 1)

“...to try and get better at what you can already do.” (Ia, School 2)

Teachers

Teachers were perceived to play an important role in determining pupils' levels of satisfaction with school music. Pupils appreciated their 'great, proper teachers' that make the lesson 'fun', are 'relaxed', offer clear guidance and appropriate support. When pupils perceived their teachers as having the aforementioned characteristics, they were happier with their music lessons (e.g. quotations 113i, 113ii, 115i, 115ii, 116, 118, 119i, 119ii, 119iii, 126i, 126ii, 126iii, 126iv).

"The teacher now is much happier. She helps you if you're stuck." (Ic, School 5)

However, pupil comments showed that when there was insufficient guidance, lack of clarity in instructions and low levels of support in practical work, pupils reported lower levels of satisfaction (e.g. quotations 122, 123i, 123ii, 124i, 124ii, 125).

"We just get sent off with a piece of paper and have to do the rhythms but we don't really get it explained." (Ib, School 3).

"It's the kind of teachers that teach it, they don't explain it properly, they don't set it out properly." (IIb, School 1)

7

Pupils' perceptions of attainment in music

7i. PHASE I (addressing RQ1)

As outlined in section 3ii, there was low pupil response to the self-attainment rating scale between the end of Year 6 and the end of Year 7 in the first phase of the project.⁴ Therefore, findings presented in this section should be treated as indicative only. As would be expected, pupils who had more musical experience and played instruments were much more likely to answer positively (either *can do it* or *can do it some of the time*) in all statements.

Perceived achievement increased, as would be expected, at the end of Year 7 and a statistically significant difference was found in pupils' responses about their perceived ability in all schools from the end of Year 6 to the end of Year 7 in composing, reviewing, performing and listening in both Levels 3 and 4 (Table 8 and Figure 12).

Composing and reviewing seemed to be the strongest areas with a slightly lower average score in performing and listening at Level 3 and a bigger difference in pupils' average score for performing and listening at Level 4. It would be expected that more pupils would perceive themselves as performing at Level 4 by the end of Year 7 (see Appendix G, Table G1 – for performing, mean responses ranged from 1.85 to 2.14, where 1: I can't do this yet, 2: I can do this some of the time, 3: I can do this well. For listening, mean responses ranged from 1.76 to 2.07 whereas composing ranged from 2.13 to 2.49 and reviewing ranged from 2.14 to 2.44). At the end of Year 7, pupils perceived themselves as being weaker in the areas of performing and listening at level 4 (Figure 13).

⁴ This was due to end-of-year pressures in school life that resulted in teachers asking fewer pupils to complete the questionnaire for reasons of convenience. Particular pupils or classes were not excluded from completing the questionnaire for any other known reason. It is expected, therefore, that the characteristics of the reduced sample are equivalent to the original and it is the views of about 60% of pupils that are reflected in both sets of questionnaires. At the end of Year 6, pupils were more likely to complete the whole of the questionnaire which is related to National Level 3 with the composing section being the most likely to be completed. A similar pattern was observed for Level 4 where a larger number of Year 6 pupils chose not to complete this. As a result, there were lots of missing values ranging from 20.7% of pupils not entering any of the three values (*'When changing and extending ideas, I combine more than one musical idea' – Composing Level 3*) to 40.7% (*'I make rhythmic sense of simple notations, including staff notation and grid notation' – Performing Level 4*).

		Composing level 3	Reviewing level 3	Performing level 3	Listening level 3	Composing level 4	Reviewing level 4	Performing level 4	Listening level 4
All Schools	Y6	17.23 (N=455)	9.94 (N=451)	14.59 (N=450)	8.06 (N=453)	17.37 (N=443)	8.75 (N=445)	16.58 (N=440)	7.67 (N=445)
	Y7	18.76*** (N=353)	11.23*** (N=349)	15.45** (N=337)	8.59*** (N=344)	21.48*** (N=325)	11.18*** (N=326)	20.25*** (N=323)	9.83*** (N=327)
SCHOOL 1 *									
Y6	N=15	16.93	8.6	13.26	7.13	18.53	10.06	16.71	7.85
Y7	N=32	19.13	11.78	17.31	9.25	22.85	11.94	22.51	11.44
SCHOOL 2*									
Y6	N=105	18.15	10.36	14.57	8.43	20.60	10.26	19.01	9.15
Y7	N=100	18.9	11.04	16.06	8.81	22.34	11.32	21.35	10.13
SCHOOL 3*									
Y6	N=89	17.62	9.58	12.59	6.80	8.95	2.80	5.07	2.38
Y7	N=55	20.04	12.42	16.89	9.86	24.94	13.16	23.72	12.01
SCHOOL 4									
Y6	N=16	16.56	9.06	12.37	7.68	18.43	9.18	17.37	8.93
Y7	N=40	15.82	9.85	9.82	5.07	16	9.55	12.35	6.22
SCHOOL 5									
Y6	N=122	15.68	9.62	15.91	8.36	17.22	9.68	19.50	8.24
Y7	N=83	18.78	11.04	15.45	8.66	20.43	10.14	19.39	9.12
SCHOOL 6									
Y6	N=80	17.87	10.54	15.39	8.62	21.54	11.17	20.96	10.03
Y7	N=16	19	10.94	16.37	9.43	20.92	11.33	22	10

Table 8: Pupils’ Perceptions of Attainment in Music (July 2011 & July 2012)
 *‘good practice’ schools / **significant at <.05 / ***significant at <.01

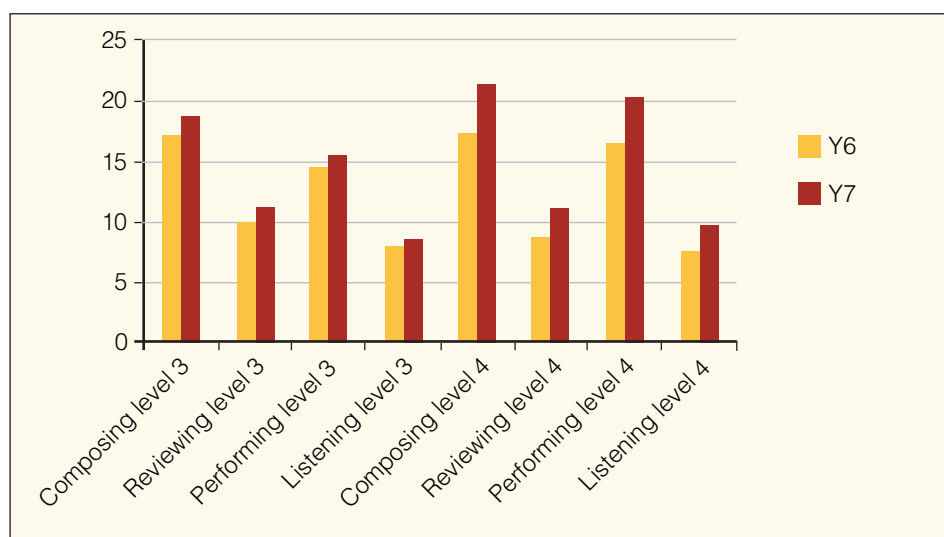


Figure 12: Pupils’ Perceptions of Attainment in Music (July 2011 & July 2012) – All Schools

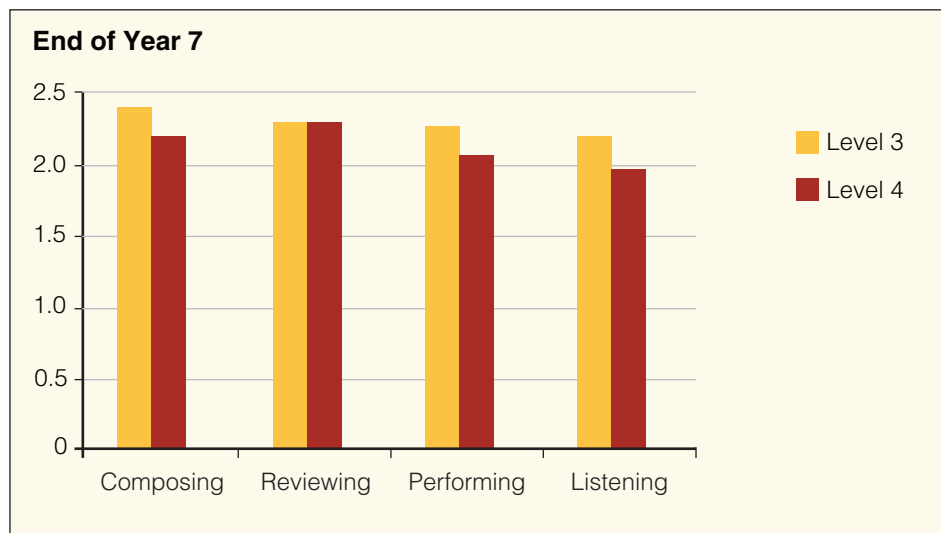


Figure 13: Pupils' perceptions of attainment in music at the end of Year 7 - Levels 3 and 4 (July 2012)

7ii. PHASE II (addressing RQ4)

In the second phase of the project, the pupils that completed the self-assessment indicated that their performing and listening skills at level 3 improved significantly from the end of Year 6 to the end of Year 7 (Table 9 and Figure 14). However, there was a significant decline in their perceived composing ability at Level 3. This is surprising when a significant increase can be observed for all four areas of composing, reviewing, performing and listening at Level 4. A contributing factor to this decline, however, could be the lack of Year 7 data for School 4.

In School 5, there is an increase in pupils' perceived ability in all four areas at both Levels 3 and 4. However, in School 6, these pupils felt that they improved their composing, reviewing, performing and listening skills at Level 4, but there was a perceived deterioration of these skills at Level 3. This surprising finding could be related to the larger number of pupils that completed the self-assessment rating scale at the end of Year 7 in School 6.

		Composing level 3	Reviewing level 3	Performing level 3	Listening level 3	Composing level 4	Reviewing level 4	Performing level 4	Listening level 4
All Schools	Y6	18.71 (N=149)	11.04 (N=149)	13.18 (N=149)	7.18 (N=149)	19.39 (N=149)	10.07 (N=149)	15.65 (N=149)	7.29 (N=149)
	Y7	18.009** (N=101)	10.9 (n.s.) (N=101)	15.05*** (N=101)	8.83** (N=101)	21.82 (n.s.) (N=101)	10.93 n.s.) (N=101)	21.45*** (N=101)	10.56*** (N=101)
SCHOOL 4									
Y6	N=34	19.23	11.82	15.82	9.02	22.91	10.79	19.76	9
Y7	N/A								
SCHOOL 5									
Y6	N=86	18.36	10.8	11.29	6.05	17.89	10.01	13.03	6.32
Y7	N=48	19.62	11.68	16.04	9.68	23.35	11.93	23.39	11.72
SCHOOL 6									
Y6	N=29	19.13	10.82	15.68	8.37	19.72	9.41	18.62	8.17
Y7	N=53	16.54	10.18	14.16	8.05	20.43	10.01	19.69	9.54

Table 9: Pupils’ Perceptions of Attainment in Music (July 2012 & July 2013)

significant at <.05 / *significant at <.01 / n.s.: non-significant

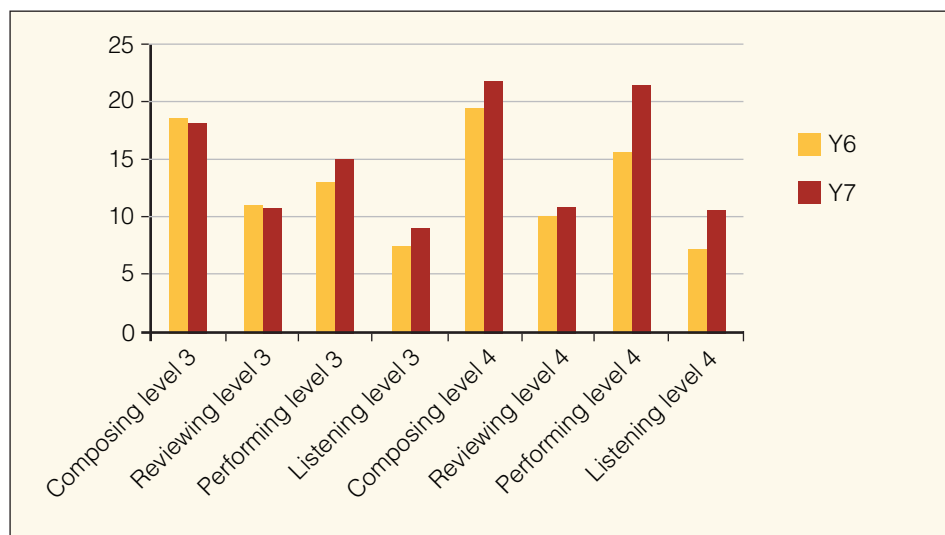


Figure 14: Pupils’ Perceptions of Attainment in Music (July 2012 & July 2013) – All Schools

Differences between levels 3 and 4 were less pronounced at the end of Year 7 in Phase II (Figure 15). The mean values in the areas of performing and listening were almost equivalent to the areas of composing and reviewing (composing: 2.18, reviewing: 2.18, performing: 2.14, listening: 2.1).

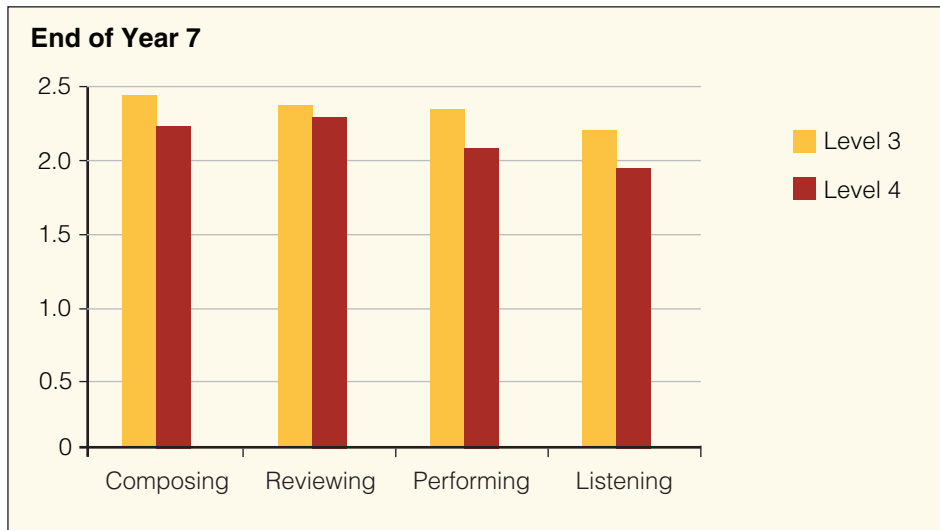
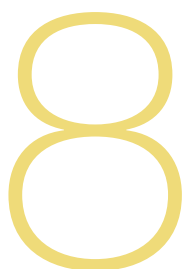


Figure 15: Pupils' perceptions of attainment in music at the end of Year 7 - Levels 3 and 4 (July 2013)



Discussion

This project brought together schools in the north east of England and enabled the sharing of ideas about issues relevant to the primary-secondary transition in music education. This concluding section provides an overall summary and discussion of the main findings of the project in reference to its four research questions.

Research question 1 sought to investigate whether there is a dip in attitudes for children as they move to secondary school. The findings from the attitudinal survey reveal an interesting pattern of attitudes. However, due to the sampling limitations that have been mentioned previously, these findings need to be interpreted with caution and so limit our ability to reach firm conclusions. Nevertheless, the similarities observed in the findings between the whole pupil sample and the 182 matched pupils in Phase I, seem to provide more confidence to the claim that the attitudinal findings might be actually representing a true picture of these pupils' attitudes despite the aforementioned limitations.

The study provides some evidence for a decline in attitudes to school. In Phase I, overall school attitudes presented a general falling trend for four of the six schools with a significant decline in attitudes for all schools taken together. Similarly, in Phase II, overall attitudes to school fell significantly from the end of Year 6 to the end of Year 7. From the 'good practice' schools, it is only School 3 where attitudes remained stable on average throughout the year in Phase I. However, only School 6 from the 'need to improve' schools presented a more positive picture in pupil attitudes from the end of Year 6 to the end of Year 7 (non-significant increase for Phase I and significant change at $p < .05$ for Phase II). Further research with a wider range of schools would be beneficial for exploring changes in pupils' attitudes to music during the transition to secondary school in more detail.

As far as attitudes to music are concerned, it would be expected that pupils in the 'need to improve' schools would feel less favourably about music from the end of Year 6 to the end of Year 7 in comparison to pupils in the 'good practice' schools. However, a different pattern of attitudes to music can be observed, in particular when Schools 1 and 2 ('good practice' schools) are compared against Schools 5 and 6 ('need to improve' schools) during the first phase of the project. Whereas attitudes in Schools 1 and 2 presented a decline in pupils' attitudes to music (non-statistically significant in School 1, statistically significant in School 2), attitudes to music remained stable in School 5 and became better in School 6 during the three time periods from the end of Year 6 to the end of Year 7 (non-significant increase). In School 3, attitudes remained stable as there was only a very small insignificant decline and School 4 presented a significant increase at the beginning of Year 7 which dropped again significantly at the end of Year 7 ($p < .01$). In other words, there were more instances of falling attitudes to music in the 'good practice' schools than there were in the 'need to improve' schools. Similarly, at the end of Year 7 in the second phase of the project, attitudes to music in Schools 5 and 6 were better than at the end of Year 6 even if these attitudes declined since the beginning of Year 7 (non-significant change for School 5, $p < .01$ for School 6). In School 4, only seven pupils were included in this analysis and data were not available at the end of Year 7.

An aim of the project (**research question 4**) was to help determine whether any newly adopted transfer events would have a positive impact on the new cohort of Year 7 children's attitudes after their move

to secondary school. Even though these transfer events cannot be identified as a causal factor for any improvement in attitudes, it is interesting that children's attitudes in School 6 during the second phase were better than pupils' attitudes in Phase I (in Phase II, the increase in attitudes was significant at $p < .01$ compared to the non-significant increase in Phase I and the effect size of .143 was small but higher than the effect size of .022 in Phase I). Furthermore, the 'Play Day' transition event was received positively by the pupils that took part (see 4ii). Interesting and highly musical activities in Year 7 could be the main factor for this improvement. Indeed, the first lesson in Year 7 that was observed in School 6 was a very musical lesson where pupils were involved and engaged throughout. However, better and more organised transition events might have further improved pupils' attitudes in School 6.

Furthermore, the 97 focus-group pupil interviews that were carried out during the two phases of the project gave a rich insight into these pupils' thoughts and feelings about music at the start of secondary school, illuminating their perceptions about the value they attribute to their musical school experiences.

At the end of primary school, all pupils expressed enthusiasm and positive anticipation about music in their new school regardless of the quality and breadth of their musical life in primary school. Pupils from the three 'good practice' schools had the opportunity to get a flavour of music in the new school during transition events that were organised in the summer of Year 6. Pupils from the three 'need to improve' schools did not participate in any musical activities during that time in the new school apart from School 6 which organised a 'Play Day' at the beginning of the second phase of the project with the participation of Year 5 and Year 6 pupils from the feeder primary schools.

Nevertheless, all pupils were impressed with the bigger spaces that the music department occupied in their new school and they anticipated that this, together with the impressive array of available instruments and the subject specialism of their prospective music teachers, would result in them experiencing very interesting and engaging music lessons. This enthusiasm from pupils permeated all interviews at the beginning of both phases. Subsequent interviews explored the nature of pupils' musical involvement and revealed a number of defining components of their musical experience that, when present, seem to make their music lessons more satisfying and enjoyable. Firstly, pupils were eager to be actively involved in practical work in the classroom where performing, composing, singing, playing a variety of instruments, making music in groups and getting familiarised with different types of music were perceived as essential elements. Secondly, an element of choice regarding the content and nature of pupils' musical involvement was perceived as being important. Last but not least, the teacher was considered to be the key determinant of pupils' musical experiences who would also set the musical tasks to the right level for all pupils to make appropriate progress.

A further cross-phase and cross-school comparison revealed similarities but also some differences between schools in terms of the extent to which pupils felt that their musical needs were satisfactorily met (see section 6ii). Pupils in Schools 1 and 3, for example, expressed the desire to sing more and pupils in Schools 2 and 3 would have liked to use the available instruments more effectively within the classroom.

A range of performing and extra-curricular musical opportunities were appreciated in Schools 1 and 4 and all pupils expressed enthusiasm about having the chance to make up their own music in school. Pupils in School 5 were disappointed with their new teacher in the second phase of the project who was not perceived as being so enthusiastic or offering as many opportunities for musical involvement as their previous teacher.

However, the focus group interviews showed that pupils in School 6 were more satisfied with music in their school in comparison to the rest of the pupils interviewed in both phases of the project despite School 6 being a 'need to improve' schools in terms of transition work. It was interesting that all of the elements that have been found in this study to lead to pupils' enhanced satisfaction in music, have been reported as forming part of pupils' everyday musical experiences in School 6. Pupils in this school felt that there were ample opportunities for singing, composing, playing a range of instruments, practising and performing in groups, and making good progress in a supportive and appropriately differentiated way where an element of choice was encouraged by the teacher. Some background information will shed light on the perceived success of this school regarding its musical provision.

School 6 is a Musical Futures (MF) champion school whose pedagogical approach is based on the premise that pupils learn best and enjoy music more when informal out-of-school musical experiences are adapted and effectively used in the music classroom (Green, 2008; D'Amore, 2009). A case study investigation of seven MF champion schools identified a range of positive outcomes for pupils. Among these were pupils' increased motivation in music, their improved ability to identify areas of progress and development and a belief that the ability to be musical was something that can be developed rather than being based on innate talent. Studies by Gower (2012), Wright (2008) and Cabedo-Mas & Diaz-Gomez (2013) offered support for the use of such informal pedagogical principles in the music classroom. Gower also highlighted some of the barriers that schools might face in taking on such initiatives because of the increasing pressure for schools to meet rigid targets in a climate of league tables and school accountability.

This study further supports the fundamental principles of MF which are based on the underlying principle that pupils learn best and are more engaged in music when informal learning approaches are introduced into the more formal context of schools (Green, 2008). The findings of this study, such as pupils' desire to extend their repertoire to more familiar and popular types of music, to make music with their friends in groups, to be able to exercise an element of choice in their music making and to be able to use the available instruments effectively to perform and compose music in a comfortable and supportive environment are well-aligned with some of these MF principles. The present study thus confirms the importance of these aspects of provision in musical learning in the lower secondary school.

Listening to these pupils' voices helped to illuminate their views on the elements that make their musical involvement in school at the beginning of Year 7 enjoyable and satisfying. Overall, very positive experiences were heard as pupils shared some of these musical experiences. However, it is worrying that negative perceptions of music were also heard, especially when the same pupils were very enthusiastic and excited about music at the end of primary school. Even though there were certain limitations with

the attitudinal questionnaire reported as it was not possible to ensure that the same pupils completed the three questionnaires, the findings indicate a difference in pupils' attitudes from the beginning to the end of Year 7. Some pupils reported that they like music less, they find music more boring and they do not look forward to music lessons as much as they previously did. These considerations lead to the hypothesis that some pupils feel disillusioned and can become more disengaged with music at the end of their first year in secondary school. This hypothesis needs to be further explored in a systematic way. If it is found that pupils' attitudes drop as they start secondary school, this can have important implications for their subsequent musical development, their interest in music as a school subject and their lifelong engagement with music. Lamont and Maton (2008), for instance, attempted to explain the low uptake of music at GCSE level and found that the longer pupils are at school, the more likely are they to view music as being of less significance compared to other school subjects and as an 'elite code where achievement depends upon both possessing specialist knowledge and being the right kind of knower' (p. 267). Temmerman (1993) highlighted the lasting influence of school music experiences on people's lives and the importance for teachers to engage pupils in practical music activities in order for school music experiences to be perceived in favourable terms. The role of the music teacher as a key figure in the teaching and learning process has also been emphasized by Cabedo-Mas and Diaz-Gomez (2013) who argued that participatory musical activity can help pupils experience improved interpersonal and social relationships.

The importance of the music teacher in supporting pupils' active musical involvement, giving clear guidance and an element of choice to the pupils has been highlighted in this study. Increasing opportunities for input, choice and decision-making have been identified in the literature as enhancing an individual's perceived autonomy which, together with relatedness, can provide the most likely route to the enhancement of a student's quality of life during the transition to secondary school (Gillison, Standage & Skevington, 2008). Music as a subject is in a privileged position to enhance pupils' sense of relatedness through carefully planned groupwork and to encourage autonomous work where pupils can develop their sense of agency and independence. In this sense and when taught effectively, music in the secondary school could equip pupils with appropriate strategies that could help them cope better with the academic and social changes that accompany the transition process (Qualter, Whiteley, Hutchinson & Pope, 2007).

The six schools that participated in the project and four additional schools had the opportunity to share ideas about good practice regarding the transition in music education during the training day that took place in February 2012. This event addressed the **third research question** by helping improve the lines of communication among the participating schools. It also enabled the 'need to improve' schools to reflect on strategies they would like to adopt to support better the pupils' musical development during the transition to secondary school.

At the end of the project, the three 'need to improve' schools perceived themselves as having certain strengths or had identified areas for development they would like to work towards despite some schools expressing possible barriers and concerns about their successful implementation. These strengths, areas for development and possible barriers are outlined below and address the **second research question**.

The music teachers and senior management in School 6 were keen to continue improving and developing further their successful 'Play Day' hoping to involve all Year 6 pupils the following year. In addition, they plan to introduce a particular song as a special transition song which all Year 6 pupils will be taught during the summer term with guidance given to the primary schools by the secondary school. This song will then be performed to the rest of the year group at the start of the new academic year after Year 6 pupils get a chance to learn to play the song using a new instrument. Music teachers in School 5 are keen to develop their transition work with primary schools as they feel that it would ease considerably pupils' transition to secondary school and it would help them make a stronger start. Some of their plans include working with the primary pupils on project-based learning activities, encouraging their GCSE pupils to teach Year 6 pupils as part of their Silver Artsmark Award and inviting Year 6 pupils to attend music performances in the secondary school. However, they feel restrained due to lack of time, financial resources, senior management support and the big number of feeder primary schools that they are working with.

Although this is a small scale study in terms of sample size, the quality and richness of the qualitative data adds an important perspective, building on and supporting previously published research. This study would not inform policy in its own right but because it adds to the existing literature, a comprehensive and compelling picture is building up. The schools that took part in this study were all keen to develop strong supportive mechanisms to try to improve pupils' transition from primary to secondary school in music. Many music teachers felt dissatisfied with the lack of attention that is given to music during transition. Year 7 pupils felt that effective transition work in music could help them feel better prepared about music at the start of secondary school. Indeed, pupils' successful transition can enhance their interest in music as a subject and also help bring 'the largely imagined world of the secondary school into the 'known' experience of the Year 6 child' (Lucey & Reay, 2000). Here, the notion of relatability (see Bassey, 2001) is of relevance for teachers. While they may find that their circumstances vary from those described in this study, they are likely to find parallels with their situation. To that extent, they can relate these findings to their own experiences and take on board the suggestion to improve their provision for the Year 6 to 7 transition.

Furthermore, this research suggests that the work that takes place in music in Year 7 is crucial in engaging pupils in music at the beginning of secondary school. This finding supports Marshall and Hargreaves' (2008) conclusion that pupils can engage effectively and with developed interest in music as a subject when teachers at the start of secondary school include all pupils regardless of instrumental ability and are prepared to develop interesting and highly musical activities that can adequately challenge all pupils. A failure to do so may have detrimental consequences for pupils' musical development and interest in music during secondary school and beyond.

One of the aims of this project was to ascertain whether there is a dip in musical achievement as children move to secondary school (**research question 1**)⁵. This proved a difficult task for two reasons. Firstly, we were not able to ascertain whether pupils' achievement improved in the second phase of the project as a

⁵ We were not able to ascertain whether pupils' achievement improved in the second phase of the project as a result of any adopted supporting mechanisms as these were not varied enough and were only developed by School 6 (**research question 4**).

result of any adopted supporting mechanisms as these were not varied enough and were only developed by School 6 (**research question 4**). Secondly, records of children's progress in music are not passed on from the primary school. On certain occasions, it is only records of which children play an instrument that is shared among the schools. The self-assessment rating scale that was developed to be used in this project was based on the National Curriculum expected levels of musical achievement for Year 6/Year 7 children. However, due to the wide variety in how music is taught in primary schools, some children found the task harder than others and, in some cases, certain parts of the questionnaire were not completed by many Year 6 pupils. Nevertheless, the self-assessment findings were informative in showing, for example, that Year 7 pupils perceived themselves as developing their composing and reviewing skills steadily during the first year in secondary school, but felt less confident in the development of performing and listening skills. This was evident in the first phase of the project where all six project schools were included. The wider dissemination of this finding may encourage schools to focus more on pupils' holistic musical development at the beginning of secondary school.

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Appendix A

1. Attitudes to School

University of Durham/Nuffield Transition in Music Education Project

What do you think about school?

Please put a tick in the box you choose.

	SAM SAYS	I SAY THAT THIS IS...			
		A lot like me	A bit like me	Not much like me	Not at all like me
1.	I think my teachers are friendly.				
2.	I think most school work is just to keep us busy.				
3.	Nobody at school seems to take any notice of me.				
4.	I think that my teachers take notice of what I need.				
5.	People like me will never do well at school.				
6.	I usually feel relaxed about school.				
7.	I look forward to coming to school most days.				
8.	I don't really enjoy anything about school.				
9.	I like school better than most other children.				
10.	Sometimes I feel lost and alone at school.				
11.	I am making good progress with my work.				
12.	I don't belong to many friendship groups at school.				
13.	When we do tests I feel confident I'll do well.				
14.	I don't have as many friends as I'd like at school.				
15.	I'm afraid that I'll make a fool of myself in class.				
16.	In class I'm often able to work with people I like.				
17.	I'm quite pleased with how school work is going .				
18.	I wish we did things we like instead of being told.				
19.	People like me don't have much luck at school.				
20.	I am liked by most of the other children in my class.				
21.	I am afraid to tell teachers when I don't understand.				
22.	Others in class include me in what they are doing.				
23.	I like my teachers.				
24.	I have trouble keeping up with my work.				

Did you answer every one ? You did? Now, please complete the next part of the questionnaire about your attitudes to music.

2. Attitudes to Music

University of Durham/Nuffield Transition in Music Education Project

What do you think about music?

Here are some views about music. Do you strongly agree , agree a little, disagree a little, strongly disagree , or are you not sure ?

Please put a tick in the box you choose.

VIEW		Stongly agree	Agree a little	Not sure	Disagree a little	Strongly disagree
1.	I like music more than any other school subject.					
2.	I enjoy singing in class.					
3.	I like making music with my friends in class.					
4.	We should have fewer music lessons.					
5.	I like to watch music programmes on TV.					
6.	Sometimes, music is boring.					
7.	I like making my own music.					
8.	I should like to be given a musical instrument as a present.					
9.	Music is a good subject for everybody to learn.					
10.	I always look forward to music lessons.					
11.	I like playing the music that other people have written.					
12.	We are finding out new things all the time in music lessons.					
13.	I seem to get tired easily in music lessons.					
14.	I like to listen to music that other people have written.					
15.	I should like to get a job where I can use all I know about music.					

Did you answer every one ? You did ? Now, please complete the next part of the questionnaire about your attitudes to changing school.

Appendix B

Table B1: The Structure Matrix Table - Extraction Method: Principal Component Analysis. Rotation Method: Oblimin with Kaiser Normalization.

STRUCTURE MATRIX				
	Factor			
	1	2	3	4
1. I like music more than any other school subject.	.562	.650	-.372	.471
2. I enjoy singing in class.	.671	.238	-.183	.415
3. I like making music with my friends in class.	.778	.291	-.380	.266
4. We should have fewer music lessons.	.406	.618	-.461	.109
5. I like to watch music programmes on TV.	.178	.128	-.228	.880
6. Sometimes, music is boring.	.213	.866	-.236	.122
7. I like making my own music.	.733	.315	-.367	-.149
8. I should like to be given a musical instrument as a present.	.493	.284	-.552	-.025
9. Music is a good subject for everybody to learn.	.685	.640	-.642	.220
10. I always look forward to music lessons.	.572	.643	-.699	.374
11. I like playing the music that other people have written.	.435	.326	-.808	.248
12. We are finding out new things all the time in music lessons.	.085	.415	-.765	.193
13. I seem to get tired easily in music lessons.	.111	.761	-.246	.021
14. I like to listen to music that other people have written.	.314	.238	-.782	.073
15. I should like to get a job where I can use all I know about music.	.319	.495	-.328	.100

Table B2: Liking music scale

LIKING MUSIC SCALE (ALPHA=0.81)		
	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
I like music more than any other school subject.	.623	.775
We should have fewer music lessons.	.541	.788
Sometimes, music is boring.	.616	.774
I always look forward to music lessons.	.706	.759
We are finding out new things all the time in music lessons.	.455	.803
I seem to get tired easily in music lessons.	.487	.798
I should like to get a job where I can use all I know about music.	.425	.807

Table B3: Making music scale

MAKING MUSIC SCALE (ALPHA=0.79)		
	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
I enjoy singing in class.	.449	.780
I like making music with my friends in class.	.579	.747
I like making my own music.	.519	.762
I should like to be given a musical instrument as a present.	.490	.769
Music is a good subject for everybody to learn.	.663	.730
I like playing the music that other people have written.	.562	.752

Appendix C

Table C1: Pupils' Attitudes to School – based on a sample of 182 pupils (July 2011, November 2012, July 2012)

ALL SCHOOLS						
PHASE I						
	Y6 (Mean)	Y7 (Mean)	End of Y7 (Mean)	Number of pupils	Wilk's Lambda	Partial Eta Squared
Attitudes to school	73.13	72.21	70.06 ($p < .05$ from time 1 to time 3)	131	.956	.044
School enjoyment	23.47	22.31	20.93 ($p < .05$ from time 1 to time 2; $p < .01$ from time 2 to 3 and from time 1 to 3)	165	.875	.125
Misery loneliness	27.26	27.63	27.41 (non-significant)	155	.997	.003
Satisfaction with the work environment	22.55	21.82	21.57 ($p < .05$ from time 1 to 3)	161	.960	.040
Attitudes to music	43.09	43.75	40.45 ($p < .01$ from time 2 to 3)	165	.955	.045
Liking music	22.55	22.85	21.29 ($p < .05$ from time 2 to 3)	167	.968	.032
Making music	20.45	21.02	19.29 ($p < .01$ from time 2 to 3)	168	.957	.043

Appendix D

Presentation of the three sub-scales of the Attitudes to School scale (School Enjoyment, Misery/Loneliness and Satisfaction with the work environment)

Table D1: School Enjoyment sub-scale (Phase I & Phase II) **best practice' schools

SCHOOL ENJOYMENT PHASE I						
	Y6 (Mean)	Y7 (Mean)	End of Y7 (Mean)	Number of pupils	Wilk's Lambda	Partial Eta squared
All schools	23.35	22.3	20.79 (p<.01)	362	.874	.126
1*	24.73	21.22	19.92 (p<.01)	32	.517	.483
2*	23.18	21.29	19.94 (p<.01)	103	.795	.205
3*	22.93	23.21	21.55 (non.sig.)	90	.919	.081
4	24.63	23.09	22.65 (p<.05)	27	.827	.173
5	24.54	22.89	20.84 (p<.01)	82	.711	.289
6	20.84	21.10	20.14 (non.sig.)	26	.627	.373

SCHOOL ENJOYMENT PHASE II						
	Y6 Mean)	Y7 (Mean)	End of Y7 (Mean)	Number of pupils	Wilk's lambda	Partial eta squared
All schools	21.99	21.13	20.5 (non.sig.)	198	.950	.050
4	24.5	23.09 (non.sig.)	N/A	8	.782	.218
5	24.54	22.89	20.84 (p<.01)	105	.997	.003
6	20.84	21.10	20.14 (non.sig.)	84	.989	.011

Table D2: Misery/Loneliness (Phase I & Phase II) **best practice' schools

MISERY/LONELINESS PHASE I						
	Y6 (Mean)	Y7 (Mean)	End of Y7 (Mean)	Number of pupils	Wilk's Lambda	Partial Eta squared
All schools	27.40	27.83	26.95 (non.sig.)	351	.988	.012
1*	28.93	27.22	26.47 (p<.05)	31	.817	.183
2*	27.05	27.19	26.21 (non.sig.)	98	.973	.027
3*	27.09	28.06	27.47 (non.sig.)	88	.984	.046
4	27.75	27.25	27.67 (non.sig.)	29	.993	.007
5	28.50	28.17	26.33 (p<.05)	80	.954	.046
6	26.48	28.41	29.8 (p<.01)	23	.893	.107

MISERY/LONELINESS PHASE II						
	Y6 (Mean)	Y7 (Mean)	End of Y7 (Mean)	Number of pupils	Wilk's lambda	Partial eta squared
All schools	26.07	27.7	27.24 (non.sig.)	198	.967	.033
4	25.94	23.87 (non.sig.)	N/A	8	.768	.232
5	26.62	27.78	27.2 (non.sig.)	79	.992	.008
6	25.61	27.89	27.27 (p<.05)	74	.920	.080

Table D3: Satisfaction with the work environment (Phase I & Phase II) **'best practice' schools

SATISFACTION WITH THE WORK ENVIRONMENT PHASE I						
	Y6 (Mean)	Y7 (Mean)	End of Y7 (Mean)	Number of pupils	Wilk's Lambda	Partial Eta squared
All schools	22.45	21.85	21.42 (p<.01)	358	.931	.069
1*	23.92	21.55	21.33 (p<.01)	38	.975	.025
2*	22.55	21.46	20.9 (p<.01)	99	.809	.191
3*	21.84	21.94	21.68 (non-sign.)	80	.876	.124
4	23.82	22.05	21.6 (p<.05)	34	.645	.355
5	24.18	22.5	20.94 (p<.01)	83	.967	.033
6	20.72	21.61	22.7 (p<.05)	24	.867	.133

SATISFACTION WITH THE WORK ENVIRONMENT PHASE II						
	Y6 (Mean)	Y7 (Mean)	End of Y7 (Mean)	Number of pupils	Wilk's lambda	Partial eta squared
All schools	21.23	21.14	20.58 (non.sig.)	198	.981	.019
4	21.97	20 (non.sig.)	N/A	8	.912	.088
5	21.78	21.08	20.4 (non.sig.)	79	.979	.021
6	20.4	21.41	20.61 (non.sig.)	74	.938	.062

Appendix E

Presentation of the two sub-scales of the Attitudes to Music scale (Liking Music and Making Music)

Table E1: Liking Music (Phase I & Phase II) **'best practice' schools

LIKING MUSIC						
PHASE I						
	Y6 (Mean)	Y7 (Mean)	End of Y7 (Mean)	Number of pupils	Wilk's Lambda	Partial Eta Squared
All schools	22.53	22.85	21.59 (p<.05)	369	.983	.017
1*	24.8	22.97	21.83 (non-sig.)	36	.896	.104
2*	22.7	20.73	20.22 (p<.05)	103	.926	.074
3*	22.19	23.05	21.81 (non-sig.)	92	.973	.027
4	22.71	26.75	21.17 (p<.01)	28	.624	.376
5	22.31	22.5	22.66 (non-sig.)	80	.999	.001
6	23.5	25.21	24.53 (non-sig.)	28	.949	.051
LIKING MUSIC						
PHASE II						
	Y6 (Mean)	Y7 (Mean)	End of Y7 (Mean)	Number of pupils	Wilk's Lambda	Partial Eta Squared
All schools	22.66	24.23	23.32 (p<.05)	190	.967	.032
4	21.12	20.75 (non-sig.)	N/A	8	.939	.001
5	22.84	23.53	24.01 (non-sig.)	78	.979	.021
6	21.16	25.09	25.9 (p<.01)	54	.874	.126

Table E2: Making Music (Phase I & Phase II) **'best practice' schools

MAKING MUSIC						
PHASE I						
	Y6 (Mean)	Y7 (Mean)	End of Y7(Mean)	Number of pupils	Wilk's Lambda	Partial Eta Squared
All schools	19.9	20.35	19.56 (non-sig.)	368	.991	.009
1*	21.61	19.58	20.17 (non-sig.)	34	.943	.057
2*	20.19	19.49	18.55 (non-sig.)	105	.967	.035
3*	20.33	21.06	20.15 (non-sig.)	96	.982	.018
4	20.28	23.57	18.53 (p<.05)	28	.751	.249
5	20.2	20.98	20.19 (non-sig.)	84	.989	.011
6	20.92	20.52	20.4 (non-sig.)	25	.989	.011
MAKING MUSIC						
PHASE II						
	Y6 (Mean)	Y7 (Mean)	End of Y7(Mean)	Number of pupils	Wilk's Lambda	Partial Eta Squared
All schools	19.7	20.7	20.39 (non-sig.)	190	.990	.010
4	18.28	22 (non-sig.)	N/A	7	.892	.108
5	19.41	19.79	20.32 (non-sig.)	78	.985	.015
6	19.11	22.4	23.1 (p<.01)	54	.859	.141

Appendix F

Table F1: Pupil voice about music in school during Year 7 – Categories of description

CATEGORIES OF DESCRIPTION	PHASE & TIME OF INTERVIEW1	ILLUSTRATIVE QUOTATIONS	NUMBER OF QUOTATION
Musical involvement: Practical work	lb, school 1	'In English, you do a lot of writing and study techniques. In music, you still have lots to remember but you do this by practising and experiencing them rather than writing them down.'	1i
		'Music is one of the most interactive subjects.'	1ii
		'I enjoy how much we take part in the lesson.'	1iii
		'It is a lesson where everyone in the class can get involved, so when we come into the classroom we are all happy.'	1iv
	lb, school 3	'It's something different from all the hard work and tests.'	2i
		'...and you aren't writing loads down.'	2ii
	lb, school 4	'I enjoy playing the piano, learning new music, singing.'	3
	lb, school 5	'In normal classes we are just sitting down and doing work but in Music we can do more experimenting with things.'	4
	lb, school 6	'(In primary school), we rarely did singing and didn't do proper instruments.'	5i
		'There is a variety of after school lessons and extracurricular activities.'	5ii
	lc, school 1	'I enjoy playing the keyboard, playing instruments, being involved.'	6i
		'(I am looking forward to music) when I know that we will do more practical work.'	6ii
	lc, school 3	'There was a variety of lessons but it was mainly just writing down.'	7i
		'(We should do) less writing and use the instruments more.'	7ii
	lc, school 4	'If we could have less tests and more fun.'	7iii
		'Nearly every lesson is a practical'. 'A lot of hard work went into making the instrument... but it seemed like a waste of time.'	8i 8ii
	lla, school 5	'Making up my own music...'	9i
		'Do beat boxing or something.'	9ii
		'(Here) you don't have to sit and write.'	9iii
		'I enjoy practical work.'	9iv
lla, school 6	'Here, we just go straight on with the music.'	10	
llb, school 5	'I love it when we do practical work but not when we do work (writing).'	11i	
	'It's all right when we are on the instruments but then the writing is boring.'	11ii	
llb, school 6	'We are making a music video – it includes animations.'	12i	
	'We are putting a project together including music, dance and media. It gives you a chance to do your own thing and it will be different to everyone else's.'	12ii	
llc, school 4	'I enjoyed playing African music at the Sage.'	13	
llc, school 5	'I enjoyed the Stomp project.'	14i	
	'We spend half the time talking and don't get much practical done, and I think what have we done in this lesson?'	14ii	
llc, school 6	'We used Cubase and synthesisers for our project.'	15i	
	'I wait all week for it because we always have it on the last day of the week... the other lessons are boring.'	15ii	

Musical involvement: Singing	lb, school 4	'I like singing in this school.'	16i
		'I was scared to sing before. We sing nice songs.'	16ii
	lc, school 1	'We haven't done much singing.'	17
	lc, school 3	'We used to sing a lot in primary, but here we don't sing that much.'	18i
		'I sing when I think no one is listening. I just sing all the time.'	18ii
		'Even in the playground our games would have something to do with singing. ... (once) we had an outbreak of Living on a Prayer.'	18iii
		'We sing in the changing rooms when we get changed.'	18iv
	lla, school 5	'(I would like to do) singing.'	19
llb, school 4	'I love singing and I have tried to compose my own songs... but other children pick on me.'	20i	
	'I enjoyed singing.'	20ii	
	'We haven't done much singing.'	20iii	
llc, school 4	'I would like to do more singing.'	21	
llc, school 6	'I love singing.'	22i	
	'I do love singing, I love the feeling of getting it right'	22ii	
	'When you're here it doesn't matter whether you're good or bad because you can do what you want, you can express yourself anyway you want. If you're bad at singing you can still do it.'	22iii	
Musical involvement: Performing	lb, school 4	'Well, because it is our favourite subject, we take part in a swing band on Mondays. There are pianos, flutes and saxophones. On Tuesdays, we do Comic Relief Glee Club and we auditioned for the TV show with this school. On Wednesdays we sing with the choir and on Thursdays we do Comic Relief Glee Club again. On Fridays we do Art Award.'	23
	lb, school 6	'Since I've been at this school, I feel more confident in myself and more able to sing and play instruments.'	24
	lc, school 4	'I enjoy going in the practice rooms and then performing.'	25
	lla, school 6	'(I like) performing with the instruments available.'	26i
		'(I like) performing in the hub in front of the whole school.'	26ii
		'(I enjoyed) performing 'Stand by me' for the Years 6s on the open night.'	26iii
	llb, school 4	'I am disappointed with music – there is not enough time to practise, no performing.'	27
llb, school 5	'I like performing – e.g. doing riffs, and giving feedback and advice to one another.'	28	
llb, school 6	'We would like to do a remix and perform it to everyone.'	29	
Musical involvement: Composing	lb, school 2	'I like composing where we make up our own music.'	30
	lc, school 1	'I enjoy composing.'	31i
		'We made our own music on the keyboards – we composed fanfares. We listened to them, then we built up the structure and then we played them.'	31ii
		'... I enjoy it more because you can be a bit more creative.'	31iii
		'we should do composing – develop a large piece of music over the year.'	31iv
		'... make more tunes – because it is more flexible and we can do more – it is more like our own.'	31v
	lc, school 3	'Composing was very good!'	32i
'We did a little composing – we only did a fanfare for the arrival of a monarch but not much. (Composing allows you) to get some imagination in there yourself and creation.'		32ii	
lc, school 4	'I enjoy composing, using the four chords. I like to see what people have thought off in their own tunes and imagination.'	33i	
	'I enjoy making up my own tunes and songs – you can just let yourself go really.'	33ii	
lc, school 5	'We'll be doing our own compositions in a few weeks, we'll be experimenting – we didn't do that ever in primary school.'	34	

Musical involvement: Composing	lc, school 6	'We made a movie of Charlie and the Chocolate Factory – in groups, we put the music in the background.' 'We compose our own music – I love the freedom.' 'I enjoy composing – it gives freedom and creativity.'	35i 35ii 35iii
	llb, school 4	'I enjoyed the composing part of the Chinese music topic.' 'We don't do composing a lot – all we do is play on the piano and sometimes we get in groups and do questions, it's boring.'	36i 36ii
	llb, school 5	'I enjoyed composing with the Stomp project.' 'We made up music and I enjoyed it – because your mind can just go free.'	37i 37ii
	llc, school 5	'I enjoyed composing when we did the Titanic project.'	38
	llc, school 6	'Our project work is challenging but we can do it.'	39
Musical involvement: Playing a variety of instruments	la, school 1	'(I am looking forward to) learning the guitar, the drums and the piano.' '...the drums and the piano, I already play the flute.' 'I would like to do more practical work, learn the notes and play drums.'	40i 40ii 40iii
	la, school 2	'I would like to learn different instruments, play the keyboard, the guitar and the drums.'	41
	la, school 4	'I'd like to start drums and keyboards and electric guitars.' '...a chance to play a different instrument' 'I'm looking forward to doing the guitar and carrying on with the flute.'	42i 42ii 42iii
	la, school 5	'I would like to learn more songs on the keyboard.' 'I think there will be a chance to learn the violin.'	43i 43ii
	la, school 6	'...play a variety of instruments.'	44
	lb, school 2	'I would prefer to do more instruments.' 'We tried the drums though we're not really allowed on them.' 'I would like to learn more instruments, the guitar and drums.' 'We should play more instruments, not just keyboards.' 'We should play lots of different instruments, like the drums. We only do keyboards here.'	45i 45ii 45iii 45iv 45v
	lb, school 3	'We don't really do a lot of work on the keyboards.' 'I don't think he trusts us.' 'We've only been on them three or four times so we haven't played a proper song or anything.' 'We've only been on the keyboard once I think... but it was fun.' 'Only Year 9 students are allowed on the guitar and violin.'	46i 46ii 46iii 46iv 46v
	lb, school 4	'We are playing the keyboard in the classroom mainly.'	47
	lb, school 5	'We should try different instruments every two weeks.' 'I thought we would do more with more instruments; all we have done is keyboards.'	48i 48ii
	lb, school 6	'We are trying different instruments.' 'There is a variety of instruments.'	49i 49ii
	lc, school 1	'We only did the keyboard and some percussion.' '(I would like to do) more work on the guitar or drums.' '(I would like to play) more instruments, e.g. flute, not just drums and keyboards. We could learn an instrument as a whole class.' 'We should play more instruments in Year 8, e.g. guitar. We haven't done guitars.'	50i 50ii 50iii 50iv 50v

Musical involvement: Playing a variety of instruments	lc, school 2	'Now we have drums, keyboards and guitars. ...we are only allowed on the drums as a treat for completing the work.'	51i
		'We get to go on the drums if we've finished with our work on the keyboards.'	51ii
		'There are three guitars at the back that no one is really using.'	51iii
		'Some people in our form don't like music because we only get to go on the piano.'	51iv
		'I would like the drums to be for everyone and those that practise on the drums to have a chance to demonstrate in front of everyone.'	51v
		'It is nearly all the same; we have to listen and then play something on the piano.'	51vi
	lc, school 3	'(We should) play the actual instrument rather than looking at a picture of an instrument.'	52i
		'I enjoy using different instruments.'	52ii
		'We didn't have much time on the keyboards. Whenever we were on the keyboards, it was to prepare for a test.'	52iii
		'I find written work and notes really boring. We don't play on the keyboards much.'	52iv
		'(We should play) more instruments, use proper guitars and the big drums.'	52v
	lc, school 4	'We could do remixes and make up more songs, and learn new instruments, instead of just the piano. We tried the guitars a bit.'	53
lc, school 5	'Since I've played bass, I love the instrument and my ambition in life is to become a professional bassist. She'll become a singer.'	54	
lc, school 6	'I enjoyed the instruments.'	55i	
	'We play instruments, e.g. drums, guitar, piano, gongos, ukuleles, harps.'	55ii	
	'There is a range of instruments – drums, guitar, piano, but we also tried the flute, recorder, accordion.'	55iii	
lla, school 4	'...but here I think we'll be able to play the drums and things like that.'	56i	
	'I would like to play the drums in secondary school.'	56ii	
	'(I would like to) play nearly every instrument in the world.'	56iii	
	'I would like to have a go at the drums and guitar.'	56iv	
lla, school 5	'(Here), we are getting longer lessons and a chance to try different instruments.'	57i	
	'(We are playing) piano, drums, triangles, other percussion instruments.'	57ii	
	'We are learning to play the piano and different instruments.'	57iii	
	'(I am looking forward to) playing the drums and the piano.'	57iv	
lla, school 6	'I enjoyed our first lesson – I liked getting to mess around with the instruments.'	58i	
	'I would like to try the drums, keyboard, guitar.'	58ii	
llb, school 4	'We just play the keyboard. I would like to go on the drums.'	59i	
	'We should learn new instruments. We play the same one nearly every week.'	59ii	
	'I like playing on the drums – I only tried once, but I didn't have much chance to play the drums afterwards.'	59iii	
	'(We should) sing, play the drums and the guitar.'	59iv	
	'I was looking forward to the first music lesson. Then, we had to use the same instrument each week.'	59v	
	'We will probably play the keyboards still for the rest of the year...'	59vi	
	'I would like to play the guitar and drums.'	59vii	

Musical involvement: Playing a variety of instruments	llb, school 5	'Here, each term, we do a different instrument.'	60i
		'We try new instruments all the time – piano, percussion, xylophone; some tried the bass guitar.'	60ii
		'I am enjoying keyboard work in the classroom.'	60iii
		'The sound makes you joyful – when you are doing instruments, the sound changes and you start feeling cheerful.'	60iv
		'We are playing the keyboard so far.. but in primary for our leavers assembly I played the drums.'	60v
		'I know we do keyboards but I wanted to try out different strings and percussions during the year.'	60vi
		'I would like to play guitar and drums. I wonder if maybe at the end of the unit you might be able to get a drum or something and then just play.'	60vii
Musical involvement: Playing a variety of instruments	llb, school 6	'We are playing different instruments – guitar, drums, keyboard, piano, bass.'	61i
		'I like playing new instruments.'	61ii
		'I couldn't play an instrument before I came to this school but now I can.'	61iii
		'I feel proud playing the piano.'	61iv
	llc, school 4	'We had to stay with keyboard.'	62i
		'We only did the piano, not drums or guitar.'	62ii
		'We used to do more instruments in primary school.'	62iii
		'They've got them, guitar, drums, but they weren't used. I am disappointed with music.'	62iv
		'(I would like to) play the ukulele, play a different instrument every week.'	62v
	llc, school 5	'Our first teacher was better – now we're just doing piano and we used to get out the drums and the tambourine and all that; the teacher let us be our own musician.'	63i
		'(We should) use different instruments instead of pianos and glockenspiels all the time.'	63ii
	llc, school 6	'Before I could only play the guitar, but when I came here I could play the drums, piano and guitar.'	64i
		'I play the harp.'	64ii
		'I play the harp and it's special.'	64iii
	la, school 4	'I would like to sing in a group.'	65
	lb, school 2	'We get to work together.'	66
	lb, school 3	'I enjoy most making music in groups.'	67
	lb, school 6	'We perform together in groups.'	68
	lc, school 2	'I would like to do ensemble work and play in a band.'	69
	lc, school 3	'I enjoyed working in groups.'	70i
More efficient groupwork: 'Some people deliberately don't bother.. we should be allowed to work with our friends.'		70ii	
lc, school 4	'I enjoy making music in groups.'	71i	
	'We should play in a band – make a big tune in a band.'	71ii	
	'...make connections with your best friend and get them together and make bands.'	71iii	
lc, school 5	'We had to sit by ourselves and couldn't talk. Now we get to communicate with other people, and work in groups.'	72i	
	'We work as a group, playing drums, guitars and then perform it.'	72ii	
	'We have singers too. Some already play an instrument but others are getting to play something for the first time.'	72iii	
	'We work in bands, we communicate and teach each other.'	72iv	
	'In our band there are five people – one plays the drums, one the bass, one the piano, the guitar, someone sings.'	72v	
lc, school 6	'I enjoy making music in groups.'	73	
llb, school 4	'I would like to work in a group with friends.'	74	
lla, school 5	'(We should) play together in a band.'	75	

Musical involvement: Groupwork and forming bands	llb, school 5	'I like playing music in groups.'	76
	llb, school 6	'I love music in this school because we get trusted in our own groups.'	77
	llc, school 5	'It's fun being able to make a tune together because it sounds nice.' '(We could) break up into groups to prepare the task and then come back and perform to each other.'	78i 78ii
	llc, school 6	'(I would like to) work more in bands with guidance from teachers on particular instruments.'	79
Musical involvement: Different types of music	la, school 4	'I would like to take part in my choice of guitar and rock (music). I wouldn't like to do classic.'	80
	la, school 4	'We should do rapping and hip hop.'	81
	la, school 6	'(Do) proper pop songs.'	82
	lb, school 3	'I would like to do more up-to-date songs and listen to different types of music instead of just a little bit of classical and little warm ups.' 'More modern music.'	83i 83ii
	lc, school 1	'We should do more modern music instead of just the classical or African music. ... we haven't done much pop music.'	84
	lc, school 2	'... more styles of music and remixes rather than just classical... we do older music. But then (the teacher) just says 'go back and do your normal work, or get on with the work that is classic' and that is a bit old school really.'	85
	lc, school 3	Different types of music	86
	lc, school 4	Different types of music	87
	llb, school 4	'I like the proper exciting music, like rock star music and stuff like that.' 'I like deep songs.'	88i 88ii
	llc, school 6	'(We should learn) a bigger range of songs.'	89
Choice	la, school 4	'I'd love it if we choose what we wanted to do.'	90
	lb, school 2	'There should be a variety of instruments so we can choose.'	91
	lb, school 6	'(I like most) the choice, because you go into the lesson with your friends but you wouldn't necessarily play the same instrument as them. You have three to four people in a band and you all go off and learn different instruments and then perform it as a group to the class.'	92
	lc, school 6	'You have a choice. ... I am excited about the choices for Year 8.' 'We've been given choices of what we can do, which involves music, media and drama. We have been given a choice of three different projects...'	93i 93ii
	lla, school 5	'I like having a choice (of instruments).'	94
	llb, school 4	'(It would be nice if teachers would) let the kids choose completely what kind of music they want to do.' 'I think we should get a choice about what we want to get better at in music.'	95i 95ii
	llb, school 5	'Here, you get a choice about what you want to do.'	96
	llb, school 6	'We had a list of songs to choose from – it would be better if we could pick our own songs or have more options to choose from.'	97
	llc, school 6	'We should choose a song – have more freedom/choice.'	98

Perceived learning and progression	la, school 1	'I really enjoy it because we're learning about pitches and music now.'	99
	la, school 2	'...to try and get better at what you can already do.'	100
	la, school 5	'I'm just enjoying everything that's going to happen in music because it's a stage up from primary.'	101i
		'In my old school no one was very good at playing the cornet or the trombone... hopefully they'll be a bit better here.'	101ii
	lb, school 1	'Here you can learn.'	102i
		'They are serious enough that we learn but not so serious that it's like 'heads down'.'	102ii
		'...now the things we learn stay in our heads.'	102iii
	lb, school 3	Lack of differentiation: 'I hate theory. If you have played an instrument before then you know all the notes and he has just gone back like four years. It sucks.'	103
	lb, school 3	'In my old school the teacher taught us the basics and then she would push us.'	104
	lb, school 4	'We start new projects when we need to and if you are better than someone else she will move you on, so you aren't just left doing something which you already know how to do.'	105
	lb, school 5	'You go up in different levels.'	106i
		'I am making good progress with my instrumental lessons.'	106ii
	lb, school 6	'I like performing at the Hub and showing achievement.'	107i
		'We are making good progress.'	107ii
	lc, school 1	'(We should do) less modules but more time on more important modules.'	108i
		'...spending more time instead of just doing it briefly.'	108ii
	lc, school 2	'(We should have) a double lesson as we don't really get anything done in a single lesson.'	109
	lc, school 5	'(I would like to) do better on the keyboard, make more progress.'	110
	lc, school 6	'Well, it is challenging which makes it fun, but at the same time you want something that isn't too challenging, so you can actually complete it.'	111i
		'We are trying to produce the best quality work that we can, the best standard.'	111ii
'...more music lessons to improve.'		111iii	
lla, school 5	'I want to get better on my clarinet.'	112i	
	'(I would like to) improve, play one instrument a lot.'	112ii	

Teachers	la, school 1	'I enjoy it because she tries to make it fun.'	113i
		'They've got better music teachers here.'	113ii
	la, school 4	'Now, I've got a proper guitar teacher.'	114
	lb, school 1	'The teachers are nice'; 'Really good teacher'	115i
		'We work hard but the teachers will crack jokes as well.'	115ii
		'Great teacher'	115iii
	lb, school 3	'And the teacher's really nice.'	116
	lb, school 6	'Good teachers'	117
	lc, school 1	'Great, proper teachers'	118
	lc, school 5	'The teacher now is much happier. She helps you if you're stuck.'	119i
		'We have a new head of music now. All the lessons have changed. This teacher is more fun.'	119ii
		'The teacher is more flexible, more lenient.' 'We have a better relationship with this teacher.'	119iii
	llb, school 6	'I like the teachers.'	120
	la, school 2	'Our music teacher (in primary) wasn't very nice so we didn't really enjoy music because she didn't make it fun.'	121
	lb, school 2	Lack of sufficient guidance: 'Sometimes, we don't really know what to do. It's a bit confusing. The first time we came here, he didn't really tell us what to do and how to do it. He played his tune and recorded it on the computer. And we didn't really know what to do.'	122
	lb, school 3	Clearer guidance: 'The teachers should give more help to the students, explain more clearly and boost their confidence more.'	123i
'We just get sent off with a piece of paper and have to do the rhythms but we don't really get it explained.'		123ii	
llb, school 1	'It's the kind of teachers that teach it, they don't explain it properly, they don't set it out properly.'	124i	
	'The teachers should explain it properly.'	124ii	
llc, school 5	'Our first teacher was better. Now we're just doing piano and we used to get out the drums and the tambourine and all that.'	125	
llc, school 6	'The music teachers are the nicer teachers that we've got because they're more relaxed; if you get something wrong, they don't worry about it.'	126i	
	'I think because they can play instruments as well, they help us with our instruments and how we play.'	126ii	
	'They all enjoy what they are doing and they've always got a smile on their face.'	126iii	
	'Music is like a sort of different subject because our music teacher said it doesn't matter about the difficulty that you're working at, it's how good you do that... so we're working on an instrument ladder and it takes you up step by step so you can get better and better at the instrument.'	126iv	

Appendix G

Table G1: Self-assessment rating scale at the end of Year 6 and at the end of Year 7 – PHASE I (means and standard deviations)

				END OF Y6 (PHASE I)		END OF Y7 (PHASE I)	
				MEAN	S.D.	MEAN	S.D.
Composing Level 3	Improvising melodic and rhythmic phrases	When improvising,	1. I use a limited range of rhythms and note values	2.10	.718	2.30	.636
			2. I repeat and build on patterns already heard	2.33	.756	2.42	.726
			3. I keep to a basic pulse	2.34	.764	2.49	.715
	Developing ideas	When changing and extending ideas,	4. I repeat my ideas	2.31	.766	2.48	.642
			5. I use big contrasts of pitch, tempo and dynamics	1.82	.819	2.13	.712
			6. I combine more than one musical idea	2.14	.805	2.33	.763
	Combining layers of sound	To combine sounds,	7. I select several layers, including rhythms, melody and bass	1.87	.818	2.22	.716
			8. I choose different sounds that fit well with each other	2.32	.782	2.43	.714
Reviewing and Evaluating Level 3	Suggesting improvements	When looking back at our performances and compositions	9. I can decide how my own work does what I was asked	2.27	.743	2.44	.720
			10. I can comment on the different musical elements used	2.01	.832	2.28	.751
			11. I can describe the effect that was intended and how my own and other people's work reflects this	1.78	.858	2.14	.740
	Commenting on how intentions have been achieved	When reviewing performances and compositions,	12. I can recognise and describe how musical elements have been combined	2.00	.817	2.22	.748
			13. I can describe what the composer or performer intended	1.88	.835	2.17	.764
Performing Level 3	Singing	When singing	14. I sing in tune	2.17	.833	2.35	.823
			15. I sing with expression	2.01	.863	2.07	.820
	Performing on an instrument	When performing	16. I can perform simple parts by ear	2.07	.881	2.25	.837
			17. I read simple rhythms and tunes from notation	2.13	.891	2.28	.849
	Performing on my own or with others	When taking an individual part	18. I perform rhythmically simple parts that use only a few notes	2.09	.942	2.39	.822
			19. I play in time, keeping a steady pulse	2.13	.901	2.11	.815
	When performing with others	20. I am aware of how my part fits with the others	2.01	.938	2.06	.862	

Listening Level 3	Describing and comparing	When listening to music	21. I use suitable musical words to describe how elements such as tempo and dynamics are used and combined	1.78	.879	2.13	.851
			22. I compare the ways in which the music creates a feeling	2.02	.873	2.04	.852
			23. I can explain what I like and dislike about the music I hear	2.35	.894	2.12	.843
	Evaluating	When thinking about the music I have heard	24. I can recognise how different musical elements, e.g. tempo and dynamics, are combined and used to create different moods and feelings	1.91	.926	2.29	.849
Composing Level 4	Improvising melodic and rhythmic phrases	When improvising	25. I use a suitable range of pitches	1.92	.988	2.27	.844
			26. I show a sense of shape, combining steps and leaps	1.48	.969	2.04	.859
			27. I follow and develop set patterns	1.84	1.029	2.16	.849
			28. I am aware of the pulse and beat	1.85	1.016	2.02	.803
	Developing ideas	When changing and extending ideas	29. I use repeated patterns	2.05	1.021	2.05	.897
			30. I use simple variation techniques	1.71	1.035	2.05	.899
			31. I use contrasts of one or more musical element (e.g. pitch, dynamics, tempo and timbre)	1.63	1.018	2.20	.873
	Combining layers of sound	To combine sounds	32. I create melody and harmony parts	1.55	1.002	2.13	.867
			33. I choose higher pitches for melodies, lower pitches for bass lines, etc.	1.65	1.058	2.23	.837
			34. I am aware of the combined effect of all the parts playing together	1.71	1.080	2.33	.964

Reviewing Level 4	Suggesting improvements	Thinking about our performances and compositions	35. I can describe how my own and other people's work matches what we were asked to do	1.92	1.098	2.32	.836
			36. I can compare my own work with that of others, describing differences and similarities	1.84	1.077	2.16	.835
			37. I can give constructive suggestions for next steps and improvements, using appropriate musical terms	1.68	1.089	2.22	.832
	Commenting on how intentions have been achieved	When reviewing performances and compositions	38. I can describe what the composer or performer intended	1.74	1.068	2.38	.834
			39. I can use suitable musical terms to explain how well the composer or performer met these intentions	1.58	.975	2.15	.846
Performing Level 4	Singing	When singing	40. I pitch notes accurately	1.69	.977	1.98	.903
			41. I can tell the difference between similar-sounding phrases	1.74	1.042	2.01	.923
			42. I sing with others, taking the upper or lower part of a 2-part piece	1.60	1.048	1.94	.963
	Performing on an instrument	When performing	43. I copy simple patterns by ear, repeating phrases accurately after a few hearings	1.75	1.072	2.12	.898
			44. I can play three or more phrases in a row, having learned them separately	1.67	1.057	2.09	.880
			45. I make rhythmic sense of simple notations, including staff notation and grid notation	1.33	.960	1.85	.866
	Performing on my own or with others	When taking an individual part	46. following rehearsal, I can maintain own part in performance with confidence and accuracy	1.69	1.054	2.02	.893
			47. I maintain a reliable sense of pulse	1.67	1.064	2.05	.892
		When performing with others	48. I fit my part with other different parts, aware of how the different parts fit together	1.71	1.056	2.09	.913
49. I perform with mostly accurate timing and pulse			1.76	1.089	2.14	.916	

Listening Level 4	Describing and comparing	When describing the music I hear	50. I use suitable musical terms to describe tempo, dynamics, pitch and structure	1.49	.982	1.97	.913
			51. I can identify and explain musical devices such as pedal, riff, ostinato and loop	1.28	.939	1.76	.875
			52. I can make comparisons between pieces in different styles	1.59	1.012	2.06	.914
			53. I can give my opinion and justify my preference	1.75	1.088	2.07	.928
	Evaluating	When thinking about the music I have heard	54. I use suitable musical terms to explain how different musical elements and devices are used to create expressive effects	1.56	.972	1.99	.889

Table G2: Self-assessment rating scale at the end of Year 6 and at the end of Year 7 – PHASE II (means and standard deviations)

				END OF Y6 (PHASE II)		END OF Y7 (PHASE II)	
				MEAN	S.D.	MEAN	S.D.
Composing Level 3	Improvising melodic and rhythmic phrases	When improvising,	1. I use a limited range of rhythms and note values	2.21	.749	2.11	.564
			2. I repeat and build on patterns already heard	2.44	.730	2.24	.680
			3. I keep to a basic pulse	2.57	.710	2.49	.657
	Developing ideas	When changing and extending ideas,	4. I repeat my ideas	2.41	.717	2.44	.623
			5. I use big contrasts of pitch, tempo and dynamics	2.26	.730	2.05	.606
			6. I combine more than one musical idea	2.34	.819	2.29	.712
	Combining layers of sound	To combine sounds,	7. I select several layers, including rhythms, melody and bass	2.11	.831	1.97	.670
			8. I choose different sounds that fit well with each other	2.37	.825	2.44	.654

Reviewing and Evaluating Level 3	Suggesting improvements	When looking back at our performances and compositions	9. I can decide how my own work does what I was asked	2.32	.840	2.30	.625
			10. I can comment on the different musical elements used	2.23	.855	2.26	.730
			11. I can describe the effect that was intended and how my own and other people's work reflects this	2.19	.880	2.17	.679
	Commenting on how intentions have been achieved	When reviewing performances and compositions,	12. I can recognise and describe how musical elements have been combined	2.23	.888	2.12	.752
			13. I can describe what the composer or performer intended	2.07	.913	2.06	.676
Performing Level 3	Singing	When singing	14. I sing in tune	2.02	1.118	2.01	.818
			15. I sing with expression	1.66	1.012	1.96	.824
	Performing on an instrument	When performing	16. I can perform simple parts by ear	1.89	1.112	2.08	.744
			17. I read simple rhythms and tunes from notation	1.97	1.147	2.03	.741
	Performing on my own or with others	When taking an individual part	18. I perform rhythmically simple parts that use only a few notes	2.14	1.163	2.22	.701
			19. I play in time, keeping a steady pulse	1.73	1.044	2.39	.678
	When performing with others	20. I am aware of how my part fits with the others	1.78	1.096	2.38	.661	
Listening Level 3	Describing and comparing	When listening to music	21. I use suitable musical words to describe how elements such as tempo and dynamics are used and combined	1.76	1.107	2	.663
			22. I compare the ways in which the music creates a feeling	1.79	1.111	2.29	.653
			23. I can explain what I like and dislike about the music I hear	1.72	1.163	2.47	.687
	Evaluating	When thinking about the music I have heard	24. I can recognise how different musical elements, e.g. tempo and dynamics, are combined and used to create different moods and feelings	1.92	1.171	2.08	.703

Composing Level 4	Improvising melodic and rhythmic phrases	When improvising	25. I use a suitable range of pitches	1.86	1.174	2.27	.677
			26. I show a sense of shape, combining steps and leaps	1.72	1.103	1.86	.722
			27. I follow and develop set patterns	1.81	1.149	2.19	.703
			28. I am aware of the pulse and beat	1.59	1.078	2.43	.669
	Developing ideas	When changing and extending ideas	29. I use repeated patterns	2.05	1.016	2.45	.640
			30. I use simple variation techniques	2.05	1.019	2.12	.725
			31. I use contrasts of one or more musical element (e.g. pitch, dynamics, tempo and timbre)	2.03	1.036	2.10	.625
	Combining layers of sound	To combine sounds	32. I create melody and harmony parts	1.95	.989	2.09	.709
			33. I choose higher pitches for melodies, lower pitches for bass lines, etc.	2.15	1.023	2.17	.694
34. I am aware of the combined effect of all the parts playing together			2.19	1.016	2.16	.689	
Reviewing Level 4	Suggesting improvements	Thinking about our performances and compositions	35. I can describe how my own and other people's work matches what we were asked to do	2.12	1.059	2.38	.630
			36. I can compare my own work with that of others, describing differences and similarities	1.91	1.065	2.27	.677
			37. I can give constructive suggestions for next steps and improvements, using appropriate musical terms	2.02	1.112	2.16	.674
	Commenting on how intentions have been achieved	When reviewing performances and compositions	38. I can describe what the composer or performer intended	2.09	1.150	2.12	.725
			39. I can use suitable musical terms to explain how well the composer or performer met these intentions	1.93	1.107	2.01	.671

Performing Level 4	Singing	When singing	40. I pitch notes accurately	1.57	1.141	2.14	.708
			41. I can tell the difference between similar-sounding phrases	1.58	1.146	2.10	.714
			42. I sing with others, taking the upper or lower part of a 2-part piece	1.53	1.166	2.02	.761
	Performing on an instrument	When performing	43. I copy simple patterns by ear, repeating phrases accurately after a few hearings	1.64	1.164	2.21	.668
			44. I can play three or more phrases in a row, having learned them separately	1.56	1.176	2.15	.726
			45. I make rhythmic sense of simple notations, including staff notation and grid notation	1.41	1.078	2.01	.671
	Performing on my own or with others	When taking an individual part	46. following rehearsal, I can maintain own part in performance with confidence and accuracy	1.58	1.180	2.17	.722
			47. I maintain a reliable sense of pulse	1.60	1.207	2.15	.654
		When performing with others	48. I fit my part with other different parts, aware of how the different parts fit together	1.56	1.182	2.32	.662
49. I perform with mostly accurate timing and pulse			1.62	1.223	2.20	.693	
Listening Level 4	Describing and comparing	When describing the music I hear	50. I use suitable musical terms to describe tempo, dynamics, pitch and structure	1.54	1.211	2.13	.688
			51. I can identify and explain musical devices such as pedal, riff, ostinato and loop	1.23	1.042	1.96	.647
			52. I can make comparisons between pieces in different styles	1.54	1.249	2.18	.669
			53. I can give my opinion and justify my preference	1.54	1.265	2.22	.672
	Evaluating	When thinking about the music I have heard	54. I use suitable musical terms to explain how different musical elements and devices are used to create expressive effects	1.44	1.153	2.08	.611

1 Ia: end of Year 6 or September of Year 7 (Phase I)

Ib: November of Year 7 (Phase I)

Ic: end of Year 7 (Phase I)

IIa: end of Year 6 or September of Year 7 (Phase II)

IIb: November of Year 7 (Phase II)

IIc: end of Year 7 (Phase II)

