

M
MUSIC
TEACHERS
ASSOCIATION

ENSEMBLE
MAGAZINE

No. 108 / Summer 2019

CONNECTING | INSPIRING | LEADING

GABRIELI ROAR - PAUL MCCREESH
SINGING: BUILDING A HEALTHY APPROACH
MUSIC TECHNOLOGY | SINGUP | LIN MARSH

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WELCOME EDITORIAL



Keith Ayling
Editor

Maintaining momentum in the face of constant change can be exhausting, until we remember why we are here: music, music, music.

It has been an exciting few months for the Music Teachers' Association. After being in existence for 119 years, it has been overwhelming to receive the feedback to our rebrand and renaming. From every teacher, organisation and institution we have been greeted with positivity and a sense of partnership in the future of music teaching.

However, at the coalface - for many of you in a department on your own - we understand that the notion of feedback and partnership from the wider education community can be few and far between. You can feel isolated. **As an association we want you to feel connected.** One of the joys of recent years has been hearing back from music teachers, who after joining tell of the number of connections they have made and how the annual conference has inspired their teaching and made them feel encouraged to work harder. This year was no exception. Our conference at Bromsgrove School saw a large number of new members attend and feed back that it was the best music education conference they have ever been to. See some of the tweets on pages

Our visit to the Music Education Expo in February also proved overwhelmingly fruitful with hundreds of music teachers visiting our stand both to see the new branding and listen to our music teaching talks. Engaging with teachers and hearing firsthand about the landscape in which they are working has brought mutual benefit. We have been able to share insights into ways of working that are applicable for all types of music teaching. In turn we have directed our efforts to those approaching us and honed our purpose to be more effective.

There have been a wide range of reports released this year, many of which we have featured in this magazine. Some bring inspiring reading and others deep concern for the future. We are still in the schedule of preparation for the new model music curriculum - with our own President Simon Toyne on the panel - and we are hopeful for the positive boost it will bring.

In the midst of all of this, maintaining momentum can be exhausting. That is, until we remember why we are here: music, music, music.

As I write this Glastonbury is on the BBC iPlayer - displaying a wealth of talent and diverse musical creation from across the globe. But at the centre is a sense of great community. Each audience believes they are sharing with the artist and they are all in this together.

What if the music education community demonstrated this same sense of purpose; this same sense of community, that for the sake of the power of music we push forward with the same energy, to cement its place in the future of our students?

Keith Ayling
[@keithayling](https://twitter.com/keithayling)

#WeAreMusicTeachers

Web. www.musicteachers.org
Fb. www.facebook.com/MusicTeachersOrg
Tw. www.twitter.com/MusicTeachers_

Music Teachers' Association
Magazine No.108 Summer 2019
Compiled, edited and designed by Keith Ayling. All further contributions credited where relevant.

Printed in the UK by The Magazine Printing Company
www.magprint.co.uk Ensemble is published by the Music Teachers' Association three times a year. To join the Music Teachers' Association email: membership@musicteachers.org.
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CONNECTING | INSPIRING | LEADING



CONTRIBUTORS

Features & Articles in the Music Teachers' Association magazine are informed by experts in their field. Here are just a few from this issue.



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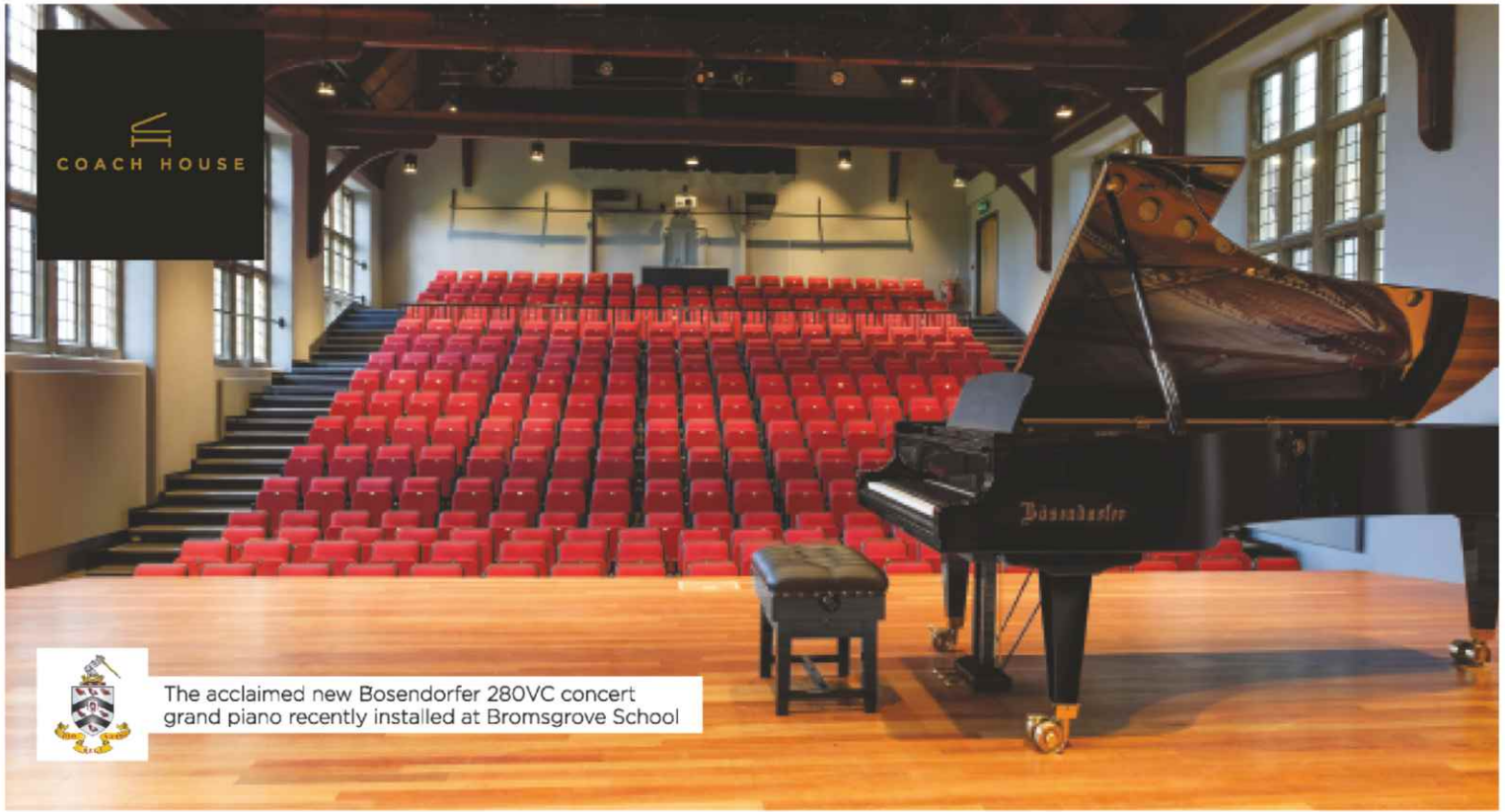
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The acclaimed new Bosendorfer 280VC concert grand piano recently installed at Bromsgrove School

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FROM THE PRESIDENT



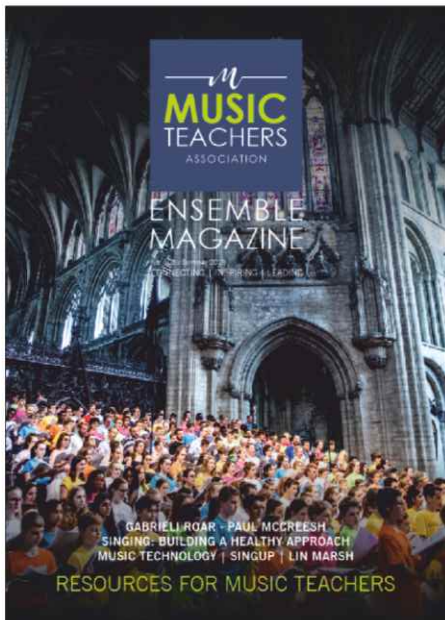
Simon Toyne is the Music Teachers' Association President 2019-2021 and Executive Director of Music, David Ross Education Trust & Malcolm Arnold Academy. You can contact him by emailing president@musicteachers.org

It is a pleasure and a privilege to become President of the Music Teachers' Association. The oldest established organisation of music teachers in the UK, our association plays a vital role in connecting music teachers with each other, re-charging our batteries and being inspired anew at conferences and CPD events, and providing a dynamic voice in the music education sector as a whole.

Music education is in the spotlight as never before. The ISM's 'State of the Nation' report, which was discussed at the Saturday keynote session at the Conference, details comprehensively the impact of a perfect storm of some educational decision making, albeit well-intentioned, in an economic downturn, combined with an ever-increasing gap in cultural provision between socio-economic groups in society. This important publication, together with a number of other case studies and reports, does seem to have harnessed a collective will to address this decline; encouragingly, this includes the government, and there are signs that the Department for Education and Department for Culture, Media and Sport are working together so that the new National Plan for Music is intertwined with the Model Music Curriculum and a drive for teacher recruitment and retention.

We have an important role to play here. At our 2018 Conference, Tony Little challenged us to be more vocal and overt about articulating the benefits of outstanding music provision in schools – not just repeating the tried and tested routines about the impact music has on other subjects, but showing the importance of music **in its own right**. We all know that music is all-embracing, engaging, challenging, rigorous, fulfilling... and tough too. Authentic musicianship doesn't happen without the hours, days, months, years of continual attention. Having lit the touch paper of musical excitement in the classroom or rehearsal room, we need to share with the wider educational world our experiences of how we keep nurturing the flame.

Our strapline for the **Music Teachers' Association is CONNECTING – INSPIRING – LEADING**. The Annual Conference provides an invaluable opportunity to put this into practice, encountering new ideas, learning from each other, sharing some tricks of the trade, and returning to our schools with a spring in our step. Being a Head of Department can be a lonely business – the majority of secondary schools have one-person department – but membership of the Music Teachers' Association enables us to be part of one big music department across the country. One of our central aims as an organisation for the coming years is to develop a series of 'Teach Meets' at schools across all regions, connected to CPD led by experienced practitioners. Taken together with the regular editions of *Ensemble* magazine, all of which offer practical tips for developing differing aspects of music in schools, the development of an online portal for resources, an ever-closer relationship with the ISM, and a major recruitment drive, our organisation can look forward to an ever more central role in the development of one of the most important workforces the country – Music Teachers!



Welcome to the 108th issue of Music Teachers' Association Magazine (Ensemble Magazine). The magazine seeks to support you in your music teaching and to network teachers together through the sharing of classroom experiences, advice and wisdom.

Take a look at our conversation on singing on page 19 and James Manwaring's new column on p.29 and p.34 for useful, innovative ideas that will help your teaching. We want our resources to be as broad as possible. Why not consider sending in your own? Some of our members will be working in schools with just one music teacher - some will be in bigger departments - but all will have advice that can transform teaching practically. You may discover new inspiration in an old idea that you have forgotten. Everything is valuable.

OUR CONFERENCE

The Music Teachers' Association has one of the most exciting music education conferences in the UK. Moving to a different host school each year, it attracts teachers and heads of department from a wide range of schools and includes an enviable programme of CPD covering all aspects of music teaching.

Our next conference is on May 15-17 2020 at St Paul's School, London.

We begin collating our programme in September.

OUR WEBSITE

Our website has had a transformation with our new branding and we are continuing to add more information as the year goes on. We want the focus to attract new members and more accurately reflect the association and its national voice, as well as providing resources for the teachers we serve.

www.MusicTeachers.org



OUR PUBLICATIONS

Members automatically receive all of our publications to resource their teaching. This termly magazine has been nominated for 'association magazine of the year' and as a highly respected journal of music education attracts prominent writers from schools and national organisations.

Our Music Directory gives parents choices for schools wishing to promote their music department and the facilities and opportunities they offer. Our Yearbook (PDF) is updated annually with members' details allowing teachers to network further.

INVITE YOUR COLLEAGUES TO JOIN US

We have always found that the best way to grow is through personal recommendation. Following a conference or CPD day, inspired members return to their school music departments and enthuse about the techniques learned, the experience shared and the encouragement they have received. By working together, supporting each other and sharing good practice we are securing the future of music education. Encourage a colleague to join us: go to www.MusicTeachers.org to download a membership form.

NEW SOCIAL MEDIA

Fb. www.fb.com/MusicTeachersOrg
Tw. www.twitter.com/MusicTeachers_

Our mission

It is the Mission of the Music Teachers' Association to provide first-class training, support and networking opportunities to all those who work in Music Education. Through our outstanding publications and our exceptional Annual Conference and CPD programme, we inspire a membership which passionately believes that schools and their pupils' lives are deeply enriched by a high quality music provision.

NATIONAL VOICE

NETWORKING

We are regularly meeting teachers, music hubs and organisations to consider how we can better partner together to promote the value of music education and particularly music in schools. Here is a snapshot of recent meetings.



Choir Schools Association



Simon Toyne (President) spoke to the Choir Schools Association Outreach Conference about approaches to developing cross-sector partnerships. Calling for the word 'outreach' to be replaced by 'partnership', a central aspect of his talk was the need for partnerships to be entered into on an equal footing, with each organisation having clear objectives. Buy-in and direction from Headteachers and Chief Executives is essential, as is continual objective evaluation, flexibility and responsiveness. Also speaking at the conference were Charles Macdougall, Tom Daggett and Bridget Whyte.

@CSAChoir
www.choirschools.org.uk

Model Music Curriculum



Bridget Whyte (CEO Music Mark) and Simon Toyne are continuing their work on the Expert Panel for the Model Music Curriculum, with much work taking place behind the scenes. This is due to be published for consultation in September and we will keep you up to date.

www.tes.com/news/dfepublish-new-model-music-curriculum

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Tido Music collaborates with The Royal College of Music



Tido Music, the innovative music learning app, has partnered with prestigious conservatoire the Royal College of Music (RCM), London. Committed to supporting music education, Tido will fund RCM student subscriptions to the app until 31st March 2020. Throughout the course of their subscriptions, students will use Tido Music to assist their studies and will be asked to give feedback on the app, contributing to its future development. The initiative will be extended to the RCM Junior Department next month.

Available as an iPad app or via desktop browser, Tido Music provides almost 10,000 piano and vocal scores from world-leading publishers, including Urtext editions from Bärenreiter and Edition Peters. Students will be able to find and access repertoire instantly and listen to professional audio recordings synced to the notation.

www.tido-music.com

Howarth of London More than a Music Shop

Howarth of London offers CPD sessions on basic woodwind maintenance. Designed for teachers and administrators, the session promotes high-quality care of instruments and offers suggestions for quick fixes.

The sessions are tailored to your staff's requirements and can be delivered at the school or via a webinar. Topics include how to clean instruments, how to free a stuck joint, and how to cope with a missing pad in an emergency.

This is the latest in a range of CPD sessions offered by Howarth of London. Other subjects include:

- How the choice of instruments affects the first stages of learning
- An introduction to newly developed woodwind instruments
- How musical instruments are made

In addition to CPD, Howarth of London offers an inventory assessment scheme, where they offer your school to help you take control of your music cupboard. There is also a special order scheme that helps your students access everything they need.

To find out more about how Howarth of London can support your school, contact Laura King, Education Manager at education@howarth.uk.com or on 01903 239 219.

www.howarth.uk.com



Black Dress Code

Black Dress Code is adding to its range again. For girls, after so many requests for a round-necked dress, we are pleased to announce the arrival of our new Myra dress, hot off the cutting table. Our floor-length Myra provides a flattering sister dress to our popular Kathleen. It has been given a new design of long sleeves that adds even more ease of movement to the design. This brings to our range a second, long versatile dress suitable for all performers. This dress is designed to feel like a second skin, allowing complete freedom to perform. The V-neck detail to the back adds a soft touch to the overall style. We are also happy to make this dress in a knee length for those who would prefer.

Our new Felix shirt for boys is available for order. This shirt has many of the features of our professional shirts, but it is made in a hardier, easy-care fabric more suited to its clientele. Don't forget, we offer discounts for bulk orders and if you take any style from our range, we promise to keep it available to you for as long as you need it. Why not visit our stand at the conference, call us or drop us a line to discuss your choir or orchestra's needs. We look forward to hearing from you.

blackdresscode.com



Happy 30th Birthday Cubase !

In May we celebrated the 30th birthday of Cubase! From day one in 1989, Cubase enabled musicians all over the world to follow their passion and to do what they love: turning ideas into reality, melodies and chords into songs and projects into inspired music. There aren't many professional musicians who didn't originally start on Cubase back in the days of the ground-breaking Atari ST! It's incredible to see just how far we have come in that 30 years, and to see some of the amazing new features that are now being developed. Now on Cubase 10, we've come a long way!

In terms of development, we have recently launched Nuendo 10. If you think Cubase is good, then you'll probably consider Nuendo as Cubase on steroids! Nuendo 10 is the leading program for audio production in the growing game audio industry as well as TV, Film and more. It is also built to work with Virtual Reality (VR). If you are considering more video and film multimedia work within your school, Nuendo is definitely worth exploring. One very cool feature is the 'Video Cut detection' which is used for analysing video files for edits and automatically inserting markers for each cut. Used by many higher level students, professionals and the biggest game manufacturers, Nuendo is fast becoming the industry standard.

The 'Merry Month of May' also saw the release of this year's biggest blockbuster – "Avengers: Endgame". The music was composed by the award winning Alan Silvestri, and Daniel Spreadbury (Dorico Marketing Manager) was lucky enough to meet up with Alan during the orchestral recording sessions back in January. Even at 69, he continues to be at the cutting edge of music technology having been one of Hollywood's first adopters of technology with Yamaha's DX-7 back in 1984 on the 'Romancing the Stone' score. At the end of the interview, Alan talked warmly about how Cubase and Dorico feel like they were made for him. "I've just found a kind of resonance with Cubase and Dorico. They just feel comfortable and forward-thinking, and made for what I'm trying to do." To watch the videos and read the full interview, please visit: www.steinberg.net/en/community/stories/2019/endgame_changer.html



UK Choir Festival in York

In May 250 choristers descended on St Olave's School to participate in the UK Choir Festival - a non-competitive event open to all types of choirs, including community choirs, gospel choirs, barbershop choirs, a cappella choirs, youth choirs and choral societies. The festival ran throughout 2019 across the UK, with events in Chichester and Manchester, as well as Exmouth, Monmouth and St Albans.

Producer, Russell Scott, said: "I am thrilled the festival has been so popular and so life-changing to singers from all walks of life across the UK."

Visit our website rayburntours.com to find out more about our involvement with UK Choir Festival 2019.

Onestage & New Zealand

Are you a choral director, musical director, choral singer or someone that loves choral music? The World Symposium on Choral Music takes place in Auckland, New Zealand www.wscm2020.com in mid-July 2020. OneStage are delighted to have exclusive access to the event via our New Zealand partners and can offer you the chance to participate in this fantastic celebration of choral music and to support the UK's representative choir, the National Youth Choir of Great Britain. Let OneStage tempt you to visit New Zealand and return home full of inspiration and ideas! The WSCM will

comprise concerts from 24 world-class choirs, seminars, masterclasses, workshops, demonstrations and exhibitions and be attended by choral enthusiasts from all over the world. In addition to the huge array of choral events on offer, the Onestage trip gives you the opportunity to experience some of the musical highlights of the country, including potential concert venues, choir interactions and traditional music in a week-long tour of New Zealand.

Lasting nearly two weeks in total (departure date 14th July tbc) this trip

of a lifetime is open to individuals, couples or small groups and prices start from £3000 per person including flights.

Be Inspired: You might even be inspired to take your choir or ensemble back to New Zealand and if you decide to book an ensemble tour with us to NZ any time before the end of 2023, OneStage will refund 50% of the cost of one place on the 2020 trip against your eventual tour price.

onestage.co.uk

Listen Imagine Compose

Listen Imagine Compose investigates how composing is taught and learned in secondary schools and draws on the expertise of teachers and their pupils, composers, music education academics and arts organisations.

Listen Imagine Compose now offers a Masters in Teaching and Learning, as part of its Continuing Professional Development programme for secondary music teachers. This is available nationally as a part-time, two-year programme, and is accredited by Birmingham City University. Learners can gain a Masters in Teaching and Learning or a Masters in Educational Leadership.

A one-year version of the course is also available, normally resulting in a Diploma in Teaching and Learning or Educational Leadership

Bringing teachers together with professional composers and researchers, the course is

designed to develop creative and pedagogic strategies for teaching composition with KS3, KS4 and KS5 students. The programme also requires minimal time commitment, with just 6 x 3 hour sessions of contact time complemented by action research and reflection on professional practice. More details of the course's structure and very reasonable costs are available on the website, together with dates for open days and teacher network events.

www.soundandmusic.org
<https://listenimaginecompose.com/>



Listen Imagine Compose is a partnership project between Sound and Music, Birmingham Contemporary Music Group and Birmingham City University.

A photograph of a school orchestra performing on a stage at night. The orchestra members are wearing white shirts and dark trousers or skirts. They are playing various instruments including trumpets, saxophones, and trombones. The background shows a building with windows and some greenery. Overlaid on the image are several circular callouts with text.

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MUSIC EDUCATION EXPO & AWARDS



The Music Education Expo is the UK's largest gathering of resources available to music teachers. As such, it has been somewhere that the Music Teachers' Association has exhibited since its launch in 2013. Growing from London's Barbican to The Olympia, it is a hugely valuable networking opportunity for teachers, corporates and deliverers of CPD, strengthening the national voice for music education.

This year, the Music Teachers' Association continued its mission to reach and resource as many music teachers

as possible by providing a café venue which transformed in to a seminar venue for hugely valuable bitesize sessions on good practice. This year the results were our best ever with a record number of teachers reached and our sessions full to capacity. Music Teaching Talks, with successful practitioners offering real life advice for teaching, practically demonstrated why membership of the Music Teachers' Association is so valuable. With so many school music departments run by a sole teacher, now is the time to join our national association.



Outstanding Music Department sponsored by Music Teachers' Association
The Music Teachers' Association has been sponsoring an award at the Music Teacher Awards since its inception. It has been a privilege to encourage the nominees for Outstanding Music Department and see such commitment to the teaching of music. Over the next four pages you can read reports from this year's nominated departments and the winner The Belvedere Academy.

Fifth nominee Parris Wood High School did not send a report

AWARD WINNER



The Belvedere Academy

WINNER: OUTSTANDING SCHOOL MUSIC DEPARTMENT 2019
Matt O'Keeffe, Head of Music

On the 6th March 2019, we were crowned "Outstanding School Music Department UK 2019" at the prestigious Music Teacher Awards for Excellence. It really doesn't get much better than that. This national award has been five years in the making, and we are all understandably thrilled to be nationally recognised at such a prestigious event.

I was appointed to Head of Music at The Belvedere Academy, an inner city non selective academy in Toxteth, Liverpool, in September 2013 with the remit to turn around a struggling department. The school was, and still is Outstanding, but the Music Department was one of the areas that required improvement. The academy takes its yearly cohort of 135 students, via a random selection process, from over 45 different primary schools in the Merseyside area. It is heavily oversubscribed with over 700 applications each year and some girls travel many miles each day to attend. Despite the academy's success: the Music Department was not living up to expectations. There were no choirs, a waning orchestra and the outlook was bleak.

Looking back now with pride, it has been my pleasure to work with such talented and dedicated students over the last five years. In this short time, with the help of some fantastic pupils and Mr Deakin (who arrived in September 2014), we have transformed the Music Department into a shining beacon of hope throughout the North West in terms of the music we produce, and the positive influence that Music has on our pupils' lives, the academy and its wider community. Here, in the North West, many schools are fighting to keep Music alive both as a subject and as an extra-curricular activity, and to even be considered for the shortlist of such an award was a truly magnificent honour. We take extreme pride in the community that we have built up over the last five years, and how we use Music to better the lives of our pupils every single day.

The Orchestra now has nearly 60 pupils aged between 11 and 18, and continues to grow in size and confidence. The Chamber Choir has over 55 choristers, and is now heavily oversubscribed with over 40 girls from across the academy auditioning each year. The Chamber Choir are currently Youth Choir Champions, having won the Liverpool Cathedral Festival of Music. They are also highly sought after for community-based concerts in Liverpool and beyond. We are seeing the number of girls choosing Music for GCSE reaching its highest ever for September 2019, and the grades they achieve have one of the highest A*/A percentage in the academy. We are proud to claim that over the last five years, all results for GCSE have been 100% A*/C. We strive to ensure that all students who choose Music at Belvedere either as an option subject or as an enrichment activity, get



the best provision from their teachers and peripatetic staff, and that have access to as many opportunities as possible.

We ensure that all of our enrichment opportunities are available to any pupil, regardless of age, ability or background; a true team in every essence of the word, seeing brand new shiny Year 7s performing right alongside our Year 13s. Our many concerts always showcase a wide variety of levels from young beginners right through to advanced students. This variety gives older students the opportunity to reflect what it was like to be a beginner, and younger students the chance to see what their hard work will enable them to accomplish in the future!

Together with our brilliant Drama Department, with whom we collaborate on whole school events, our academy musical 'Oliver' won "Outstanding Arts in a Secondary School" at the prestigious Educate Awards and this year, I was incredibly honoured to be shortlisted for "Teacher of the Year" during the awards in November 2017. Knowing that these nominations were created by the students and parents themselves makes us truly believe that we are giving our students a unique and outstanding experience in Music and is a testament to how much the department is thriving.

The Belvedere Academy Music Department is an extremely vibrant place, so much so that some girls have started up their own groups such as 'The Ukuladies' and Year 10 GCSE singers, 'Acapella Complete'. Both of these groups perform at our Cathedral Carol Concert each year. Due to the context of our school, we cater for many disadvantaged pupils, pupils with Special Educational Needs, and many students who have specific emotional needs. We believe that Music should be accessible for everyone and take a fully inclusive approach. Our aim is to make our students as passionate about Music as we are.

The Belvedere Academy Music Department is a truly special place and we now play a major part in recruitment, particularly at Sixth Form, attracting girls from around the city and beyond. We would never claim to have the 'best choir' in the country, or the 'best orchestra' but they are the best to us as they give their best, and they continue to make us proud every day. Equally, our context is such that we do not have the best facilities, but what we use what we have, play to our strengths and have created something special. The department has improved the mental health, well-being and lives of many young girls in Liverpool.

AWARD NOMINEE

Tattershall Primary School

NOMINEE: OUTSTANDING SCHOOL MUSIC DEPARTMENT 2019



Tattershall Primary School, in the rural county of Lincolnshire, has 136 children currently on role.

For 10 years we have consistently provided all our KS2 children with whole class, weekly, hour long, instrumental lessons. Mr David Chambers, music teacher with Lincolnshire Music Service, has delivered these lessons, supported by our staff. His commitment and dedication to our children is a key strength of our provision, as parents have seen the development and growth of music making in their children's lives and value its role in their education.

Our Year 3 and 4 children are taught Samba, Taiko and Djembe percussion skills throughout the year. These lessons develop their love of performing together, musical discipline and team-work. Performance opportunities are organised during termly 'Wow afternoons', where parents are invited to a concert to hear their compositions and group performances. This provision builds confidence, listening skills, rhythm and pulse recognition as well as developing notation skills which transfer to their brass lessons in Upper KS2. All our Year 5 and 6 children progress to learning a brass instrument during the two years before they transition to secondary school. Our experienced Year 6 children act as brass mentors and role models to our Year 5 children from the start of each academic year. They provide support by modelling buzzing, fingering, slide positions, maintaining their instruments, reading formal notation and pitch. The Year 5 children respect their peers and make accelerated progress. All musicians are allowed to rehearse during break and lunch times. This supports those children who do not take their instruments home and music can be heard daily, rehearsed independent of staff, but supported by some of our Year 6 mentors.

To extend and challenge our more confident and able musicians and to provide a progression route for our older students, who transition to secondary school, we have established over the past 3 years an area wind band, which rehearses weekly, based at our school.

T-Jazz rehearsals see the children challenged by performing music in parts, such as some of the BBC Ten Pieces scores, encouraging improvisation in groups and by soloists and welcoming Year 7 and Year 8 children back into our school to act as mentors to inspire our younger musicians. The model is proving successful in allowing us to develop our children's music skills and also benefitting Banovallum Brass, our neighbouring town band, with the addition of four of our musicians to their rehearsals and two to Saturday morning lessons. Collaboration is key and also pointing children in the direction of other musical opportunities so they gain experience and benefit from what is available locally.



We have organised for 'T-Jazz,' a whole day's concert 'tour' programme, where we have visited three different schools in one day, to give our musicians the experience of sharing their music with other school children. They have travelled together to different venues, set up, performed, shared their knowledge of their instruments and music to audiences, packed away and had great fun entertaining others. Last year, our third year of going on 'tour,' saw us collaborate with Banovallum School musicians – Bano Jazz- to extend this idea and opportunity to even more youngsters. We have had very positive feedback from the schools where we have performed regarding our children's musical skills, their discipline and confidence. We have another tour planned for June 2019.

Our small, rural primary school is recognised as a lead school in promoting music making in the local area and has won Lincolnshire Music Department of the Year twice in 2015 and 2017. Our music subject leader, Catherine Richardson, was awarded the Manning Trophy by the Parish Council in 2017 for encouraging young people in the area of music and in 2018 won Lincolnshire's Inspirational Music leader.

We are a small school but our team has big ambitions for our children. We are fully committed, dedicated and passionate about children having music in their lives. We want to give our children the best start possible so they can be part of the world of music as they grow and choose their path in life. They join us at the start of their journeys but we are striving to ensure that a lasting legacy is provided by the curriculum, opportunities and out of school music activities we organise, plan and participate in. We celebrate the hard earned success and achievements of our wonderful children every day as we witness and build on their amazing skills and talents. We are proud of each and every one of them.

AWARD NOMINEE

Sheffield High School for Girls

NOMINEE: OUTSTANDING SCHOOL MUSIC DEPARTMENT 2019

Clare Wallace, Director of Music



We have a lively and thriving Music Department at Sheffield High School for Girls in every way: we have outstanding results, our uptake for GCSE is rocketing, we are one of the most popular KS3 curriculum subjects, we have a through programme from Reception to Y13, we have a great sense of social responsibility – and we have lots of fun!



We are particularly proud of the impact of our work well beyond the classroom. We are fully committed to helping local charities and bringing music to the community. This means that both staff and girls spend many hours after school, in the evenings and at the weekends helping in so many ways, both small and large. Amongst last year's highlights was a celebrity concert with Lesley Garrett at Doncaster Minster for the dementia charity Lost Chord and over the course of the year our Music department raised over £10,000 for charity.

We are also proud of our commitment to outreach which sees staff regularly going out to schools in the most socio-economically deprived parts of Sheffield and bringing musical opportunities to these children which they would not otherwise have. One of our main projects last year was an electro-acoustic project in collaboration with Sheffield University, working with four different primary schools and in particular with the Roma population and other migrant communities in Sheffield. Whilst many of these children struggle with English, working with sound enabled them to develop confidence and to develop their creativity in a way which did not depend on language.

Our Music Department is a hive of activity at lunchtime with every space taken up by not only girls participating in

organised ensembles but also working together in small groups and individually using the computing facilities or creating music together vocally and on instruments. There is always an atmosphere of encouragement and co-operation. There are 35 extra-curricular Music clubs and ensembles running every week. Similarly, in class lessons there is a great feeling of togetherness engendered by communal singing and ensemble playing. We have class 'battle of the bands' and 'composition competition' within each year group and there is always keen anticipation for which class will be announced as the winners in assembly.

Our programme of assigning student mentors to younger groups is very popular and the older girls gain a loyal following from the younger ones who look up to and admire them. Girls also learn administrative skills and we encourage them to take responsibility for their groups in every way. This programme starts as young as Y8 instrumentalists mentoring the Y7 ensemble. All in all we are a very happy family in the Music Department at Sheffield High School!

AWARD NOMINEE

Windsor Boys' School

NOMINEE: OUTSTANDING SCHOOL MUSIC DEPARTMENT 2019
James Manwaring, Director of Music, Windsor Learning Partnership



The Windsor Upper Schools Music Department is made up of two state schools based in Windsor – The Windsor Boys' School & Windsor Girls' School. Both of these schools are part of a multi-academy trust which sees the department also working with a First and Middle school.

We have been five times nominated for the Music Department of The year Award, and sadly are yet to win. However, music continues to thrive in Windsor and we are seeing more and more young people engage with music.

Ensembles run every morning before school, and choirs run every day at lunchtime. We have an Upper Schools Orchestra, Big Band, Choir and Brass Band. We also have a Boys Barbershop and a Girls Choir. Our extra-curricular programme is full and rich and there is never a dull day. We are exciting to now be working with Future DJs and we have 30 students learning to DJ every week. The department also boosts a number of student led ensembles, bands and groups and they give students a great chance to lead.

Our curriculum is alive and growing and we have students studying music from Year 9 – Year 13. We also work with our academy First & Middle School and we have music being taught to all year groups. Money is always tight in the state sector and yet we continue to be able to support the development of Music Technology within school. Fundraising and numerous events help to bring in much needed funds to keep the department on the cutting edge of music technology and music software.

What we are most proud of in Windsor is the impact that music has on the lives of the students and the wider life of the school and community. We are well known for our music making, and students opt to come to our schools because of the music. Our annual Musical Production and Bi-Annual Music Tour are also a strong draw for students. We are proud that we have an

impact on local businesses, charities, schools and organisations. But music is also a solid part of the school, and every day, music can be heard around the school site. Our annual carol services bring together the whole school community and music is at the centre. We believe that every student should have access to music and every student should have a chance to perform. Music in Windsor is inclusive, exciting and growing every month. We want to work more with our local schools and see more students learning instruments, but the journey so far has been very exciting and we look forward to seeing where it takes us next.



UPGRADE YOUR CLASSROOM



We are delighted to announce the release of **CUBASE 10**, the latest update from Steinberg. Cubase is the most popular sequencer (DAW) in UK schools, working on both Mac and PC. Cubase 10 is available in all previous formats (Elements, Artist and Pro) and is full of new features that will benefit every student.

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Steinberg gives you everything you need for an outstanding music department, with our **CUBASE** DAW, **DORICO** notation software and **UR series** audio interfaces.

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TEACHING RESOURCES

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Singing

A conversation on practically building a healthy approach.

For some schools, singing is the beacon of their department, for others it is one of the hardest activities to engage students in. We asked five music teachers about their experiences of building a culture of singing.

What's the one thing you are currently doing to get new singers to join a choir or group?

George Bevan: At Monkton we encourage students to join a choir by setting the bar so low that they can't fail to get over it. 'The Choir who can't sing' is a boys choir for boys who can't sing, at all! The worse they are, the better - I love the challenge. We've run this choir for 6 or 7 years now, and I've worked with dozens and dozens of boys who, when they started out, couldn't pitch a single note even remotely accurately. Every single one of them has in time learned to sing acceptably in tune, and much more importantly, has discovered the joy of singing. The message to our whole school is very clear - if you can't sing we can teach you to sing, so when you're ready, step in!

Isla Keys: Make choir fun - my choirs are Years 1 & 2, 3 & 4 and 5 & 6 - so have started doing movement games as warm ups, after a morning slog at class lessons. I borrowed the idea from Scottish country dancing! Form 2 concentric circles, and walk round for 8 counting TAA, back for 8, move to TA-TAI and double speed round for another 8 x 2, then side to side skips for another 16. The plan is to make students rhythmically aware and wake them up. It often degenerates into heaps of laughter. Some see and hear the fun in the music room. This has attracted them to join.

Our panel consists of:



Catherine Beddison
Choral Director at Cranleigh School



George Bevan
Director of Music, Monkton Combe



Isla Keys
VMT Singing, Nottingham Girls' High School



Don Gillthorpe
Director of Music, Ripley St Thomas CE Academy



Melanie Cuthbert
Head of Creative Arts & Head of Music,
Dr Challoner's High School

Singing: a conversation on practically building a healthy approach

Isla Keys *continued*: Also do choir practice, once the mayhem is finished, with them standing in specific places in height order, which saves lots of time when performing elsewhere. Standing still, hands by sides, is actually quite hard for little ones to do, but they can manage it for the 25 minutes practice. Then, doing movements, whatever they are, becomes more focussed and it prepares them for moving up to older choirs.

Catherine Beddison: We had a fantastic House Singing competition yesterday at school. It was really good to have an occasion where the whole school took part. The inter-house aspect was very motivating, even for those who wouldn't claim to be singers. We helped with ensuring rhythmic accuracy by adding bass and drums alongside the piano accompaniment and this made every performance come to life on the day. It was an excellent way to end the term and we will be able to build on that in the summer by noticing who took part well and encouraging them to try one of the choirs next.

Melanie Cuthbert: We have a house singing competition in the Junior school. Each group is given a song with no intervention from music specialists, the kids and house staff do the whole thing. They get extra marks for harmony singing and 'fun'. We don't have a house system in the senior school at present.

Catherine Beddison: I've found that the experience of everyone 'having' to take part through their house validates singing together as an activity within the school community in a similar way to everyone playing in a sports team. Because everyone has directly experienced it in a positive way, it is easier for children to then decide that it was enjoyable enough to do again voluntarily. It's strange though; some children are still very wary of a title that involves the word 'choir' so I sometimes find it necessary to be creative with ensemble names, depending upon the children involved. I like the challenge of finding a way to encourage the individuals who might like to do more but feel a bit awkward about getting started. Once they've decided that they're good enough singers there is a lot of kudos to be in one of the established choirs - they just need to get over the transition between class and choir. I really like the way that George achieves this through his 'Choir that can't sing' initiative. Genius!



Isla Keys: At the start of the year, I thought it would be good to have names for the Junior School choirs as I felt 'Year 1 & 2 choir', 'Year 3 & 4 choir' etc just sounded uninteresting, uninviting and clumsy. So we now have 'TeenyTones', 'TrebleClefs' and 'Vocalise' - the names seem to be creating a better sense of identity, as well as progression.

One issue that is facing us however, is the length of practice time. With the younger singers, I'm happy with 25 or 30 minutes once a week, but with Vocalise (aka Years 5 & 6), a longer or more frequent rehearsal would be useful.

Melanie Cuthbert: I struggle with rehearsal time too. I can only have my yr 5&6 choir at 8.10am (before school) on a Wednesday morning for 30 minutes. As you can imagine, most come late and I never get more than 15 minutes of decent rehearsal time with them. It is preventing us from fully moving forward.

I like the fun choir names, I might look at that for next term. Our yr7/8 boys choir is called 'I Ragazzi' which they love!

Isla Keys: I really wish those in charge would realize just how useful and important these choirs are, and allow us the time we need. Love your 'I Ragazzi' but am based in a girls school so no boys, and only Junior School! They do seem to like the new names, so I am pleased with that. The next challenge is to create some kind of simple outfit that identifies each choir. Our practices are at lunchtime, which is partly why I've introduced the circle moving beforehand - whether before or after lunch!



Singing: a conversation on practically building a healthy approach

Melanie Cuthbert: I think they do realise. Our students are so busy and we are a small Junior School. After-school sessions don't work as the pupils cannot commit. I am about to start to run a choir with year 3 on a Friday afternoon for 1hr 40mins. I'm open to any suggestions and advice. I use a lot of Sing for Pleasure materials and quite a bit of Out of the Ark Music in the department. I am planning on using rounds and games to get them singing, progressing to a children's cantata for the Summer Concert. I need to get the Juniors singing well and having our youngest year group over this time could make a huge difference.

Isla Keys: I came across a couple of books at the Music Teachers' Conference last year which I am finding very useful. Sing Up has great materials as well. Lin Marsh, who is speaking at this year's Conference, has some lovely music for young singers. Rounds always work brilliantly.

How do you practically get your singers to sing, in tune, in rhythm? Are there certain techniques or repertoire that you use?

George Bevan: I'm coming from the perspective of students who really can't sing *anywhere* near the note - refined tuning is a different issue! These students are clear in their own minds that they can't sing, and so it's simply a question of persuading them otherwise. However, once they've come to find me and have asked for help, in many ways they've already addressed that part themselves.

There are three main areas which cause people not to be able to sing in tune: critical listening, breath support and confidence. Remarkably, most students that I work with don't realise that they need to *aim* to sing a note. They just sing something, and miss! I use the analogy of an archer with a bow; it's not enough to fire the arrow, you actually need to aim at the target too! I start by playing (or singing) two notes, far apart, and ask them to tell me which one is higher in each instance, gradually moving the notes closer until they are just a semitone apart. I've yet to find someone who can't do this successfully, but it's very clear that some have to concentrate really hard. This is critical listening, a realisation that you have to listen very carefully.

Now I sing a note, comfortably towards the bottom of their range ('lazy voice'), and then I ask them if they can imagine it. I sing it several times, each time asking them whether they can still hear the pitch in their head. And then - the moment of truth - I ask them to sing it back. Nine times of out ten they sing it back more or less perfectly in tune, much to their delight - they *know*! If they don't, I ask whose note was higher, mine or theirs. I'll sing my note again, ask them again to hear it back in their head, and then try again. Most are successful the second time. And now we're in business, since they know that they can sing, and they invariably want to continue this exciting journey. They may not sing perfectly in tune straight away, but at least they know that their arrow can now hit the target, even if it's not in the bullseye every time. Just hitting the target is huge progress! And now they're straight into the *Choir who can't sing* (no audition necessary!) for further practice, and given time singing alongside others who were once in the same place but who now sing with confidence, they will soon be up and running.

The ones who *still* can't sing back a note after a short session like the one outlined above have been my constant obsession now for about seven years! I've worked with students who have taken a dozen lessons or more before they can confidently sing back a single note accurately each time, but they get there in the end - they're just coming from a long way back that's all. There are lots of them out there, and the challenge of switching them on and feeding them into back into the mainstream work of our music department is hugely rewarding, and I find it every bit as engaging as working with those who are already musically able.

Isla Keys: I'm working mainly with younger girls these days, but still do teach cambiata boys voices and older. I use your techniques George, but would just add that a few times in the past, when faced with some kind of low gurgle/groan, I would ask the *would-be singer* to vocalise something - anything - then match the pitch either vocally or using piano. Then once there is the realization that a pitched sound is being made, I used that to move to the semitone up or down. I do vividly remember one individual I was sent by the Director of Music who had opted for GCSE Music but couldn't actually play any instrument, nor could pitch notes. Slowly the voice established itself and it was a good one. The last I heard, the student was working in the musical Mamma Mia in the West End.

With access to KS1 and Reception classes, I use the hand signals in a variety of ways to sort out their pitch, and I use puppets in a 'Dalcroze' way to have them 'feeling' rhythm. Putting these basics in place leads to easier reading of rhythm patterns, and much better understanding of note durations. There is so much 'fun work' to do with creating rhythm patterns, ostinati etc. Anyone working with primary age children is welcome to the 'Ostinato song' if they want it; David Lawrence commissioned it from me some 15 years ago. Incidentally, there is definitely evidence I've read which shows improvement in children's book reading skills if they sing - and clapping, stamping and marching around can only enhance that.



the students

Malcolm Arnold Academy Chapel Choir

Simon Toyne

Members of the Malcolm Arnold Academy Chapel Choir recently sang for some of DRET's primary music leads. At the end, I asked them some questions, partly for the benefit of primary colleagues to explore how secondary students view singing, but mainly because I was intrigued as to how they would answer! Without exception, the students had never sung in a choir before the Chapel Choir started in 2015, and none of them felt confident with staff notation before joining. Their answers were, predictably, to the point, insightful and thought-provoking. They were also encouraging that, for the most part, I seem to be doing the right thing...



Why do you come to choir practice?

For some, it was a revelation that they didn't have to. Once they considered the question, their answers included:

- It starts and finishes on time
- We know where we stand, and whom we're standing next to
- It's well organised
- We're shown how to sing well
- We can express ourselves
- We love the music we're singing
- We sound better by the end of the practice
- It's enjoyable
- You're funny (they have limited experience of humour in Northampton – Ed)
- We learn

What do you value about being in a choir?

The responses here became increasingly passionate and enthusiastic, especially when it came to repertoire:

- I love learning to sing in harmony
- When you can hold your own part, everyone else is singing around you, and it sounds good – that's amazing
- The sense of team work – that everyone values each other, and that we all have different roles in the choir
- Discovering music we wouldn't have heard on our own
- I really love classical music and had never encountered it before singing in the choir
- I've come to love opera – singing *Noye's Fludde* was the best experience in my life
- Being given responsibility
- Being challenged and making progress
- Being respected

Tell us what a good rehearsal looks like:

- Where you're in a good mood and start jumping up and down enthusiastically (see previous comment about Northampton – Ed)
- The warm-ups are good
- When we really understand the meaning of the music and can express that
- When I feel I can express myself and it sounds good
- Where you feel everyone has the same enthusiasm and focus
- When we can feel the sound getting better
- When we get difficult bits right
- When I leave the rehearsal happy

What does a bad rehearsal look like, assuming you've experienced one?

There are some salutary lessons here – they pick up on *everything...*

- When it's clear you haven't had breakfast, or coffee, and are impatient with us
- When we know it's not going to sound good
- We don't warm up
- People are late
- When the music is too difficult and we feel we'll never get it right
- "I don't like it when you shout at me, sir" (she's clearly remembering a different conductor)

Talk to us about learning music by ear vs reading music

- I couldn't read music before I joined Chapel Choir – I really love it now: that sense of being able to do it yourself, of learning more about the music, of interpreting what you see... it's really cool!
- I like the way in which we start rehearsals without music and gradually introduce the copy – it gives me confidence that I can actually do it
- I love it when we learn some pieces by ear, especially when they involve us singing in harmony; I also love it when we scramble our parts
- I enjoy reading music because I want to be a composer
- I find it amazing that we can sing music written by composers from centuries ago and love trying to think what the composer was thinking
- I love reading music – it means we can sing so much more!

I found this a really useful process and am now scheduling termly choir discussions at the end of choir practice. I was thrilled by the way in which they clearly love singing in the choir and by the way in which they have embraced learning music they wouldn't have experienced otherwise. The clear message they gave me is that they want to be challenged, to discover new music and to make progress, and they want me to be ambitious for them.

GABRIELI ROAR / SINGING



GABRIELI ROAR

Paul McCreesh

During last year's searingly hot summer, when any sane teacher would have been toasting the end of the school year with a chilled bottle or two, a dozen dedicated, ambitious choir directors brought together over 250 young singers to train and rehearse, perform and record alongside the professional forces of Gabrieli. A new programme, An English Coronation, a project which I had conceived at least a decade earlier, was finally being realised under the auspices of Gabrieli Roar, our choral training programme for teenage singers. Hearing those vast forces almost raise the roof of the majestic Ely Cathedral was one of the most thrilling moments of my musical

life and I still revel in the memory of hundreds of people – professional and amateur, young and not-so-young – uniting to create something so truly extraordinary.

Having been born in 1960, I was lucky to grow up during what now seems a “golden age” of music education, when kids in state schools benefited from free instrumental tuition and the wide-scale provision of youth orchestras and choirs. For five years after graduating, I was a music teacher at the acclaimed Leicestershire School of Music, where an ambitious programme facilitated the provision of top quality instrumental and vocal tuition, as well as a great

number of youth ensembles. Whilst there are, surely, still examples of good practice today, it breaks my heart to see how funding cuts have largely decimated arts provision in many of our state schools.

In spite of having given up teaching to go over to the 'dark side' of a conducting career, I've maintained a very keen interest in working with young people. Gabrieli's education work has attracted more public attention in the last few years, but we have worked with young singers in one guise or another for over a decade, with early successes including a BBC Proms performances of Haydn *The Creation* and Mendelssohn *Elijah* and studio recordings of both *Elijah* and Britten *War Requiem* on our own Winged Lion record label.

“...some of the finest choral singing of this Proms season ... aside from the raw impact of so many voices, there was a clarity of articulation and musical intent that belied the bulk of the chorus and spoke of the world-class training these young singers are receiving...”

***The New Statesman,
September 2011***



Gabrieli Roar was born of a determination to offer excellent choral singing opportunities to young people. It is a training and performance programme that is as accessible and inclusive as it is artistically excellent and personally demanding. We engage participants by working in partnership with an ever-expanding network of choirs from across the country, and whilst the quality of our work has attracted some of the finest UK youth choirs, we actively support those choirs working in areas of low cultural engagement. We predominantly work with years 9-13, but increasingly we recognise the advantage of working with a younger age group and hope to expand our activities to include those aged 11-14 in the future. There is no such thing as a typical Roar partner choir – we collaborate with school choirs, community choirs, regional youth choirs – but they all have one thing in common: inspirational directors who are passionate about working at the highest level and are not afraid to engage their singers with serious classical repertoire.

From the beginning, one guiding principle of Roar has been to invite young people into the heart of our professional concert activity, and, occasionally, even into the hugely challenging process of recording. We do not create specific 'youth projects', nor do we run outreach programmes or an education department. Roar is a unique project because it places young people into the core of our professional work; we share great music with them and encourage them to take ownership of their artistic heritage.

“The days spent making An English Coronation were amongst the most inspiring of my two decades of teaching. Our young singers were expected to work like professionals and, as a result, did exactly that, rising to the challenge and reaching a remarkable level of musical achievement.”
Partner Choir Director



The focus of Gabrieli Roar is an annual massed-choir residential course, where we perform a major choral work. Alongside these high-profile projects there are less headline-grabbing events focusing on young singers' training and development, working in close collaboration with their music directors to offer support and opportunities as required. We have also created bespoke projects for smaller forces to engage with partner choirs within their own communities, enabling choirs to perform more challenging repertoire. In December 2017 we were able to perform our renowned programme, Praetorius *Mass for Christmas Morning*, in Bradford and Hull as part of the Hull UK City of Culture series, with school children from Bradford, Northamptonshire and Lincolnshire. This was not just an exciting opportunity for the young people involved, it also offered many of their families a rare opportunity to engage with classical music.

An English Coronation was perhaps the perfect Gabrieli Roar project. The royal coronations of the twentieth century included some of the finest British choral music, not just from the great luminaries of the twentieth century (Elgar, Howells, Parry, Vaughan Williams and Walton), but also from the preceding four centuries (Byrd, Gibbons, Handel, Tallis and Wesley). Each of the four services involved choirs of around 400 singers, including 200 choirboys taken not just from the famous cathedrals but also from regional parish churches. A large orchestra was crammed into Westminster Abbey organ loft whilst massed fanfare trumpets punctuated the service and occasionally joined in the concerted music. The wide repertoire and huge

forces demanded by *An English Coronation* enabled large numbers of young people to perform some of the great masterpieces of British choral music in rarely-heard settings with large orchestral forces, fully immersing participants in the heart of a thrillingly large-scale production.

This idea of 'total immersion' is at the heart of the Roar experience. Our young singers are expected to sing alongside Gabrieli professionals; many teachers will understand the astonishing speed with which skills are assimilated, and confidence built, just by listening to and working alongside experienced singers. Amongst this professional cohort is a team of Voice Leaders who run sectional rehearsals, teaching vocal technique, developing general musicianship and inculcating an understanding of the professional expectations of performing and recording. On the podium, I am supported (and, I am happy to admit, often guided by) two wonderful amateurs, our Chorus Directors Emily Dickens & Charles MacDougall. Their specific skills and technical knowledge help our young people to respond to my direction. It's very good for young people to see different approaches to problem-solving, and the dynamic between the three of us can be essential in those moments (which we've all experienced) when you fear you're just about to lose the 300 people in front of you! It's probably for others to describe the way I work, but I am unashamedly demanding of our young people. I set the bar very high, out of respect for our participants, and I see time and again how quickly they respond to this level of expectation, as well as their joy in being enabled to succeed.

***“I am truly grateful for this project:
it pushed the boundaries of what I
thought singing in a choir could be.
It opened my eyes to a new and
exciting world which I cannot wait
to explore further.”***

Gabrieli Roar Participant





My driving motivation is to try and connect people to culture, and in particular to offer young people the opportunity to engage with the great masterpieces of choral music. Whilst of course young people should sing all types of music, I confess that I am, unashamedly, a champion of the dead white European male composer, and have a great belief in the cultural value of sacred music, even in a largely secular society. I am aware that this runs contrary to certain orthodoxies in current educational thinking, but I simply cannot sanction a musical diet that would deny young people access to, say, Bach, Mendelssohn, Elgar or Britten. It takes a talented teacher to engage young people with art that might at first sight seem a little recondite, but it is entirely possible and indeed necessary: I believe that we must honour our young people by giving them great and challenging music to perform. One of the supreme joys of running Roar is to see participants' transition from bemused indifference to committed enthusiasm over just a few days. Adult preconceptions of young people's interests are so often profoundly wrong.

I hope that a curricular move to include a greater emphasis on classical music might pave the way to a resurgence of singing in state schools. However, I am also realistic that such activity tends to be initiated by individual teachers with a passion for choral music and all the benefits that young people derive from singing. These are the heroes of our choral world and I hope Roar is there to support them. Whilst I am reluctant to blow my own trumpet (over 20 of them on *An English Coronation* alone), it has been thrilling to receive numerous five star reviews for our recording of *An English Coronation*. The temptation however, might be to assume that all our young singers are somehow special. They are certainly wonderful young people and I'm hugely proud of them, but in fact they are simply ordinary school students who have been given the opportunity to create something extraordinary. Given adequate funding, it would be wonderful to see Roar grow into a truly national organisation, involving greater numbers of children and new choirs – indeed to develop as a resource for all those working for the re-emergence of singing in our schools. All are welcome, do contact us!

“Every good event fuels a term's worth of energy and fun. The immediate impact is improved attendance, a sense of purpose and drive, increased engagement with school and a better bond between participating pupils.”

Partner Choir Director

www.gabrieli.com/roar

Introduction to Film Music - KS3

If you are thinking about getting your students into composing for film then this might be a great place to start. I love cinematic music and the students I teach really enjoy creating music to fit a film theme or genre. I find that this continues through GCSE & A-Level. Starting early with film music might spark a passion for composition in this genre.

I think a great place to start is mood and atmosphere. This works with real instruments or software and it focuses on sounds, silences, textures, rhythms etc. Giving students a mood is sometimes less daunting and gives them a chance to be hugely creative.

You can start them off with the freedom to create any mood they like, but this can be more of a started task and sometimes I have done this with vocal sounds only. Once they have started to create mood it works well to give them some real on-screen action to compose to. I often use a film trailer or the opening scene from a film.

For this task they are going to change the mood of a film using music. They are going to be turning a cheerful, bright and happy bit of film into something dark and sinister. I find students quite like creating this particular mood – you can even play some horror music as they enter the room. There are several options for bright cheerful films, but recently I have used “Trolls” & “The Lego Movie”.

If you are going to use computers then ideally you will need to try and download the video file from YouTube. This isn't too tricky, but may be harder on the school network. If you can't get the actual film on the students' machines then you can just play it from the front. You might even choose to not use computers at all, and therefore you can just play the trailer on your whiteboard. Whatever you do, just remove or turn down the sound!

The Lesson Objective is simple – Change the mood of this trailer using the following:

- Off-Beat Rhythms
- Pedal Notes
- Chromatics
- Cluster Chords
- Ostinato patterns

Demonstrate and discuss these elements before they start and then give them three lessons to add music to the trailer. The goal will be that they will turn this trailer from being a jolly, happy & bright kids cartoon to something very different.

There are lots of things that you can steer them to do once they have started. They should start by analysing the film and look for any key moments that they could attach music to. They need to think about what instruments they are going

James Manwaring
is Director of Music
at The Windsor
Boys' School



Who is this for?

Key Stage 3, GCSE or A-Level

What do you need?

Nothing - just your students!

Potential Outcomes?

Creative thinking and understanding of how music affects what happens on screen.

to use and also think about any other musical features that they want to include. One thing I would say is that melody isn't crucial here, it is all about atmosphere and making something that looks bright and jolly actually seem quite sinister. Changing the mood with music shows the real power of music.

What the students really love about this is that they get to see their music in action straight away with the film playing along. It is a great lesson! Make sure that you put the film online for them to download, or send it to all the computers in advance. Also make sure that you show them what the above elements are and sound like in advance. For differentiation you obviously need to spend the lessons going round the class giving them pointers and working out where they are all at. Rather than giving separate tasks I find that it is best to see how students make progress in the lesson and respond to their individual needs from there. If there are students who are particularly weak with software then it might be good to use a loops based software rather than notation; the task can remain the same and the outcomes will be similar, but potentially less musically advanced.

If students can grasp how to create mood in music and how to respond to what is on screen then they will have made a huge step forward with composition. Vary the elements above as you wish, but let them be creative and watch as the really strong composers shine. Make sure you also link to the GCSE & A-Level Specifications which are likely to include cinematic or Stage & Screen set works.

For more information on this lesson and for extra resources please visit www.manwaringmusic.blog

Every school a singing school

Michelle James highlights Sing Up's core purpose and the importance of focussed listening.

Michelle James is the Chief Executive Officer of Sing Up.



Take a moment to think about an ideal school environment. You might imagine a calm, well-operating and friendly, happy school, where for example:

- learning challenges are met with determination, optimism and self-belief
- there is a strong sense of team-work in each class and across the school among staff and pupils alike
- newcomers to the school are welcomed and integrated quickly
- children with additional needs are supported, valued and included
- parents, carers and the wider school community feel part of the school and are positive about its achievements and ethos

Embedding regular singing into school life is a way of ensuring that these attributes develop over time. At Sing Up we have seen countless examples and collected many case studies where the school community themselves believe that it is singing that has transformed their school. From head teachers, to pupils, to parents, all have reported the change they have seen take place as the result of regular singing happening in the school.

Making progress in singing

A focus on supporting children to make progress and get better at singing is something that many schools want to achieve but often struggle with knowing how.

Every school will be working from their own starting point, as will each individual child and so 'improvement' will mean a range of different things in different contexts and stages. Whether you would consider yourself to be an expert vocal leader or not, most people (including your young singers) have an innate strong sense of when music sounds good and when it doesn't. What may need fine-tuning is an ability to pinpoint and analyse what is good, what is not so good, why it sounds right or doesn't sound right, before you can begin to make a strategy for improvement.

Here are some top tips on helping your singers to improve their singing through focussed listening.

Focussed listening

Whatever the context of singing in your school, whether in the classroom, in assembly, in music lessons or in choir, you want your pupils to be singing well and to be improving. So, keeping in mind the golden rule of starting where they are, if you apply some listening and improving techniques in any of those contexts, you will be able to help the children to learn, enjoy and improve the quality of their singing.

A focussed listening technique isn't something you need to keep to yourself and take sole responsibility for. Constantly encourage your pupils to be listening to themselves and each other – to the sound of the group – when they are singing, and to be asking themselves questions about whether it could be improved.

Here is a list of the kind of things that you, and they, can be listening out for, broken down into categories:

Pulse and rhythm

- Are we keeping a steady pulse, or are we rushing, or slowing down compared with the pulse at the start?
- How does the pulse feel? Does it feel about right for the music?
- Does it feel like the music is dragging, or too sluggish?
- Does it feel like the music is too rushed or frantic? Do the words feel garbled?
- Does the pulse feel appropriate for the mood of the song and the meaning of the words?
- Have we got the rhythms accurate? Are we singing them together or are they sounding messy?



Pitch and melodic accuracy

- How well have we learnt the music? Are there mistakes we can hear?
- Are we listening to each other carefully to make sure our intonation is good?
- Are we listening carefully to the accompaniment or backing track (if there is one) to make sure we are in tune?
- Are we able to sing the correct notes cleanly?
- Are we swooping when there are jumps in pitch or able to manage the jumps cleanly?
- When singing in parts – can we hear the other parts? Are we listening carefully to them to make sure we are in tune with each other?

Tone, blend and balance

- Are we producing a nice blended sound together?
- Are any voices sticking out?
- Is the sound we are making going to be pleasant to listen to?
- Is it a nice focussed sound – not breathy or shouty?
- When singing in parts, are the parts balanced? Can we hear the other parts as well as our own?

Communication and expression

- Are we singing the words clearly?
- Does the way we are singing the song help to communicate its meaning?
- Are we singing with a sense of the style of the music?
- Are we singing loudly and softly in the right places?
- Are our faces expressing the mood of the song?

These are just examples and the children may not be able to do all of these things to begin with, but they are good indicators of the kinds of things you, and they, can be listening for when they are singing.

To receive a free PDF of the rest of this chapter from the Singing School Handbook, visit www.singup.org/vocal-progression. To order a copy of the Singing School Handbook, visit www.singup.org/the-singing-school-handbook

www.singup.org/membership

This is an extract from The Singing School Handbook, written by Michelle James, published by Sing Up and Faber Music in October 2018.

Getting children to sing

We asked

Sarah
Boutwood,
Director of
Music at



Packwood Haugh

School about the techniques she uses to develop singing in her school.

“

The best way to get children singing is to make it acceptable for boys to do it too! When I took up my current post at my (prep) school, I inherited a good choir of selected Year 6, 7 and 8 pupils, but with around 20 girls and only a handful of boys.

The following September, I decided to split the choir into Boys' Choir and Girls' Choir, with separate rehearsals and different repertoire. Because the choirs sing regularly at church, parents were also grateful as Sunday services could now alternate between boys and girls, so halving the Sunday commitment, although we still combine for the main services of the year - carol services, Remembrance Sunday, concerts, etc. There is also the advantage that it is easy to teach music in parts - girls on one part; boys on the other. Some years, some of the Year 8 boys are altos or tenors, so I arrange music for them to be included, either in unison or adapting an existing anthem with parts for their range.

We now have 19 in the Boys' Choir and 17 in the Girls' Choir (both with good sized waiting lists) and I am delighted that the Boys' Choir is as popular as the girls. I am particularly pleased that the 'sporty' boys have now started coming along to the auditions and are quite open to putting on a cassock and singing at church!

”

Lighting the fire

Reclaiming the habit of singing in school



Lin Marsh is a voice specialist published by Faber Music, currently working for the British Council as a World Voice Trainer in Jordan, Cyprus and Lebanon. She ran two sessions at this Year's Music Teachers' Conference at Bromsgrove School.

I have never yet met anyone who doesn't want to sing better – wherever they do it. It could be the six year old who is desperate to sing a solo in the school concert, the teenager who's in a band, the young student who wants to perform in a show, or the adult who says "I'm not musical at all – I wish I could sing!"

Part of the enjoyment from singing, of course, comes from the power of communicating feelings. We do that when we sing in the shower, listening to the radio or iPod or joining in communal singing at a football match or in a church to affirm our sense of belonging. We enjoy the physical sensation: breathing deeply as our body responds, releasing endorphins and making us feel good. A very young child also sings for the joy of composing and improvising, exploring this first sound source and laying down the basics for vocal communication. Alzheimer and Parkinson choirs are known to help sufferers with mental health, memory and co-ordination issues and some recent US research has even highlighted benefits to our immune system.

In many ways, however, we have lost the habit of singing together. Whole schools no longer sing together every day as was the custom, fewer children go to church, and evenings are spent inside in front of the TV, games console or computer screen. The role models we have in abundance come from programmes such as The Voice, X Factor and Pop Idol are great for motivating children to sing, but the

downside is that they expect instant success and do not realise the immense commitment and practice in developing such a skill.

The singing which takes place in the school, particularly in the "hymn practice" environment is often far removed from any of the above positive examples. The lack of energy from the physical positioning of the pupils (slumped down on the floor or on benches too low and small for them) and the problems of posture when looking up at a White Board, mean the session can become very lack-lustre and depressing for teacher and pupil alike. This really need not be the case – it is our job to re-ignite the flame!

Preparation

One of the first requirements for change must be the preparation for the singing session. Pupils may come to the space having been at a computer screen, writing or reading – all activities which result in poor posture and often body tension. A brief but thorough warm-up is vital. This should be high energy and fun! We are trying to give pupils ownership of their voices, so personal communication is important. Making eye contact with as many as possible and encouraging them to do the same will provide an instant sense of performance and expression. Find fun ways to free up the body, release tension and develop good, relaxed posture. There are plenty of excellent songbooks with warm-



“This approach means the children are part of the decision-making process and therefore involved creatively.”

ups in – remember they will help you, too, as a professional voice-user and help keep your voice in good condition both for singing and speaking. Talk to the children about how they use their faces to express feelings. Ask them to show you sad, angry, surprised, confused, shocked faces and get them to look at each other. Anything that gets facial muscles moving awakens an awareness of communication which should be used in every song.

Warming up

Next, sing a very quiet “siren” on an “ng” sound, taking voices through the whole range from low to high and back again. Check their posture is still relaxed and chins are not rising with the pitch.

Pick three different focus points in the hall or classroom – left, right and straight ahead. Ask pupils to take heads, eyes and energy (but not bodies) to one of those three places when you finger click. This develops a sense of focus, which is missing from many performances – sometimes even at professional level! (By the way, this exercise is also excellent for re-establishing concentration at any point during the session.)

So – we’re warmed up and ready to sing.

Teaching the song

Always play or sing through the song first – then talk about it with the pupils. Every song needs to tell a story, whether it’s

narrative or descriptive, so setting the scene is the first task. Ask the children for movement suggestions and try out various ones – they love acting and bringing a sense of drama to the song. Teach it by rote so hands and bodies are free to move.

This approach means the children are part of the decision-making process and therefore involved creatively. Words and meaning are at the forefront and everyone is working together to make a performance piece. Of course, there will be tricky musical places to work on and words need good articulation. But the children should already be excited by the song and its atmosphere so will willingly want to make it better. Check that their excitement doesn’t lead to shouting, however, and keep listening and making sure the quality of the actual singing sound is good.

With this approach, the word-learning happens almost by osmosis, because the children are so busy telling the story. Instead of a silent trudging back to the classroom after your session, I guarantee you will have bright-eyed, energetic and fulfilled children, who have not only enjoyed their contribution to the session but have also been part of a communal singing experience which is life-enhancing and fun. You have lit the fire for life-long singing.

Lin’s music is published by Faber Music www.linmarsh.com

1 Note Composition

Who is this for?

Key Stage 3, GCSE or A-Level

What do you need?

Nothing - just your students!

Potential Outcomes?

They learn to understand the elements of composition that don't focus on melody & harmony - Rhythm, Texture, Dynamics.

This is not a new idea or anything particularly original from me, but I thought I would share it as I know it works really well. I am also thinking along the lines of using Notation software such as Sibelius/Dorico – but you could use this concept with other pieces of music software or use real instruments. I do however like it as a way of introducing music technology and notation software

The thing with composition is that you want students to approach it in the correct way. There is little point sitting them in front of a computer and just saying compose. Similarly, you want them to get going quickly and be creative. I think that students can often be put off by melody & harmony and this task avoids using them. If they can grasp good rhythmic writing then they will eventually write better melodies, in my opinion!

So, get them to choose one note – a G, E or C etc. They can work in different octaves but they have to just use one specific note. They can change anything else, work in any time signature, use dynamics, accents etc. But just one note.

What is the point?

What this project does is stop them thinking about melody but get them thinking about everything other than melody & harmony for that matter:

- *What time signature am I going to use?*
- *Why am I going to use this particular time signature?*
- *How can I make my rhythm syncopated?*
- *What are triplets and how can I use them?*
- *Why use a rest?*
- *How fast is my piece going to be?*
- *Will I change tempo, or time?*
- *Where might I add a crescendo or an accelerando?*
- *How can I make the rhythm exciting?*
- *How do I get this software to do this?*

James Manwaring is Director of Music at The Windsor Boys' School



One by product of this project is that it does help them to get to know the software that you are using, Sibelius, Dorico etc. They learn how to add notes, change rhythms, work with score markings and score text. What I love to see is that they experiment with rhythms and create interesting rhythms. I encourage them to include rests and think about note values. I just find that it gets them composing and thinking about music in a really different and creative way. They have to listen and they have to think about everything other than melody. But they can of course do all of this on a piano or their own instrument as long as they only use one note.

And let's face it, Rhythm is the starting point for composing melody in many ways. How many times do we see students work in 4/4 time at 100 beats per minute and fill bars with crotchets and quavers and no rests? We need to get students to engage with rhythm in order to write melodies that are interesting. I have listened to dozens of 1 Note Compositions in my time and I find that there are some that are really good and some that are awful! The ones that have rhythmic themes are particularly good.

As an extension you can then start to teach them about Retrograde, Augmentation and Diminution. You could lead into work on Minimalism or a study of rhythms around the world. You can teach them more about time signatures, and you could actually tell them that they have to use a Simple & Compound time signature in their One Note piece. I have linked this to minimalism through clapping music and I have also allowed them to add melodic ideas to their existing rhythms.

This approach might be a great way into composition and it also might help students at GCSE to create ideas. One thing it will do is get students thinking and creating, and whilst it is good for introducing them to notation software they could easily use a real instrument and write their music down on manuscript paper.

CONFERENCE 2019

MUSIC TEACHERS' ASSOCIATION



“Huge thanks to @sgtoyne @jpmanwaring @keithayling & your team @MusicTeachers_ - a superb weekend @BromsSchool - perhaps the best CPD I’ve experienced in any sector. Catered perfectly for our range of circumstances, greatly challenging, while allowing every aspect to be questioned.”

Dave Lowe, Director of Performing Arts @manorceacademy



The Music Teachers’ Conference

at
Bromsgrove School



“The Music Teachers’ Conference @BromsMusic was inspiring! But arriving to work at 8am to find students already playing music led by a student is really inspiring!”

James Manwaring
Director of Music, Windsor Learning Partnership



“One of the best conferences I’ve been to - congratulations to everyone @MusicTeachers_ and @BromsSchool for organising a great weekend. Great to see collaboration between the state and independent sectors for the benefit of all children and young people.”

James Welburn
Regional Development Executive, ABRSM

“So many highlights at this year's Music Teachers’ Conference @BromsSchool and as ever I have come away with my brain fizzing with new ideas thanks to inspiring conversations with like-minded teachers who are so passionate about what they do”

George Bevan, Director of Music at Monkton Combe School



“Thank you so much @BromsMusic for an excellent conference and for your excellent hospitality.”

Tim Garrard
Director of Music at Westminster School, London

“Lovely to be here and speak at the @musicteachers_ conference today! Great to connect with other tutors too. And brilliant to see @LeedsMusic in their #Ensemble magazine.”

Patsy Gilbert, Head of Performance at Leeds College of Music

“Thank you @MusicTeachers_ and @BromsSchool for a wonderful three days. Inspired teachers, musicians, conversations, food and location.”

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MUSIC TEACHERS' ASSOCIATION



“Thanks to @MusicTeachers_ for an excellent well-organised conference and to @HolroydHowe for a 1st class celebratory dinner. Good to see membership organisations coming together for relevant and timely discussions.”

Marion Friend, Arts and education consultant, life coach, mentor and facilitator



MUSIC TECHNOLOGY

with Richard Llewellyn



Richard Llewellyn has over 28 years' experience in the music industry, having worked for music publishers Boosey & Hawkes, instrumental manufacturers Yamaha and international music technology companies MakeMusic, Notion, PreSonus and Steinberg.

The latest news in Music Technology

I hope everyone has now recovered from yet another fun packed Annual Conference! Hopefully you were able to meet friends, old and new, and discuss some of the issues we all have. I know that we're all so isolated in the work we do, so it is difficult to keep in touch with all that's going on – especially in the fast developing world of Music Technology!

With the school year end fast approaching (just not fast enough!) may I suggest that now is a good time to think about what hardware, and more importantly, software, may deserve an update/upgrade over the Summer months? Running on old gear may disadvantage your students, which could affect their results and impede creativity.

The most used current software versions (at time of writing) are:

- Ableton – Live 10.0.6
- Apple – GarageBand 10.3.2 and Logic Pro X 10.4.4
- Avid – Pro Tools 2019.5 and Sibelius 2019.1
- Steinberg – Cubase 10.0.2 (all versions) and Dorico 2.2.20

The Musicians Union Report – The State of Play

I reported in the Spring Ensemble magazine that we'd seen many reports on music education extolling the use of music technology. At the beginning of April, the Musicians' Union released their own, 'The State of Play – A review of music education in England 2019' report. Written by Dr Jonathan Savage and David Barnard, it stated:

'Music Technology should be an integral part of music education both in and out of the classroom. It should not be annexed in any future NPME but, rather, should be an integral part of each element moving forwards.'

I'm really looking forward to seeing what the eventual NPME 2020 looks like, and how this will shape music technology in schools. It's important to understand that music technology (and in particular, the use of DAW's) is as useful to students as the learning of an instrument, singing and 'academic' studies, to provide an all-round musical education.

A Touch Sensitive - New Tech

There are ever growing numbers of MIDI controllers as well as instruments that are able to react with pressure sensitive pads. In the Spring 'Ensemble' I mentioned the Skoog, but have you



heard of the **Joué**? The Joué (which means 'Play' in French) is a MIDI controller with a difference. It has a modular format where by you can change different expressive silicon pads in the Joué board that are pressure sensitive. The 27cm x 13cm Joué wooden and metal board can be split into 3 different instruments that will react to a multitude of different sounds. This could be a piano keyboard, a fretboard, drum pads, rounds, strips and even bubbles!

Using these pads you can hit, vibrate, bend and use after touch to create different sounds, opening up a very creative environment. They plug into most DAW's e.g. Cubase, Ableton, Logic and are now available to buy from music shops in the UK as well direct. Prices vary from complete 'Essential Packs' (£429) or individual units/pads (£17).

More info at www.play-joue.com/en/

I believe that the British company 'Roli' were the first people to explore this touch pressure sensitive range of keyboard instruments back in 2013 with the Roli Seaboard but other companies are now looking at this concept.

Another company of interest is **Sensel**. They have made the 'Morph' which is similar in style to an iPad, but with an ultra-touch sensitive pad (Pressure Grid) and a variety of different overlays. Based in California, they have developed an impressive system that can respond from anything from a light brush stroke to a 5kg weight!

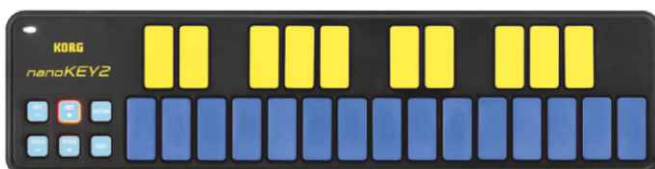


The Morph costs £190 and comes with one overlay, with additional overlays costing about £27. You can also buy a 'Buchla Thunder' overlay for £45 (Don Buchla was an American pioneer in the field of sound synthesizers).

Find out more at www.sensil.com

If all these pressure sensitive instruments are not your thing, you could always add a little colour into your music department with the latest **Korg NanoKEY2**, nanoPAD2 and KONTROL2. As part of their 10th birthday, they are now all available in limited edition colours of blue/yellow and orange/green (mostly orange). The slim-line USB Keyboard Series 2 is a 25 mini key controller with octave shifts, pitch bend, modulation and sustain. Prices are £40 in colour, £35 black or white. All work well with iPads, Mac and PC in conjunction with your software.

More info:
www.korg.com/uk/products/computergear/nano2_color/



Upcoming 2019 Events

5th October - Synthfest, Sheffield

10th October - Music & Drama Education Expo, Manchester

31st October-2nd November - BBC Music Introducing LIVE, London

9th November - ABRSM Teacher Conference, London

What is the Largest Factor Contributing to Decreased Pupil Numbers Receiving Musical Education in the UK?

By Molly Skeil

Molly Skeil is a Year 10 student at Queen Anne's School, Caversham

"It's about giving students that inner quiet confidence that they can succeed and that's what touring does."

In recent years, the number participating in musical education has dramatically decreased across the UK, in schools and in instrumental lessons. This reduction is of concern due to the enormous benefits that musical education can provide to young people, including increased happiness and better communication skills; many positive effects extend throughout a lifetime. Although the causes of the decline intertwine, they separate into four fundamental issues, the most cited being austerity and the EBacc. However, another worrying element of this decrease is its inconsistency across different socio-economic gradations, with areas of highest deprivation experiencing the greatest declines.

Extensive research into the benefits of school-age music participation reveals that sustained access to coherent musical education correlates to improvements in listening, literacy, numeracy and language skills. In one

Welsh community programme, professional music tutors worked with teachers and over 280 pupils from socio-economically disadvantaged communities to teach brass and percussion instruments. Not only were the children's confidence, behaviour and engagement in the community improved, but the teachers and wider school reported more harmonious classrooms. Overall, for every £1 invested in this programme, around £7 was given back in social value. According to Sistema Scotland, a project reaching 2,500 children, partaking in orchestras has led to better school attendance, and it predicts entire-life benefits like greater community togetherness and long-term economic gains. Scotland's culture minister Fiona Hyslop applauded the scheme's 'potential to transform lives and tackle inequalities'; 100% of parents believed their children were more confident and 93% thought they were happier⁽¹⁾. Furthermore, a report

states that music engagement builds cultural understanding, while children develop innate skills, namely emotional intelligence and empathy.

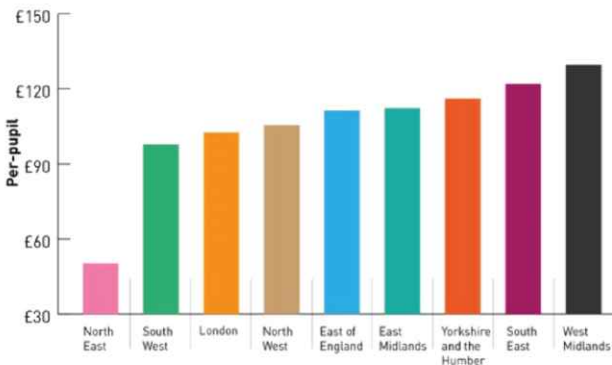
Austerity stymies development in many government sectors, with education being one of those affected most harshly. 'Cuts in

government funding...mean that fewer students will have the opportunity to study music⁽¹⁾, as local authorities are forced to sideline parts of the education system deemed least important – music is an easy target. As a result of local authorities cutting school music funding and general funding deficit in schools, many primaries and secondaries cannot or choose not to employ specialist music teachers so money is available for teaching more traditional subjects. Funding variations have also created a 'postcode lottery' of music education opportunities, exacerbated by government's concentration on small cash injections into music hubs, rather than sustained financial support for schools. Growing consensus highlights the latter as a more effective method; it reaches more children while reassuring teachers and parents that pupils' education will not suddenly lose its pecuniary foundations because of over-expenditure or the insecurity of booster payments.

The free whole-class primary school teaching project, that government promised to offer respite for funding cuts, is currently only accessible to 8.8%⁽²⁾ of the eligible student population. Austerity continues carving its way into 6th forms; between September 2016 and September 2018, location number offering A-level music dropped by 38% mainly due to funding problems, and this has played a significant role in the 38% decrease in A-level music entries (2010 - 2018)⁽³⁾.



Music hubs spending



However, another reason for the drop in A-level entries is traceable to GCSEs and even primaries. In the latter, statutory SATs tests drive out creative subjects. Only half of schools meet music curriculum obligations, giving test pressures as an explanation, and this just considers primary schools where music is on the curriculum. In terms of numbers continuing music as a GCSE, the EBacc award (2010) has had an extremely detrimental effect, as it only includes traditional academic subjects, creating 'academic capitalism'⁽¹⁾. In effect, it determines the economic worth of each discipline and, despite music contributing £4.5bn a year to the UK economy⁽⁹⁾, along with the other creative arts music does not feature on the requirements. This means 'as long as the EBacc survives...arts will not feature on the curriculum of the vast majority of 14- and 15-year olds, and that is wrong for the pupils and wrong for society'⁽³⁾. This statement is supported by a 2018 survey asking music teachers their opinion of EBacc's effect on music education, where nearly 60% replied it had a negative effect⁽³⁾, and the recent significant drop in GCSE music entries. A lack of music teachers and poor standards of training are further obstacles facing music education, and again link to statutory tests – as EBacc subject teacher numbers rose, secondary school music teachers decreased by 1,000 (2014/2015 – 2017/2018)⁽³⁾. Firstly, there has been a large reduction in music teachers recruited to routes resulting in Qualified Teacher Status. Once in a secure job, there is then a lack of professional development opportunities, partly

caused by professional isolation in single-person departments, and also by limited access to subject-specific professional development. This restricts music teachers' ability to advance their careers, decreasing the likelihood they will be retained. Under-recruitment difficulties in the music education sector, occurring every year since

2012/2013⁽³⁾, are complicated by unappealing music graduate courses. For instance, while other subject bursaries provide £23k a year, there is only a £9k bursary per annum for music graduates, not even sufficient for the course fees. Additionally, there is an absence of subject-specific pedagogy in new teacher training pathways. Several universities, including Durham and Southampton of the Russell Group universities, have even shut their PGCE secondary school music course. Unreasonable working conditions in music hubs also hamper the workforce; rising teacher numbers are on hourly-paid self-employed contracts, sometimes paid directly by more affluent parents in an 'Uber'-style arrangement. Like other parts of the gig economy, there is no job security, holiday access, sick pay, or maternity cover, and this de-professionalisation of music teaching means quality is no longer a statutory consideration. The silence of music education's decline may have arisen from a misunderstanding of music as an academic subject. The current education system does not encourage children to form contextual interest in music,

portraying practical musicianship as the only method to engage with the subject, thereby gaining it status as a 'soft'⁽¹⁾ subject. Ofsted's 2011 report on school music mostly focuses on extra-curricular and performance opportunities – seen as financially worthwhile – and their view of music as an extra is reflected in the tiny proportion of A-level entries (1%) that were music or music tech in 2017/2018⁽¹⁾. This misconception is underpinned by the KS3, GCSE and A-level music syllabuses, poorly designed to support the next stage of musical education up until university; they discourage pupils by centring on 'pure'⁽¹⁾ music, not its place in history, politics and daily life. Moreover, music is not taught up to year nine in 50% of state-funded schools⁽³⁾, while others teach it either on 'carousel'⁽³⁾-style timetables rotating with other arts subjects or on just one day a year. Thus, some pupils receive no exposure to music in their entire secondary school life, so are never given the opportunity to take an interest in the subject. In lessons, the curriculum inflexibility means those who are perhaps good performers but unable to read music are not taught musical notation, barring them from higher music education or even a career option. Furthermore, as more instrumental teachers become self-employed, some schools respect them less, refusing pupils to miss lessons to attend an instrumental lesson.



The drop-off is not isolated in schools, but resonates through independent instrumental music lessons as well, which is where the most serious inequalities between different socio-economic groups are observable. Although uptake of instrumental tuition has decreased everywhere, it is more noticeable in underprivileged areas of the UK. Music is therefore increasingly becoming an activity of the 'elite'⁽⁴⁾; 41% of low-income families say they cannot afford music lessons⁽⁵⁾. Commonly only those on certain benefits can still get free tuition, while those whose parents work but struggle financially, miss out, and 'this inequality...risks depriving our culture of future talents as diverse as Adele, Stormzy and Sheku Kanneh-Mason'⁽⁶⁾. At the same time, half of Scotland's 32 councils have set up a selection procedure to ration free lessons, which still advantages more affluent communities; the children of wealthier parents are more likely to have received prior musical tuition, so audition with a huge advantage over other poorer students to gain free lessons they do not require. Another benefit removed in places like Pembrokeshire is the opportunity to use free transport to get to ensembles, preventing poorer pupils from being able to even reach musical activities. The inequality is also geographical, with some councils offering free music lessons (e.g. Glasgow) versus lessons for £500 a year in others (e.g. Clackmannanshire). This further limits the accessibility of music lessons to children of less wealthy families and puts teacher's jobs at risk by decreasing pupil intake, for instance in West Lothian by 80%⁽⁷⁾.

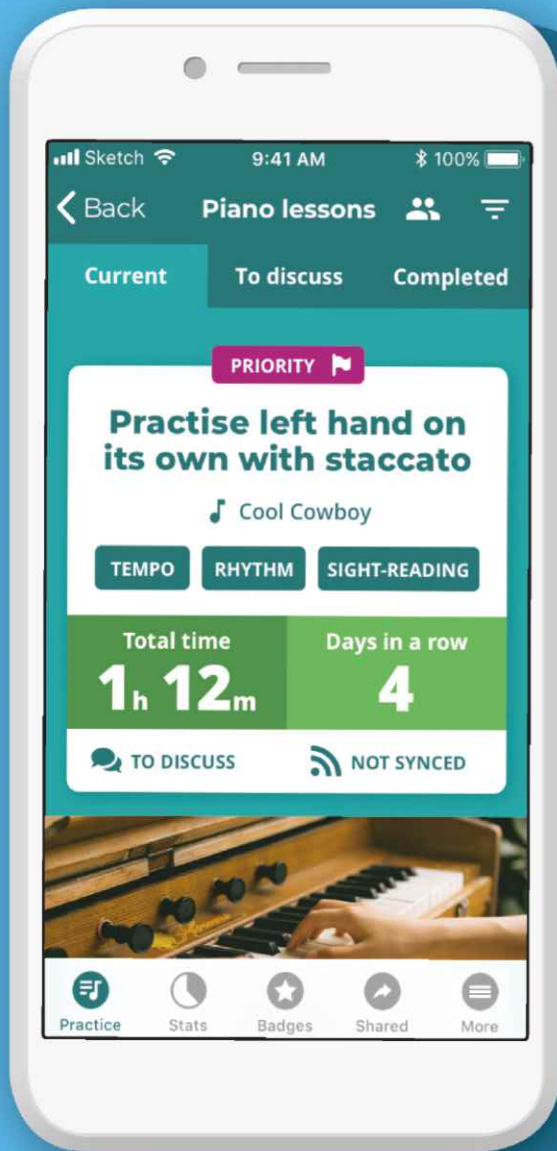
It can be argued that austerity makes the greatest contribution to decreased pupil numbers receiving musical education; it threatens the whole education system, but music particularly falls victim of its cuts, as local authorities remove support in schools and subsidies for instrumental lessons. A lack of financial support is preventing university students taking music courses, and is causing major retention difficulties in schools. The increased costs for private lessons most significantly impacting highly deprived areas, increasing socio-economic divides. However, the concept that

music is a 'soft' subject (affirmed by its exclusion from the EBacc) is also extremely damaging, encouraging only those who took up instruments as young children to study it. If music's role in society was better understood, it could be valued as an essential aspect of education, developing happiness and self-respect in the short-term, and improved communication, empathetic and organisational abilities in future. Disregard for music teachers' working conditions and a reduced time allocation for music at school undermines attempts to give children the quality of lessons needed to help them develop these necessities. Moreover, as automated machines are predicted to occupy routine jobs, 'there will be immense opportunities for people who combine creative, technical and social skills'⁽³⁾; music practises all three. In the face of an impending '4th industrial revolution where creativity is vital'⁽⁸⁾, music must be prioritised, not spurned.



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NEW MEMBERS



WELCOME to the following new teaching members who have joined since the publication of our last magazine:

Lewis Delivett	Director of Music, Griffin Schools Trust
Raja Mohammadi	Violin Tutor
Louise Rayner	Self-employed teacher
Helen Chong	Director of Music, Balcarras School
Emma North	Head of Music & Performing Arts, Kingdown School
Maria Neil-Smith	Primary Music Specialist, Fielding Primary School
Nilanka Athukorala	Music Teacher, Balladians School of Music
Amy Baldwin	Teacher of Music, Surbiton High Boys Prep School
Emma Parker	Library/Copyright Manager
Emma Cowper	Trainee Music Teacher
Rebecca Chesher	Head of Music, West Lakes Academy
Alison Porter	Music Teacher, Great Western Academy
Sarah Wise	Music Administrator and Primary Specialist, DRET Music
Mark Warner	Director of Music, Chesham Prep School
Dylan Quinlan-Brewer	Director of Music, Exeter Cathedral School
David McGregor	Musician
Lisa Ault	Director of Music, St George's Junior School
Rachel Davies	Vocal Teacher
Lauren Cairns	SEN Music Teacher, Spa School
Ros Shaw	Head of Prep School Music, Wellington School
Harvey Brink	Head of Academic Music, Wells Cathedral School
Julia Millard	Singing Teacher
Victoria Scott	Music Teacher
Libby Lane	Primary Music Specialist, DRET
Sarah McAlindon	Head of Music, Copthill School
Catherine Richardson	Deputy Head, Tattershall Primary School
Saikot Mandal	Music Teacher, STR Music School
Andrew Passmore	Assistant Director of Music, Queen Anne's School
Joshua Horsey	Music Tutor
Elizabeth Olnier	Head of Music, The Winstanley School
Daisy Greenland	Music Administrator, Bradfield College
James Drake	VMT
Susan Looseley	Subject Leader for Music, Broadwater School
Clare Wallace	Director of Music, Sheffield High School for Girls
Samantha Dieckmann	Associate Professor
Kate Rankin	Private Instrumental Teacher
Helen Davies	Subject Leader for Music, Brentside High School
Evangeline Thompson	Project Manager/Tutor
Marcus Day	Music Teacher, Westcliff High School for Girls
Adam Crockatt	Teacher of Music, City of London School
David Newey	Director of Music, Newcastle High School for Girls
James Bartlett	Director of Music, Ibstock Place School
Clare Laughlin	Director of Music, Wood Green School
Antitsa Undzhiyan	Music Teacher, Mere Green Primary School
Claire Harris	Music Teacher, Warren Mead
Gareth Hemmings	Director of Music, Portsmouth Grammar School
Elizabeth Merrell	Trainee Music Teacher, Clacton County High School
Ramon Davis	Subject Leader for Music, The Beacon School
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OUR OFFICERS & STAFF



Please get in touch with the members of our team to support you in your school.



President / Simon Toyne
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Simon Toyne is Executive Director of Music of the David Ross Education Trust, where he oversees the award-winning music curriculum and enrichment programme across the Trust's 34 state primary and secondary schools. Prior to this, he was Director of Music at Tiffin School and Kingston Parish Church. He is a Director of the Rodolfus Foundation Choral Courses, and is a member of the government's expert panel developing a model music curriculum.



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Don is Director of Music and Performing Arts at Ripley St Thomas CE Academy in Lancaster where he is also a Lead Practitioner and accredited Specialist Leader in Education. Don's specialisms are in choral music, with a particular focus on establishing a singing culture in a secondary school and boys' changing voices.



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Educated at Birmingham Conservatoire and subsequently at the Sweelinck Conservatoire, Amsterdam, Helena has gained a reputation for developing, expanding and enhancing Music Departments. She is regularly invited to lead seminars on Music Department management and career development.



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Keith Ayling is a TEDx speaker with a Masters degree in Songwriting. He visits schools nationwide to run songwriting workshops and is passionate about encouraging creativity in young people whatever their background or ability. He has been nominated as editor for his work on Ensemble Magazine.



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Carol is former Music Administrator and PA to the Director of Music at St Edmund's School, Canterbury from 1996 until 2014. Carol has been working for the Music Teachers' Association since 2002 and currently manages the annual conference.



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Sophie has 12 years of classroom music teaching experience across all age ranges (3-18) as well as being an instrumental string teacher and ensemble coach. She is an orchestral player, content contributor for Naxos Educational and music administrator at St John's College, Cambridge.

Help strengthen our voice

Officers

Our Presidency comes from an active member every two years. There is therefore a commitment to serve the association before and after your Presidency supporting the current role-holder. Our Honorary Treasurer and Honorary Secretary are also active members serving voluntarily.

OUR COMMITTEE



Please get in touch with the members of our team to support you in your school.



George Bevan (2020)
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George is fully signed up to the belief that *everyone* can sing, and that singing has the power to transform lives. Endlessly fascinated by the learning process. Blogs at music@monkton



Sarah Geering (2021)
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Sarah is the Director of Music at Sutton Valence Prep School; Choral Conductor and Accompanist.



Andrew Henderson (2019)
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Andrew is Director of Music at Stonyhurst College, Lancashire. He is particularly interested in developing high-quality choral provision in schools and fostering an environment where participation in musical activity is seen as the norm.

OPERATIONS MANAGER



Isla Keys (2021)
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With 30 years' experience of teaching singing, in addition to class music from Reception to A Level in both independent and state schools, Isla now enjoys working with young singers and directing 2 choirs at Nottingham Girls' High School, also coaching choral scholars at St.Mary's Church.



James Manwaring (2021)
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James is Director of Music for Windsor Learning Partnership, a multi-academy trust in Windsor. He teaches and works with students from Years 1-13, runs an adult community choir and writes a music education blog - manwaringmusic.blog. He has been nominated 5 times for Music Department of the Year.



Mark Penrose (2022)

Mark is Director of Performing Arts at Bilton Grange Preparatory School, Rugby.



Caitlin Sherring (2019)
csherring@woodcroft.barnet.sch.uk

Caitlin is the Music and Visual and Performing Arts Lead at Woodcroft Primary School. She is a Primary Music Education, Woodwind and Choral Specialist who is particularly interested in utilising the arts as a stimulus for all curriculum areas and supporting whole-school development.

Help strengthen our voice

Committee Members

The members of our committee commit to serving 3 years as part of the team guiding the association. The Music Teachers' Association is unique in that all of the committee (apart from our three employees) are current teachers who volunteer to this important role of strengthening music education in the UK. Committee members are expected to attend three meetings a year and take an active role in supporting CPD, contributions to our magazine and regular email communications.

Members are notified of vacancies every January in advance of the AGM which takes place at the Music Teachers' Conference each May at a different host school. If you are excited about the future of the association and feel you can contribute, particularly if your area of expertise is not currently represented, please speak to a member of the committee.

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THE FINAL WORD

DIVERTIMENTO

Op.47



A sideways look at music education from Jonathan Varcoe

Faster tempi

There has been much in the press recently about how many musical performances are speeding up. At the same time a brighter sound is engineered into recordings. I can understand how period instruments can change the whole acoustic experience of say Schumann's symphonies with lighter sounding instruments affecting tempi, and performing venues have very different acoustics each of which dictate judicious speeds, but I do wonder if this is not a general facet of today's frenetic lifestyle. Faster cars and transport (ok slower or non-existent trains), faster eating, faster computing and instagram media stuff. We want it now, instantly; more colourful and brightest is best.

But you would not want to speed through complex works for fear of the listener losing the warp and weft of the musical lines. The speed merchants seem not to notice that haste destroys the essential meaning and impress of such music, jumbling counterpoint and sensitive harmonies into a sonic goulash, and you wonder what kind of musicians they are who can mess with the works of great composers. On the same subject I recently came

across a review of *The Intelligence Trap* by David Robson. The following is taken out of context but can nevertheless stand on its own and be of interest to all educators. After an appeal to slow down...('In Anglophone culture someone clever is called quick.') Robson wants us to take time to be more curious, too. For that, education must change radically, he suggests. Western education "is designed to offer as smooth a track as possible so that each person can drive as fast as their engine can possibly let them. Far more effective is an assault course style of education more like the Japanese system, whereby struggle is embraced and children have to work it out for themselves. Astonishingly, the most clearly written textbooks are harder to learn from (not just memorise) than complex, potentially confusing prose."

That's a generalisation, but point understood: relax, take your time, and really understand what you are reading/learning. No speeding! One very simple example was to read and answer this question 'How many pairs of animals did Moses take into the ark'. Many 'clever' people failed to notice Moses in their haste and got properly caught out.

Many who have been immersed in Christianity from an early age, musicians not least, have gradually lost enthusiasm for orthodox religious practice often due to historical curiosity and acknowledgement of scientific research.

Music, the resonance of sacred literature, and the glorious architecture come to mean more to the spirit than the often contradictory and dogmatic freighting of religious texts themselves, a propos of which here is a quotation from an article about Hubert Parry in a recent *Cathedral Music* magazine by Michael Trott:

Influenced always by the rational and repelled by dogma, (Parry) accepted so little of orthodox religion, yet what he accepted, the core ethical message and reverence for the spiritual dimension of life, he did wholeheartedly, and through his religious and ethical music wished to enlarge the religion of others. Parry wrote in one of his notebooks that 'Art is a form of devotion – to the beautiful aspect of things that minister to spiritual well-being – the truth.'

Ingmar Bergman wrote this about J.S.Bach:

People cannot stand all those words that belong to religious rituals. In Bach's music our homeless longing for God finds a security that isn't disturbed by multiple meanings of words or the corruption of speculative thought. We let our wounded thoughts grow quiet and feel no need to fight against a trust so boundless that it encompasses all our shattered anxieties. Bach's music lifts us above the coarse physicality of ritual and dogma to a union with a holiness that has no name.'

A parable:

If you want to build a ship, don't start by distributing tasks and getting people to gather the wood and cut the planks, but rather teach them to long for the endless immensity of the sea.
Antoine de Saint-Exupery

Quote from an article by *Richard Morrison* in *The Times*:

We need to get back to teaching people to think broadly and calmly and for themselves... people will not think broadly however unless they are broadly educated – about history and culture as well as the 'Stem' subjects that so obsess government ministers. A knowledge of the religious texts, music and art that have shaped how people thought and behaved for millenia is a vital strand of this.

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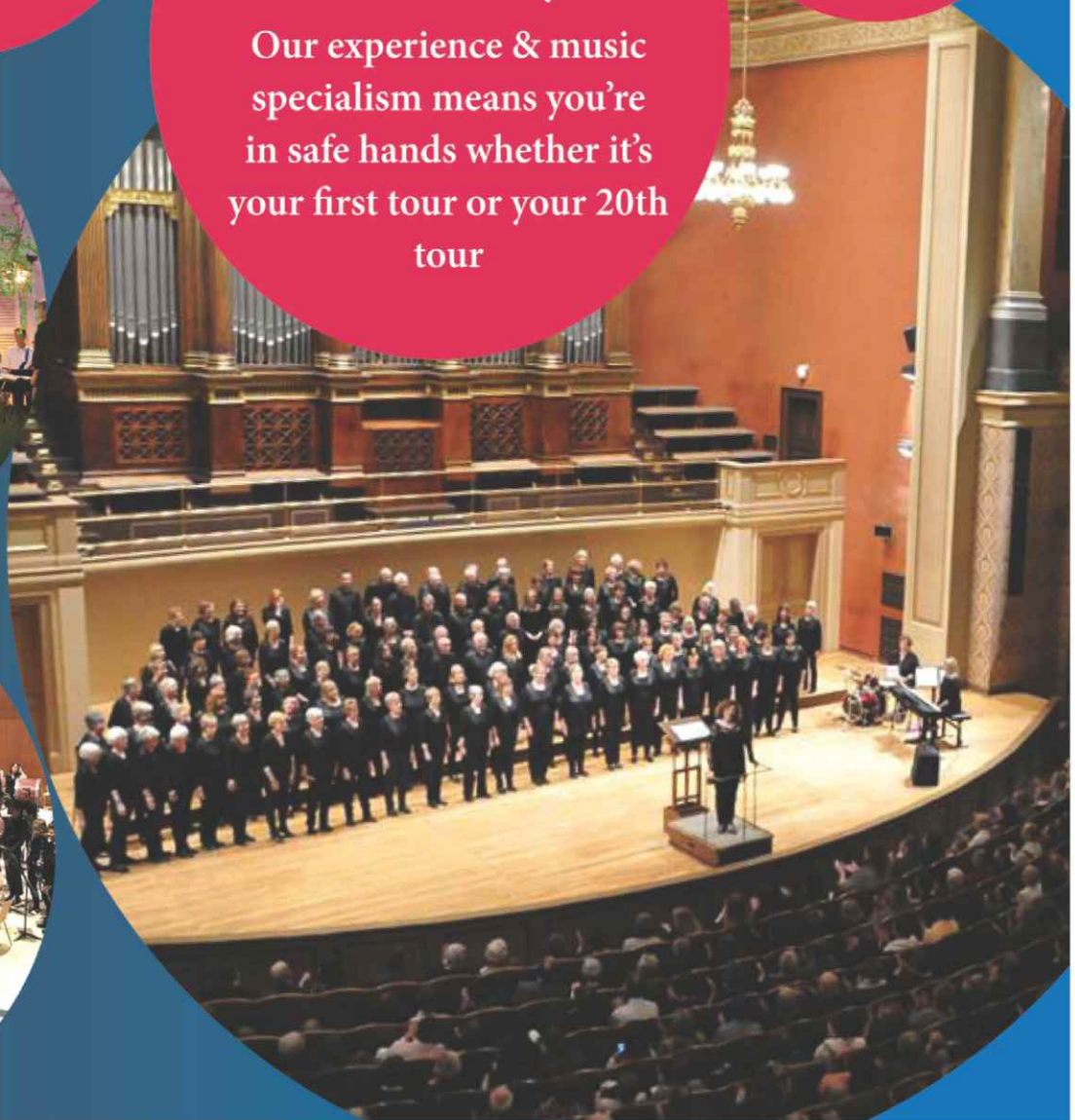
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