



# ENSEMBLE MAGAZINE

No. 107 / Spring 2019  
CONNECTING | INSPIRING | LEADING



**STATE OF THE NATION Report**  
**SOUND OF THE NEXT GENERATION Report**  
**BUILDING A DEPARTMENT ON A SMALL BUDGET**  
**MUSIC TECHNOLOGY | SONGWRITING | TEACHING BRASS**

**RESOURCES FOR MUSIC TEACHERS**



# VISCOUNT ORGANS



COACH HOUSE

In partnership with  
Coach House Pianos



Supplying instruments  
and service throughout  
the UK

The authorised  
service centre for  
Viscount Organs  
since 2008

- Sales
- Service
- Rentals
- Instrument Purchase
  
- Part exchange  
welcome
- 90 day interest free  
finance available

Receive your free year membership of the  
Royal College of Organists FREE, with  
your home practice organ purchase

RCO

To learn more or book an appointment to play

**Tel: 01865 922442**

[www.viscountorgans.uk](http://www.viscountorgans.uk)  
[info@viscountorgans.uk](mailto:info@viscountorgans.uk)

viscount  
*Classical*  
organs

Technology bringing tradition to life

# WELCOME EDITORIAL



Keith Ayling  
Editor

These are days of great opportunity. We are called to shape the kind of music education system that guarantees our young people an incredible future.

From the greatest hardships come the most creative, entrepreneurial solutions. It's a common story. When our backs are against the wall, our passion rises, the lines are drawn and we come out fighting for what we believe in.

It could not be a better time for the Music Teachers' Association to rebrand.

Since 1900, music teachers have been gathering together because they believe that the sharing of ideas will further music education in the UK. So it is with great excitement that I can unveil our new name, our new brand and our new magazine. These developments bring with them great opportunities for music teachers to come together to strengthen the voice for music in our schools. **Please share this with your colleagues.**

It was only a few weeks ago when the All Party Parliamentary Group launched its report (p.14) at Westminster and we were there to witness it first hand. With the room filled with people in positions of great influence, we were grateful for a detailed report of this kind - and there was a sense that it would fuel the movement to turn the tide at a high level.

Just a few days earlier, Youth Music also released an excellent report (p.16) on trends in youth culture relating to music and how young people engage and create. Both of these timely reports give us a platform to begin talking where we are. As music teachers, we don't speak to MPs and lobbyists every day, but we do work within school communities that need to hear the facts. Now—with these two reports—alongside Sue Hallam's research in to the power of music and UK Music's annual statistics in to the music industry, we can be armed with a wealth of ammunition to prove that:

- **Music is powerful;**
- Music develops key learning skills across all ages;
- Music improves students' academic learning processes across all subjects;
- Music creates community cohesion and develops key leadership skills;
- Music enhances wellbeing, heals mental health and creates motivation;
- Music is essential to the creative industry and the UK economy.

Our SLTs, councillors, MPs and the DfE need to hear these facts, read these reports and, most importantly, remember back to when they discovered the power of music for themselves.

These are days of great opportunity. We are called to shape the kind of music education system that guarantees our young people an incredible future. Please stand with us as we strengthen our voice.

Keith Ayling  
[@keithayling](#)

## #WeAreMusicTeachers

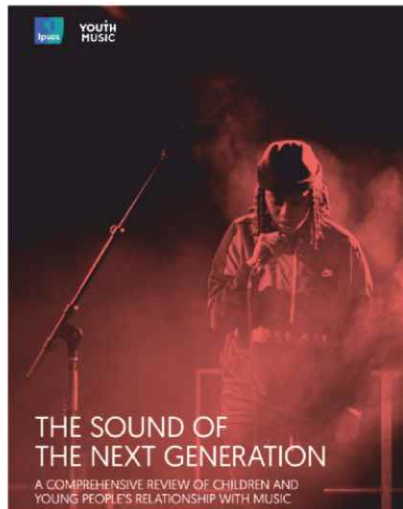
Web. [www.musicteachers.org](http://www.musicteachers.org)  
Fb. [www.fb.com/MusicTeachersOrg](https://www.facebook.com/MusicTeachersOrg)  
Tw. [www.twitter.com/MusicTeachers\\_](https://www.twitter.com/MusicTeachers_)

Music Teachers' Association  
Magazine No.107 Spring 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](http://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](mailto:membership@musicteachers.org).  
Reproduction in part or whole is prohibited. All prices and data are subject to change. The publishers take no responsibility for changes in data. Opinions expressed are solely those of the writers and are not necessarily representative of the Music Teachers' Association.

Music Teachers' Association,  
7 Stoneleigh Road, Kenilworth,  
Warwickshire CV8 2GB  
[ensemble@musicteachers.org](mailto:ensemble@musicteachers.org)

# CONTENTS & RESOURCES



## TEACHING RESOURCES

### 20 **Managing a music department on a small budget**

Our expert panel gives in-depth advice on how to make the most of a small budget and how to increase the influence of your music department.

### 22 **Drama & Music**

Patsy Gilbert - part of our Conference panel on collaboration - talks about the new courses at Leeds College of Music.

### 25 **Songwriting**

Paul Swannell reports on a recent songwriting in school workshop to elevate GCSE composition.

### 26 **Composition Resources**

A collated selection of courses and websites for composition in school.

## UPDATES

- 3 Editorial  
**Keith Ayling**
- 7 President's Message  
**Simon Williamson**
- 8 Association News
- 10 Corporate  
Members' News

## NATIONAL VOICE

- 13 **Simon Toyne**
- 14 **State of the Nation Report**  
  
A summary of the APPG report launched in Westminster on the state of music education today.
- 16 **Sound of the Next Generation Report**  
  
Youth Music's recent report in to the cultural landscape of music making and young people.

# CONNECTING | INSPIRING | LEADING



## ARTICLES

- 35 **Music Technology**  
The latest products for the classroom edited by Richard Llewellyn
- 38 **The Great Silence**  
The latest products for the classroom edited by Richard Llewellyn

## CONTRIBUTORS

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



**Patsy Gilbert**  
Director of Music  
St Paul's Girls School  
London



**Don Gillthorpe**  
Director of Music  
Ripley St Thomas CE  
Academy



**Richard Llewellyn**  
UK Education  
Manager, Steinberg  
Media Technologies



**Caitlin Sherring**  
Music and Visual and  
Performing Arts Lead at  
Woodcroft Primary  
School

## RESOURCES

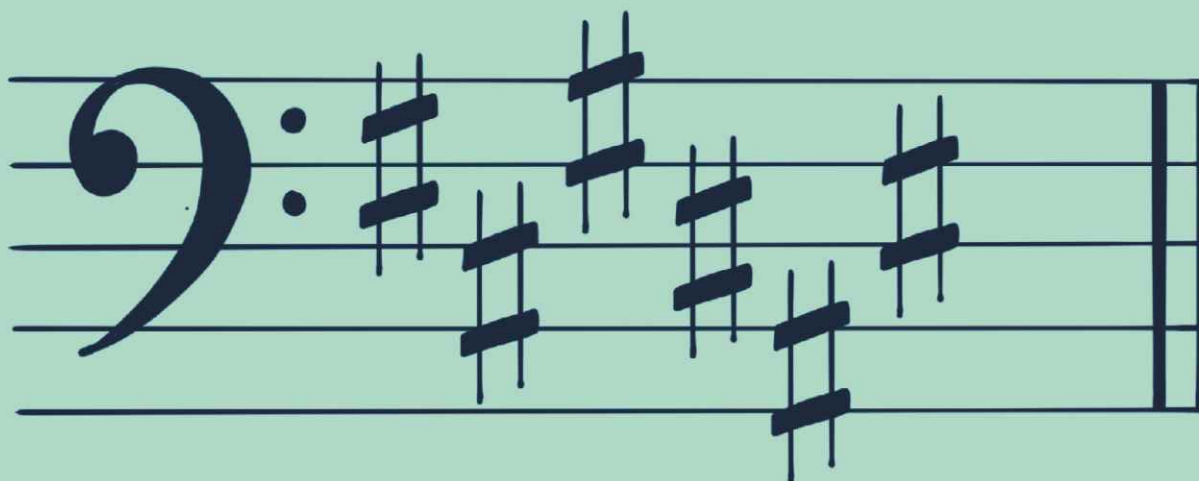
- 27 **Update from AQA**  
Following last issue's exam focus - the latest news from exam board AQA.
- 27 **Music Administration**  
Claudia Golden lets us know about her greatest challenge
- 29 **Lesson Ideas 1**  
James Manwaring shares an idea to 'Create a Human Piano!'
- 31 **Lesson Ideas 2**  
James Manwaring shares an idea for Teaching Melody
- 31 **Teaching Brass**  
Teachers share their wisdom - 24 tips for teaching brass in school.

- 40 **Music Tours**  
The latest products for the classroom edited by Richard Llewellyn
- 50 **Divertimento**  
Jonathan Varcoe takes a sideways look at music education

## INFORMATION

- 44 Corporate Members
- 46 New Members
- 48 Our Team  
Who is on the team, how do you contact them and how can you get involved?

# Can you find the key?



**F#**  
major

**B**  
major

**E $\flat$**   
minor

## ABRSM Theory Works, Grades 1-5

The key to passing Grade 5 Music Theory.

[abrsms.org/theoryworks](http://abrsms.org/theoryworks)  
#Howmusicworks



# PRESIDENT'S MESSAGE



Simon Williamson is the Music Teachers' Association President 2017-2019 and the Director of Music at Wellington College. You can contact him by emailing [president@mma-online.org.uk](mailto:president@mma-online.org.uk)

In the end, it was a simple decision. With so many ideas in the air, it seemed perfectly appropriate for us to focus just on what we stood for. To re-establish our core values as an organisation meant that we could focus upon what our members do and so we simply changed our name to **Music Teachers' Association** to clearly state what we are – music teachers. It doesn't matter whether you are in the state or independent sectors: it only matters that you teach music or support the teaching of music. Now is the time for us all to focus upon our subject and develop its teaching for the future.

In this edition of our Magazine, there is practical guidance as well as reports from meetings. There is a continued focus upon establishing a new curriculum and I hope many of you fed back to the Academic sub-committee (a meeting which was fruitful and positive) so we can give thought to Simon Toyne on the Model Music Curriculum Panel. Please do continue the process of discussion about music education and share your thoughts, whether through our Facebook site, Twitter or this magazine.

So what next for the **Music Teachers' Association**?

In our strategy development plan, there are many core ideas but certainly there will be an emphasis on CPD to continue to connect with our membership, to continue to develop ideas for teaching music and a continued sharing of resources. We need to show the country what is excellent in music education and I hope we can continue to inspire our students, through our teaching, and develop their love and understanding of our wonderful subject.

If you are picking this magazine up and you are not yet a member, please do consider joining us. At our conference in May at Bromsgrove School, you will receive outstanding CPD and tremendous networking opportunities. I look forward to welcoming you.

# ASSOCIATION NEWS



Welcome to the 107th 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 James Manwaring's new column on p.29 for useful innovative ideas on teaching melody and then maybe consider sharing your own for our next issue. We want our resources to be as broad as possible so please consider that when you send them in. 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.

This year our theme is *'Musical Journeys - from early years to post 18'* and will be hosted by Bromsgrove School.

Take a look at the programme on our website at [MusicTeachers.org](http://MusicTeachers.org)

## OUR WEBSITE

At the time of writing our website is undergoing a complete redesign and will launch on publication of this magazine with a renewed focus to reflect more accurately the association and its national voice, as well as providing resources for the teachers we serve. Keep an eye out for [www.MusicTeachers.org](http://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.

## 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.

## NEW SOCIAL MEDIA

Fb. [www.fb.com/MusicTeachersOrg](http://www.fb.com/MusicTeachersOrg)  
Tw. [www.twitter.com/MusicTeachers\\_](http://www.twitter.com/MusicTeachers_)



## 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](http://www.MusicTeachers.org) to download a membership form.



# ASSOCIATION NEWS

## 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.

### Meeting ISM



Simon Williamson (President) and Toyne (President-Elect) have recently been meeting with Deborah Annetts (Chief Executive, ISM) to talk about a deepening partnership with ISM. Currently we have a joint membership offer in place that benefits members who would like to be part of both organisations, but in future we will be working closer, particularly on national initiatives where the strength of a combined voice will be more powerful.

### Meeting Music Mark



Bridget Whyte (Music Mark Chief Executive) has recently met with Simon Williamson (President) and Simon Toyne (President-Elect) to discuss how schools can work closer with music hubs. Continuing links developed by Keith Ayling and the previous Chief Executive, Jem Shuttleworth, these new talks identify the growing connections happening under the radar around the UK, where schools are making new links with the work of county orchestras and ensembles. Both Music Mark and ISM have been invited to attend our conference in May.

### Partnering with Royal Society of Arts



John Padley (former President and future Honorary Treasurer) has been talking to the Royal Society of Arts about their research into the current status of the arts in education. The RSA is seeking to discover what is happening to arts subjects across the country in both state and independent schools and how they can influence government and school management to focus on giving pupils a broad education which includes the creative subjects. The research also includes the effects that music, drama and art have on pupils' well-being and level of achievement, and should produce some very interesting results.

Music Teachers' Association

## CONGRATULATIONS!



"Really pleased that the MMA has now changed its name to the Music Teachers' Association. Music teachers play an important role in young people's lives in music. They need to be heard and supported to keep innovating and reflecting on their practice - this is where the Music Teachers' Association can really help. Very best wishes for the rebrand and your important work in the future."

Matt Griffiths  
CEO, Youth Music



"Congratulations to the Music Teachers' Association as they begin a new chapter in their long history of supporting music teachers across the UK. Music Mark is delighted to have started to build a closer working relationship with the association over the past year in our shared goal for an equitable music education offer for all children and young people, and I am personally looking forward to joining you at your next conference in May."

Bridget Whyte  
CEO Music Mark



"I'd like to say a big congratulations to the MMA and its members for working tirelessly to provide young people with the best possible musical experiences they can have and for constantly striving for excellence in the pursuit of music in all its forms. I wish you all the best with your next evolution as the Music Teachers' Association."

Dan Francis  
UK Education Strategy Manager  
RSL (Rockschool Ltd)



## Scandanavian adventure



A school from Gloucestershire has just returned from an amazing music tour to Norway. Taking their choir, orchestra and rock band, they were based in Hardangarfjord. They saw the spectacular waterfall at Eidfjord, spent time exploring the Norwegian Fjordlands and visiting Edvard Grieg's House and performed three concerts in outside and indoor venues. A truly unique setting and experience for young music ensembles, find out more about music tours to Norway from **Club Europe Concert Tours**. Freephone 0800 496 4996.

## Amadeus Acoustic Solutions

Walthamstow Hall School, Sevenoaks were desperately short of music practice facilities in their burgeoning department headed up by Nick Castell, DoM. We were provided with a decent-sized, fairly open and accessible space and were asked to create isolated music practice rooms; one of which was to be used exclusively for Drums, plus a classroom and other individual practice and teaching studios. It was important that teaching could happen within each room without interference from adjoining spaces.

We installed four modular studios from our new AMS range; the image (right) gives some idea of the clean and very light look. The drum room abuts the music office and this should also double as a Control Room into Live Room, thus it features an acoustically-designed studio window between the two. Installation of the AMS rooms took five days; we were also asked to supply and install acoustic doors and to carry out acoustic correction into both existing and newly formed areas. The school are delighted with the outcome and I daresay will share their positive opinions with any Music Teachers' Association members!



## Summer study for organists from the Royal College of Organists

The RCO's two flagship courses for organists run back-to-back this Summer. We begin on 23 July with 'The Organ Student Experience' (TOSE) in Cambridge for ambitious teenage organists of grade 7 standard and above. Directed by Daniel Moulton, the course offers tuition in repertoire, keyboard skills, choral conducting and accompaniment, in fact all the skills someone wishing to pursue their study at tertiary level or in a gap year organ scholarship will need. A complementary 'TOSE-in-a-day' event in London on 23 March offers preparation for the TOSE course and tuition for those not quite ready for it. Our Summer

Course for Organists begins on 29 July and offers tuition for all ages and stages including teenagers, with a structure that allows those attending to customise their timetable to meet their particular needs. Bursaries are available for both course (apply by 1 May). Further details about the courses together with online booking can be found at [rco.org.uk](http://rco.org.uk).



## RSCM

The Royal School of Church Music is continuing to expand its educational offering. Whilst committed to supporting music in the context of worship, in the widest range of settings and circumstances, it is also committed to developing new education materials and courses, as well as supporting the existing opportunities and resources already on offer. New initiatives for 2019 include the Intermediate Millennium Youth Choir, aimed at singers aged 12-16 who want a stimulating, challenging experience of singing music in the context of worship, and which will prepare them for membership of its acclaimed MYC for 15-23 year olds. The Junior MYC, for singers aged 9+, continues to expand the scope and range of its activity, and the regular May and summer residential courses for young singers are already filling fast. New resources supporting the RSCM's Voice for Life training programme are also in preparation. More information about the **RSCM** and its work is available at [www.rscm.org.uk](http://www.rscm.org.uk).

## One of the most 'awe-inspiring choral festivals of the world' kicks off in Chichester and Manchester

Last month the UK Choir Festival kicked off in Chichester and Manchester. Making its way to Chichester for the very first time, 300 choristers descended on the city's Westbourne House School to participate in the event with learning and great music-making at its heart. This was followed by a second event at Manchester High School for Girls.

Created to support, train and bring choirs together, the UK Choir Festival is a non-competitive event. This all-inclusive festival is open to all types of choirs, including community choirs, gospel choirs, barbershop choirs, a cappella choirs, youth choirs and choral societies.

Hailed by American Express Essentials as one of the most 'awe-inspiring choral festivals of the world', the UK Choir Festival enhances the city's arts and culture scene by giving choirs the opportunity to learn from the UK's very best workshop leaders. The festival runs throughout 2019, with future events in cities across the UK including York, 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 [ukchoirfestival.com](http://ukchoirfestival.com) to find out more about the UK Choir Festival and to book your place! **Rayburn Tours** are Proud Sponsors of UK Choir Festival 2019. Visit our website [rayburntours.com](http://rayburntours.com) to find out more about our involvement with UK Choir Festival 2019.

## An Award winning NAMM for John Packer!

In our biggest event of the year we were presented with the 2019 Believe in Music Award in recognition of our dedication to the Music Industry and encouraging music making at Winter NAMM 2019.

Company Director, Rob Hanson was presented the award by Joe Lamond, NAMM's CEO. While there he also received a Excellence Award plaque from Music Inc. in recognition of our JP251SW trumpet.

Rob said: "The NAMM show is an annual highlight for the company and widely respected. Being honoured by the organisation is incredibly humbling. At John Packer we're driven to create a market for our brand and establish a successful global dealer network so we can deliver our instruments in all four corners. Being recognised for our efforts is testament to the hard-work and dedication of our team." [www.johnpacker.co.uk](http://www.johnpacker.co.uk)



## CPD from Howarth of London

Howarth of London's Education Department is offering free CPD sessions to wind teachers and music staff. The sessions introduce new woodwind instruments that are designed specifically for primary-aged children. These are simpler, lighter, and in some cases, smaller than standard student instruments.

Recent research by the RPO shows nine out of ten children would like to learn a musical instrument and that they lose interest as they get older. The new models of woodwind instruments are tailored to the requirements of young children to help them make the best start when learning to play.

The sessions can be held at your school and are suitable for small groups of individuals. We would be happy to discuss the sessions further with you to tailor them to your requirements.

To book your CPD session, please contact Laura King, Education Manager at [education@howarth.uk.com](mailto:education@howarth.uk.com) or call 01903 239 219.

## Hal Leonard launches Young@Part

### Young@Part Collection – 60-Minute Musicals

Hal Leonard Europe is proud to announce distribution of the Young@Part collection: adaptations of classic musicals tailor-made for schools and youth theatres. Developed through a series of workshops with industry professionals and children, the Young@Part musicals are perfect for young actors.

Song keys are changed where needed, songs and scenes are edited for time and content, while maintaining the spirit of the original Broadway/West End shows. There are great parts for both girls and boys, and the shows can feature any size of ensemble/chorus, who are featured throughout the show.

There are currently four different shows to choose from: The Addams Family; All Shook Up; Curtains and Monty Python's Spamalot. Start with a Print Perusal Pack (£16.99). This includes a full script, vocal book and an audio CD containing all of the music from the show. The Perusal Pack allows you to review the musical before acquiring the full show licence.



Applying for the full show licence is quick and simple. All you need to do is sign, scan and send back a licence form, at which point we will send out your ShowBox, which includes everything you need to create your performance, including 30 cast script/vocal books, a piano/vocal score and demo and backing track CDs. Each full ShowBox one-year licence is available at a cost of £499.99 – a one-stop shop for the materials and performing rights required.

To learn more about each musical in the Young@Part collection, you can visit [www.musicroom.com/young-part-collection](http://www.musicroom.com/young-part-collection).

## Onestage

### Music On Stage Festival in the Loire Valley

France - Preparations are well under way for OneStage's first in-house festival which will run 23<sup>rd</sup> June to 24<sup>th</sup> July 2019. We are thrilled that five UK ensembles will be performing a total of 17 concerts in 10 towns with venues unique to OneStage including churches, town squares and brand new concert halls. All genres of music will be covered; from a full symphonic programme to lighter jazz and big band repertoire - the "Musique en scène" festival is going to be a fantastic show case of British amateur music making. Enquire early for 2020! **#onestage2020** - Our familiarisation trips are booking up fast but we still have a couple of spaces to Costa Rica in February 2020. Enquire today if you are interested in a music tour to Latin America!

**Winter tours 2019** - Make the most of your Christmas repertoire by going on tour - travel to Christmas markets in Europe. Our tour manager who accompanied Bromley High School for Girls to Belgium reports: "The trip was the perfect balance between singing, sightseeing in beautiful Bruges and downtime. The well planned itinerary and the conveniently compact layout of the city meant that we could cram an awful lot into the trip without feeling rushed." There is still time to plan a Christmas tour in 2019! [tourenquiries@onestage.co.uk](mailto:tourenquiries@onestage.co.uk)

## Dorico 2 and Cubase 10 !

**"Banned – Anything that is 21 bars long, in 4/4, C major and at 100 bpm!"** Back in May last year we launched the very latest Dorico update. This was Dorico Pro 2. At the same time we also released a new 'light' version of Dorico called Dorico Elements 2. Dorico music notation software has grown so much since its launch back in 2016, that it is now the most advanced notation software available.

You can now compose using microtonality - with playback - as well as use extremely complex key and time signatures (and write (cadenzas) in open meter). And for teachers, the ability to create simple unique worksheets (using DTP page layout) has never been easier. Writing to video, adding automatic cues (to help create a better performance), using the live MIDI input or exploring all the different sounds and effects within the playback engine - Dorico does all the simple things, but then so much more. Special educational prices (if you already have Sibelius) are still currently about £50 per seat for Dorico Pro. Steinberg have also produced handy shortcut guides that students can have for free. These shortcuts really help to speed things up. Daniel Spreadbury will be presenting a Dorico Breakout session at the Music Teachers' Conference at Bromsgrove School, on Friday 17<sup>th</sup> May at 1:45 PM.



Cubase 10 was released to the world in November last year. This included version 10 releases of all three Cubase programs: Elements, Artist and Pro. Celebrating its 30<sup>th</sup> birthday, Cubase is still leading the way in DAW technology, with new features and enhanced updates. Working on both Mac and PC, Cubase is leading the way in the professional world, with artists such as Jake Gosling (Ed Sheeran) through to Hans Zimmer (Dunkirk, Interstellar, Inception). Your students could be using the same piece of software the professionals use.

Free copies for students of Cubase LE 10 are available. The new SRP site licence cost to update to Cubase Pro 10 from all versions of 'Pro' as far back as Cubase 4, is now just £43.00 (Ex. VAT) per seat! Cubase Elements 10 (from Elements 6) is £14 per seat, Artist £35 per seat (Ex. VAT). Please ask for a free visit from the Dorico or Cubase team if you would like to learn more or come and see Steinberg at the Music & Drama Education Expo (Olympia, 6<sup>th</sup>-7<sup>th</sup> March) on Stand D2. Richard Llewellyn (UK Education Manager) [r.llewellyn@steinberg.de](mailto:r.llewellyn@steinberg.de) and tel: 07841 516 066.



Simon Toyne is the Music Teachers' Association President-Elect, taking office in May 2019.

It's a pleasure to be writing in the first edition of the new-look *Ensemble*, and as President-Elect of the Music Teachers' Association. Our change of name comes at a potentially pivotal moment in music education, and gives us an exciting opportunity both to share good practice more widely and to help shape the future. We now have a name which says what we are, with uncomplicated clarity – a large association of music teachers across the UK, whose members have extensive classroom and extra-curricular experience – and we are engaging in a membership drive, with support from our partner organisation the ISM, to ensure that it is a normal thing for a music teacher to be a member. My thanks go to the committee for getting us this far, and especially to Keith Ayling for his immensely skilled work in masterminding the relaunch.

The ISM's recent publication, *State of the Nation*, is essential reading for everyone involved in education. It presents a definitive picture of a hugely disparate music provision in the UK, articulating through DfE data the impact of the EBacc and facilitating subjects on GCSE and A Level entries, explores the impact of first access instrumental tuition and the number of students taking grade exams, and looks at the differing curriculum provision in primary and secondary schools. It also presents a series of realistic and achievable recommendations which, if implemented, would make a profound impact upon the musical lives of our children. Keith has collated a summary of the report, which can be found on page 14; the report will also be presented at our Bromsgrove Conference by the ISM's Deborah Annetts in the Saturday keynote session, together with a panel discussion.

In January, Schools Minister Nick Gibb MP announced the formation of an Expert Panel to develop a Model Music Curriculum for Key Stages 1–3. The purpose of this is to give more detail and guidance to the existing National Curriculum, operating within its parameters, in the way that has already happened for English, Mathematics, Science and other subjects. It is worth noting the slimmness of the Music National Curriculum compared to other subjects—this is about presenting our subject to have an equal footing with the so called 'core'. As the ISM report has shown, the majority of secondary schools have one-person music departments, and many of these teachers are teaching an additional subject as well. This is the start of a process to support teachers by providing a curriculum map which they can choose to follow—the popularity of the KS3 Facebook page and TES forum shows our eagerness as music teachers to share ideas, resources, Schemes of Work etc—in part, this has arisen due to an absence of detailed guidance about what we can expect students to achieve. The stress and strain placed upon music teachers to reinvent their own wheel is not something which our colleagues in other subjects face to the same degree.

Many Music Teachers' Association members have completed a survey devised by our Academic Sub-committee, and this is being fed back to the Expert Panel. The questions are the same key issues with which the panel has started its discussions—namely, what musical knowledge and skills should we expect students to have developed by the end of Key Stages 1, 2 and 3? At the same time, we have invited members to submit examples of successful Schemes of Work which have helped students develop those musical skills. Those of us working in secondary schools have often

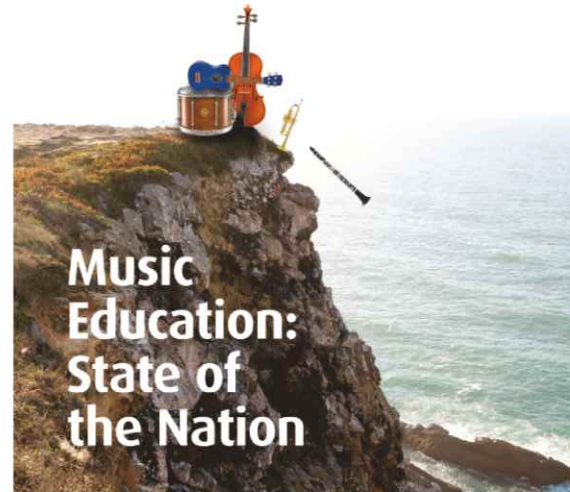
discussed the disparity of musical experience that Year 7 students have; there is a real opportunity here to ensure that the secondary experience builds upon a rich development of skills in primary schools, rather than assume a starting-from-scratch approach. Equally, I see extraordinary work taking place in primary schools—singing in parts, and with a wide range, understanding staff notation, composing with imagination, engaging with repertoire—which too often is not continued at secondary level.

Launching the Model Curriculum, Nick Gibb wrote an article for *The Times* in which he articulated an expectation that a child leaving a primary school should be able to sing, read music, play an instrument and know some key pieces of repertoire. This statement has been unfairly (I think) taken to pieces on social media by sections of the music education world, inferring a naivety, unreality or even something more sinister. This approach does us no favours as a profession. It is to be celebrated that music education has been brought into the spotlight by the Schools Minister; and we, as experienced teachers with many years' practical experience of developing our students as musicians through being ambitious for them, can play our part in providing a positive vision for what children can achieve. And an ambitious music curriculum across the country could and should attract the very best musicians to train to be music teachers—joining what is, after all, the very best profession! There will be a formal, wider consultation about the progress so far from 24<sup>th</sup> April to 8<sup>th</sup> May. Your voice is valued and will be heard. This is the start of a process which could make a positive difference to music education in every school in the country; please take part, and encourage others to do so.

Simon Toyne (President Elect) and Keith Ayling (Media Manager) attended the launch of the new report into Music Education by the All-Party Parliamentary Group for Music Education

## Music Education: State of the Nation

On Monday 4th February 2019, we joined many of the most influential leaders in music education to receive and discuss the new report 'State of the Nation'. Presented at Westminster's Boothroyd House by Diana Johnson MP, the panel also included Deborah Annetts (ISM), Duncan Mackrill (University of Sussex), Carl Ward (Association of School and College Leaders) and Xhosa Cole (BBC Young Jazz Musician).



### Keith Ayling reports back and collates a summary

This report draws together significant research from University of Sussex, BBC, UCL/NUT, ASCL and ISM. Led by Dr Alison Daubney (University of Sussex) and Gary Spruce (Birmingham City University) the report is an important piece of research engaged with music education. It drills deep in to the Government's own figures regarding the English Baccalaureate and makes 18 positive and achievable recommendations to turn the recent downturn in to a strengthened creative sector.

#### All children should have access to a high-quality music education.

Studying music builds cultural knowledge and creative skills. It improves children's health, wellbeing and wider educational attainment. The creative industries, now worth more than £100 billion to the UK economy, rely heavily on the pipeline of creative talent from schools which has been essential in creating the UK's world-renowned music industry. Music also enables young children to develop the sheer love of expressing themselves through music, discovering their own inner self and being able to develop emotional intelligence and empathy through music.

#### Music education: in crisis?

Government policy, particularly around accountability measures like the English Baccalaureate (EBacc), has significantly negatively impacted on music education in schools in England. Curriculum time for music (which is statutory for Key Stage 1–3) has

reduced, along with opportunities for children to pursue music to GCSE and A Level.

The Department for Education's own data shows a fall of over 20% in GCSE music entries since 2014/2015 – a 17% fall when adjusted for reduced cohort size. Secondary school music teacher numbers have fallen by over 1,000 in the same period at a time when EBacc subjects are seeing teacher numbers rising. The decline in GCSE music is a warning for other non-EBacc subjects, with many other non-EBacc subjects suffering similar or worse outcomes.

#### What can be done to reverse the decline?

To address the decline in music education the Government should ensure that all schools should teach music on a regular and sustained basis across the whole of Key Stages 1-3 irrespective of whether they are an academy or not. The Government should also review and reform the

EBacc and Progress 8, to make sure that our children are getting the education they need for the 21st century, not one which is rooted in the 1904 Secondary Regulations. And at its heart must be creative education.

#### The EBacc must be addressed

Research set out in this report highlights the serious failings of the EBacc policy which urgently need to be addressed.

To date the target of 75% (90% by 2025) for EBacc take up has failed to be met by a very long way. Currently the number of students studying the EBacc has plateaued at around 38% in state-funded schools. Indeed the number of students passing the EBacc was just 16.7% in 2017/2018. And yet this failing policy is causing untold damage to music and many other creative subjects in our schools. And for what?

## Workforce under pressure

There are serious questions to be addressed regarding the music education workforce that is demoralised from the marginalisation of music in our schools, as well as facing both skills and funding shortages. As the Government has recognised previously, children must be taught by subject specialists, with schools supported by appropriate expertise and overseen by appropriately trained inspectors. The revised National Plan for Music Education (NPME) must also provide clarity over the roles and responsibilities of schools and Music Education Hubs ("Hubs"), and find more effective ways of measuring Hubs' success.

When schools teach creative subjects, the whole of our society and economy benefits. The music industry in Britain is worth £4.4bn a year to the economy. It punches above its weight internationally. Britain has less than 1% of the world population, but one in seven albums sold worldwide in 2014 was by a British act. This is a critical part of Britain's soft power. In the current Brexit landscape this becomes even more vital.



Simon Toyne  
Director of Music, DRET  
President Elect, Music Teachers' Association

This is an excellent and timely report, clearly articulating the state of music education across the country, supported by hard data, providing both food for thought and an imperative for urgent action. The situation is serious. The report's recommendations are practical and achievable and, if fulfilled, will make a substantial difference to the educational experience of all our young people. It should be required reading for everyone involved in education.

## Howarth *of* London Free CPD Sessions



Free CPD  
New woodwind  
instruments for  
primary-aged  
children

Please  
contact us on:

education@howarth.uk.com  
+44 (0)1903 239219

www.howarth.uk.com

Keith Ayling collates a summary of this significant report

## The Sound of the Next Generation

A COMPREHENSIVE REVIEW OF CHILDREN AND YOUNG PEOPLE'S RELATIONSHIP WITH MUSIC

On January 31st Youth Music in collaboration with IpsosMORI published a review that gets under the skin of the power of music and brings solid statistics to diversity, background and wellbeing.

This research offers ground-breaking insights into the diverse ways young people engage with and value music and music-making, bringing to light the positive and meaningful impact music has for them.

Youth Music worked with Ipsos MORI to conduct online surveys with a representative sample of 1,000 young people aged 7 to 17 across England and create case studies of 14 participants involved in Youth Music projects. This was followed up with a series of in-depth expert interviews with industry leaders, psychologists and academics to understand the context of our findings and the wider impact of music on society. We found that:

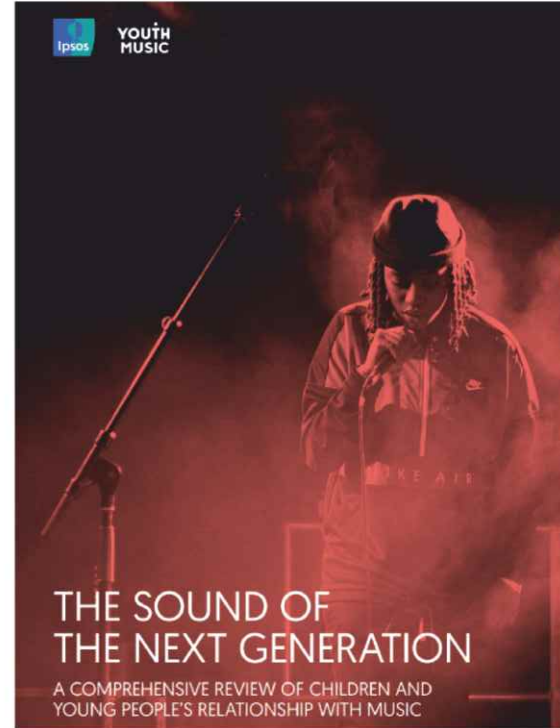
**Music is integral to young people's lives.** It's young people's favourite hobby, equal to gaming and ahead of sport, drama, and dance. Young people are listening to more music than ever before and they often listen while doing something else – music is the accompanying soundtrack to their lives. Young people have a diverse range of musical tastes, but genre definitions are becoming redundant as their choice of music is increasingly driven by their mood and state of mind.

**Young people are making more music than they were a decade ago.** The majority of young people are active music-makers and there are more young people making music than in a

previous Youth Music survey conducted in 2006. Digital technology and policy changes have helped to democratise access. The types of activity and the instruments played vary with age and gender and there are increasing numbers of young people taking a DIY approach to music-making.

Music in secondary schools is in decline, posing risks for young people's creativity and wellbeing and the future economy. Yet the need for young people to have a comprehensive and relevant music education is becoming more pressing than ever. The economy is changing, and occupations of the future will involve activities that machines are less able to do. Music and the creative arts help young people to develop specific skills and behaviours that will be increasingly important as artificial intelligence increases in future years. There's an opportunity for music in schools to be re-invigorated and re-imagined, so that it is more relevant and inclusive.

**Patterns of engagement differ according to a young person's background.** Those from lower income backgrounds are more likely to see themselves as musical, and are just as likely as others to sing and play an instrument. They're statistically more likely to be involved in musical activities that tie in with popular culture such as karaoke, making music on a computer and rapping. But their creative identities often go unrecognised in music education, and



they're less likely to get to more advanced levels of technical ability. This will have an impact on the diversity of the music industry in future years. If music education is to become more inclusive, then it needs to place more emphasis on valuing and nurturing young people's existing creative identities.

**Music is a powerful contributor to wellbeing.** Exam pressures, a volatile external environment and technological and social change, in particular social media, are all linked to young people's wellbeing. Listening to music makes most young people feel happy; and the effects of making music are even more powerful than listening to it. Young people are deploying music to articulate and communicate their thoughts and feelings. Music helps to form friendships which results in an increased sense of belonging. Those who regularly make music feel more in control of their future. Young people are using music as a tool to support their wellbeing. This could have greater impact if more parents, educational



THE VOICE OF THE NEXT GENERATION

Music is young people's favourite pastime, equal to gaming and ahead of sport, drama, dancing, and arts & craft

"I think I get a lot more work done if I have music in my ears."  
Charlotte

"I could express myself without having to talk to anyone about how I felt."  
Chi

"[Writing songs with my siblings] helped us to understand things about what happens with parents and stuff and helped us to understand how other people feel."  
Shelby

97% of young people had listened to music in the last week

69% of young people had watched a music video in the last week

67% of young people make music

85% of young singers say singing makes them happy

The average Spotify user streams 40 unique artists per week

25% of young people who play an instrument said that they are teaching themselves

64% of young people think they are musical, up from 48% in 2006

19% of 16-17 year old young men make music on a computer

23% of young instrument players have been taught by a friend or family member

30% of young people play an instrument

32% of 16-17 year olds class music as their favourite activity

18-24 year olds stream up to an average of 487 videos a month on YouTube

71% of 7-10 year old girls regularly sing

"If I didn't have music ... I feel like I would be a grumpy little bastard!"  
Kallum

"I enjoy it because I make lots of friends, it makes me work with them all the time, never leave them, play all the time music, never give up with them, always stay with them."  
Filip

"If I'm feeling something, I'll write it. (Music's) such a good way to get things out."  
Taz

"I was trying to improve my language so I decided to go in the school choir."  
Fabrice

institutions and policy-makers did the same.

**A diverse talent pool of young people supports the future of the music industry.** The music industry is a vital and growing area of our economy, but a gap exists between music education and the industry. There are barriers to getting a job in the industry, particularly for those who live outside London and who have limited financial means. Those in the music industry are concerned about the talent pipeline and workforce diversity, yet there are plenty of young people from all kinds of backgrounds making music. Greater collaboration between music education and music industry offers a win-win situation.

"Any activity that enhances social and emotional contact with other human beings is enormously brain-building... The brain's frontal lobes are responsible for our empathy, our social decoding, our problem-solving, executive functioning and decision-making. So it's not just about the music itself, it's not about social contact itself, it's actually about building a brain that is well equipped for life."

Jo Stockdale, Well Within Reach, formerly known as Child Learning & Development Advisory Centre

DOWNLOAD THE FULL REPORT AT [WWW.YOUTHMUSIC.ORG.UK](http://WWW.YOUTHMUSIC.ORG.UK)

"This report is a call to action – it's time to shake up the way music is perceived, funded and delivered, in order to make it more inclusive, equitable, and relevant to young people's needs and interests. We've outlined a series of recommendations for national and local government, funders, schools, arts organisations and those working in the music industry – vital steps that will enable us to fully realise the transformative power of music in society."

Matt Griffiths, CEO Youth Music



# CONFERENCE PREVIEW

MUSIC TEACHERS' ASSOCIATION

Music Teachers' Conference  
Bromsgrove School  
May 17 - 19



Visit [MusicTeachers.org](http://MusicTeachers.org) to register

Join us this year and take advantage of one of the most inspirational music education conferences in the UK.

State  
Independent  
Instrumental  
& Administrative

This year our theme is 'Musical Journeys: from early years to post-18'.

## 2019 Speakers including:

Roderick Williams  
Harry the Piano  
Ralph Allwood  
John Holmes (ABRSM)  
Ex Cathedra  
Dr Rebecca Berkley  
Lin Marsh  
Inspire Works  
Paul Harris

## 2019 Sessions including:

Building musicianship for  
EYFS/KS1  
PanIndoAfroSamba workshop  
Aural training  
Collaborating with your drama  
department  
Partnering with music hubs  
Blues & Jazz at KS3  
Vocal masterclass  
Primary Focus

Choose from 26 practical sessions that will fuel your creativity, develop key skills and explore technologies. Engage in forums that will highlight up to the minute policy. Create vital connections and share experiences with over 100 other teachers and gain knowledge on career development from Heads of Department.

## Our Conference also includes:

- Networking with plenty of time to meet teachers and corporate members
- Trade Fair with over thirty of our corporate members and plenty of time to browse and seek in-depth advice
- Drinks Reception
- Conference Dinner with entertainment
- Prize Draw with many valuable prizes



Sponsors include:  
OneStage Specialist Concert Tours  
ABRSM  
Yamaha Pianos  
ISM  
Steinberg Media Technologies



*M*

**MUSIC**  
TEACHERS  
ASSOCIATION

**TEACHING  
RESOURCES**

MUSICTEACHERS.ORG

# TEACHING RESOURCES

## Building a thriving music department on a small budget

This year's Music Education Expo will feature a session from **Music Teachers' Association** members on surviving with a small budget. Here we compile a list of the best advice to build an excellent music department with very little resources.

### What does a thriving music department look like?

- Music is part of mainstream school life
- Everyone sings
- Music is heard around the school
- A vibrant curriculum is accessible to all
- Students flock to the music department at break, lunch and after school
- The Head of Music is an enthusiastic advocate for music
- Peripatetic staff are considered part of the music department
- SLT support concerts because they want to, rather than feeling it to be their duty
- Instrumental lessons are available to all, supported by bursaries as necessary

### Our panel consists of:



Caitlin Sherring  
Head of Music and Arts, Woodcroft Primary School



James Manwaring  
Director of Music, The Windsor Boys' School



Joanna Korzinek  
Head of Creative Arts & Head of Music,  
Dr Challoner's High School



Don Gillthorpe  
Director of Music, Ripley St Thomas CE Academy



Simon Toyne (Chair)  
Executive Director of Music of the  
David Ross Education Trust

## Building a thriving music department on a small budget

### How can you increase funding for the music department?

- Central capitation will fund the basics (usually textbooks and photocopying)
- Ensure that concert revenue is held by the music department (present this as a way of saving the school money it would have to find from other sources)
- Explore the free resources available (e.g. Friday Afternoons)
- Talk to your music hub about what you can access, including Whole Class Instrumental Tuition, loan of instruments, workshops and curriculum resources
- Harness parent power, including PTA, also exploring match funding from those parents whose employers have a charity match funding scheme
- Create opportunities for your ensembles to perform around the community – in time, this will bring in paid engagements
- Attract advertising for school concerts or concerts in the local community – ask a couple of parents to take responsibility for this: you will be surprised at how much good will is out there for your school, and for music education in general
- Create partnerships with other flourishing departments in the school and share income from their events



### What are the key relationships necessary and how do you nurture them?

- **Supportive Head and SLT** – be their best friend as a successful department; encourage speeches at the beginning or end of concerts; always come to them with solutions, rather than problems
- **Peripatetic teachers** – value them through observing lessons informally, making time to talk, investing in a decent coffee machine, and including them overtly in concert preparation and/or coaching/leading ensembles
- **Local Music Hub** – be an enthusiast for music in your school and community; think creatively together about use of resources and space; take up offers of workshops with pro groups provided through hubs (with ACE funding)
- **Parents** – nurture them through regular, efficient communication, and create, with them, a vibrant musical community: including running box office & refreshments for concerts, raising funds through social events (quiz nights, talent evenings, car boot sales), and setting up a parent choir
- **Students** – give them the space to take responsibility for music in the school community; form a student leadership group; allow students to be in charge of the promotion of concerts; involve them in fundraising activities
- **Other staff** – be a key player in the social scene of the school; support other activities yourself to encourage them to do the same; involve them in musical activities; have a staff choir at Christmas



# Tips for raising music department cash

James Manwaring

1. Ask your SLT for more, but present a reasoned argument on one side of A4 paper. Don't moan, just ask for more. You might not get anywhere, but if your approach is right, you might!
2. Write to your local Rotary Club who are often only too keen to support a local school. Offer to maybe perform at one of their events or simply ask for support.
3. Look to your local council for grants – often there are youth grants out there that you might not be aware of. Last year I got £1500 to buy two new electric pianos just by filling in some forms etc. As well as local councils there are national grants – I got an EMI grant for £1000 a couple of years ago thanks to a parent who helped me apply! Parents are great, get them onboard.
4. Perform at local events to raise the profile of music – this is likely to then lead to paid gigs. Make sure you say yes when people ask for music.
5. When you are asked to perform, think about whether or not to ask for a donation. If it is a local business then you can offer them free advertising and marketing in return for a donation. Don't feel cheeky, just explain that you need to make sure events benefit the school as well as the business.
6. Get your local paper on side. Whenever you play at an event make sure that you tell the press so that your name is out there. This will help raise profile and could get you more gigs in the future.
7. Hold a fundraiser that isn't a concert – curry night, quiz night, racing night. These can be a pain to organise and you will need to give up an evening, but you will make some money for music in the process. And when you do have a concert make sure you have a licensed bar and raffle to enhance what you make on the door.
8. Sell old kit, instruments, textbooks etc. See what you have lying around and then try and make some money out of it.
9. Ask the students to pay subs to be involved in groups – I don't personally do this, but it is something I have thought about and I know that the sports department have to do it. £1 per student for the year might just be enough to buy a piece of music!
10. Seek out a local sponsor – restaurants, estate agents etc. See if you can get someone to sponsor a show or concert. Again, put together an A4 proposal for businesses and see what happens. I had a local business sponsor my production of Singin' in the Rain in November – they sold umbrellas and raincoats so it worked well for them!

# 3 Solutions for strengthening the profile of music in a Primary School

Caitlin Sherring

## 1. Dealing Productively with SLT and School Governors

- Have a clear vision of how music is both adding value and supporting the subject areas that schools are being judged on (in Primary settings Phonics screening, KS1 and KS2 SATs).

- Find ways to link core curriculum whole-school objectives into subject development planning without sacrificing the value of learning music for its own sake.

- Make music high profile across the whole school. Offer informal performance items for assemblies, open windows during rehearsals or lessons and invite members of SLT into lessons/rehearsals/singing assemblies at key points to demonstrate the amazing work the children are working on.

- Offer to write items for the school newsletter about what is going on. The person in school in charge of these publications will be grateful for submissions. Having pupils write them is a fantastic way to reinforce the value of music, and it provides a public platform to celebrate what is going on.

## 2. Create a whole-school structure

We've created a whole-school structure (we branded ours AIM@) which has allowed music and the arts to both be learned for their own sake whilst at the same time supporting and stimulating the core curriculum. This structure has protected the place of music and the arts - as funding has plummeted, and was highlighted in our recent Ofsted (December 2018) as being a key factor in making our school 'a unique place to learn.' If the proposed structure is seen to support and stimulate the whole-

school ethos and development objectives SLT are far more likely to be on board.

- Check your subject policy - When was the last time it was updated? Does it make explicit the importance of the subject? Ensure your policy makes clear that music will happen, instrumental tuition is a given, coordinator time is essential and CPD opportunities are required. Remember: the school governors ratify policies, and they become the checklist for subject scrutiny. Put the onus on SLT and the school governors to ensure what the policy says is happening actually is - it doesn't just fall on the subject leader.

## 3. CPD

- Finding budgets for CPD is increasingly difficult, particularly when we add in the cost of supply cover while you're out. Identify organisations who can run workshops in school which will provide pupils amazing opportunities and CPD for yourself (and possibly others) at the same time without impacting on the school day.

- Find worthwhile cross-curricular links and try to get the subject leaders for those subjects on board - it becomes more valuable to the school and cost per person is significantly reduced.

- Organise year-group or Key Stage based music days or festivals which class teachers will be involved with. Working with schools in your local area or partnership will ensure costs remain at an absolute minimum and the event will engage class teachers and SLT which will ensure the event is a success.



## New Performing Arts degrees at Leeds College of Music

Head of LCoM's School of Performance, Patsy Gilbert

Leeds College of Music (LCoM) has, for over 50 years, offered conservatoire-level music education in a range of genres for instrumentalists, singers, songwriters, producers and those interested in the business side of the music industry. But in 2019 the conservatoire is branching out in a new direction, launching BA (Hons) in Musical Theatre (Sept 2019) followed by Acting and Actor Musician (Sept 2020).

Head of LCoM's School of Performance, Patsy Gilbert, comments that this is indicative of the conservatoire's progressive history: "LCoM has always changed and evolved to adapt to the changing landscape of the industry, as well as what prospective students want and need."

And now the conservatoire is preparing itself for a new suite of Performing Arts courses. The programmes, which offer 30 contact hours a week and training over 30 weeks of the year, have ambitious aims – not only in their offer to students but also in how they intend to complement and collaborate with the city's growing cultural offering. "These are the only vocational actor training courses of this type in the region, and as such as have a huge responsibility to be part of the excellent and developing theatre and acting scene in Leeds and the North". Boasting relationships with *Leeds Playhouse* and *Backstage Academy*, it is clear that a dedicated year-long period of development has been very worthwhile. "We've worked very hard," Patsy continues, "and the more relationships we have forged the more confident we feel that the region is ready for these programmes".

At Leeds College of Music, the School of Performance, which includes courses in Jazz, Classical and Folk Music as well as the new acting courses, also has ambitious plans to help and support performing arts departments in schools. With decreasing numbers of young people taking these subjects at GCSE and A Level, as well as reduced provision across secondary education, LCoM has committed to work closely with schools in the region and beyond. Outreach activities, such as workshops or live music performances, are undertaken by LCoM staff and students to find talented and driven young people and show them what a degree in music or drama can prepare them for. "So much of what we do through our work in schools is about broadening the young people's minds about what a career in the arts can be," says Patsy. "A conservatoire education is about a lifelong dedication to a field or programme of study – to define it by one job type is impossible. What these courses give you are skills in listening, inventing, collaborating and being creative, and much, much more. Who can say those skills aren't important in any future career students may go onto?"

Patsy Gilbert will be attending the **Music Teachers' Conference**, and joining the panel discussion *Working with your drama department*. See page 30

"Schools need to work closely with their arts departments and look at how they can work together to get these messages across – not just between arts subjects but across the whole curriculum. That's where really exciting and transformative things can happen".

[www.lcm.ac.uk](http://www.lcm.ac.uk)



# Songwriting in School

Paul Swannell is Head of Performing Arts at Lancaster Girls' Grammar School.



Paul Swannell reports from a GCSE songwriting workshop with Keith Ayling, inspiring lyrical ideas and fast writing techniques.

I had the privilege of taking students from my Year 10 GCSE Music class to our neighbouring school, Ripley St Thomas, to take part in a songwriting workshop with Keith Ayling. Many students are now choosing to submit songs as either their free composition or indeed as the 'song' option for the second submission (in this case, as set by the Edexcel board). However, there are very few opportunities to focus specifically on the art of songwriting.

The start of the session allowed the students to talk about their own experiences as both listeners and creators of songs - interesting to note as an aside that virtually all the students cited songs from pre-1980 as their main source of inspiration!!

Keith then focussed on the ever-challenging task of lyrics. It seemed that this was the main obstacle for many of our aspiring songwriters (and indeed an annual headache for music teachers across the land!). It was fascinating and humbling to see how eloquent and creative the young people were once Keith had given them a theme - in this case 'time'. After spending some time working on a structure, various lyrics provided by the students were arranged to craft a pretty decent song.

Mixing the students up from both schools, they then went off to individual areas armed with a guitar, a piano, their own voices and a random object to inspire the lyric.

The results were pretty astonishing. Many of the students had never met before, yet were able to produce a pretty cohesive song within about 40 minutes. We are so used to guiding our students through every step of the composition process - focussing mainly on technique of harmony and melody etc. so it was quite liberating for the students to be given the freedom to just 'create'.

I am sure many of the students will take the skills and inspiration they have learnt from this session and incorporate them into their coursework. My group were certainly feeling inspired by the end of it and much more confident that they could succeed in writing a song.

Many thanks to Keith for leading this fantastic session and for being an unwavering champion of songwriting.

Paul Swannell



## Keith Ayling shares 3 tips for creative songwriting

- **Timing**  
Start writing after the holidays. Tapping into to what students do *outside* of school, helps them to be creative *inside* the lessons. Holidays provide much needed lyrical stimulus. Where, when and with who?
- **Eurovision!**  
Every year set a task to listen to and analyse Eurovision entries. Look at lyrical concepts, repeating melodies and structural emphasis. What are the songs trying to achieve?
- **Detail**  
Focus on one particular song such as 'Thunderclouds' by Sia/Diplo and ask what are the elements that make this an exceptional pop song in terms of melody, arrangement and structure? When is it creative and when is it repetitive?

Book a songwriting workshop for your school.  
Visit [www.keithayling.com/workshops-speaking](http://www.keithayling.com/workshops-speaking)

# Composition

## Resources & Courses

Discover some collected resources that you may not have seen before for composition.



From Sunday 4 - Saturday 10 August 2019 at The Purcell School of Music, Sound and Music run their week-long **Sound and Music Summer School**; a week-long residential that gives you the opportunity to explore and develop your musical creativity. Whether you're into songwriting or jazz, film music or classical, this is your chance to be inspired by professional composers, musicians and your peers; experience new areas of musical creation from composing for moving image to writing for the voice and expand the limits of your imagination. Application deadline Monday 8 April. [www.soundandmusic.org/summerschool](http://www.soundandmusic.org/summerschool)



The annual **BBC Proms Inspire Competition** offers 12 to 18s the chance to have their music performed at the BBC Proms. The 2019 Competition opens from 10 January until 23 May, 5pm, and is FREE to enter. The Competition is judged in three age categories (12-14, 15-16 and 17-18) and up to two winners can be selected in each. [www.bbc.co.uk/proms](http://www.bbc.co.uk/proms)

March workshop - 3 March 2019, 10am  
CBSO Centre

**Creative Composing Lab** is specially designed to allow young people the opportunity to compose music with and for professional musicians, guided by the expert knowledge of composer/workshop leader David Horne. If you love creating music or you need ideas for your GCSE, BTEC or A-level composition, Creative Composing Lab is for you. Participants need some notation skills. Places are free, but need to be booked in advance. A suggested donation of £12 per participant will ensure we can continue our workshop programme. [www.bcmg.org.uk/creative-composing-lab](http://www.bcmg.org.uk/creative-composing-lab)

**Songwriting in School workshops by Keith Ayling** offering creative techniques - great for GCSE and A level - from TEDx speaker and Senior Songwriting Lecturer at Leeds College of Music. [www.keithayling.com](http://www.keithayling.com)



The **ICanCompose** website (from Rachel Shapey BMus LRSM (flute) PGCE) offers courses, articles and tutorials to inspire student composition, particularly in GCSE and A level. Take a look! [www.icancompose.com](http://www.icancompose.com)



The **Birmingham Young Composers Project** runs at Royal Birmingham Conservatoire for 14-18s meeting once a month - and offers one to one composing mentoring by Conservatoire composers, visiting guest professional composers and songwriters with your music and ideas performed live with instant feedback.

<https://youngcomposersproject.com>

**The LPO has some great resources on their Studio** [www.lpo.org.uk/education/lpo-soundworks-studio.html](http://www.lpo.org.uk/education/lpo-soundworks-studio.html)

Every year the **Royal Opera House** runs a Fanfare competition for young students. The annual Fanfare competition is open to 11-18 year-olds and gives young people the opportunity to create a short piece of music to let the audience know to return to their seats during the intervals of performances of opera and ballet. Our winners will be invited to the Royal Opera House to attend an orchestration workshop in March, where they will develop their compositions with educator/composer Steven Berryman. They will then attend the recording day in April where they will hear their music come to life. [www.roh.org.uk/learning/learning-platform/roh-fanfare](http://www.roh.org.uk/learning/learning-platform/roh-fanfare)

# AQA update



After last issue's exam feature, Sandra Allan, Head of Curriculum - Creative Arts for AQA reports on recent announcements.

Following the first successful year of the AQA GCSE and A-level Music qualifications we are now in the middle of year two and I wanted to remind everyone of submission dates for the compositions and performance components are as follows:

**7 May for GCSE**  
**15 May for AS and A-level**

We also have two exciting courses running at the moment: GCSE Effective Exam Preparation and A-Level Teaching Composition. To book any of these please visit the professional development page on the AQA website.

On 29 January 2019, the Office of Qualifications and Examinations Regulation (Ofqual) announced the outcome of the GCSE and A-level Music and Dance consultation.

Their announcement means they have:

- revised their requirements in GCSE, AS and A-level dance and music to allow exam boards to determine how to mark a student's performance when that performance falls short of the minimum (and maximum for dance) required length
- added a footnote to the conditions for GCSE and GCE music, to broaden the range of acceptable reference material beyond a traditional written score or lead sheet, where such a score is not available

The changes are to take place with immediate effect and will apply to the summer 2019 exams and onwards. We're currently looking into the detail of the announcement. Please ensure that your students' work continues to meet the published length requirements as detailed in our specifications.

We are really looking forward to the Music and Drama Education Expo this year on 6 and 7 March at London's Olympia. Please don't forget to register for your free ticket and come visit us on stand I19.

# My greatest challenge

We asked school music administrator Claudia Golden what her current greatest challenge was...



“

As the Government & Schools are working harder to keep children 'Safe in Education', I would say my greatest challenge is to ensure that our visiting music teachers understand, comply and work within our Code of Conduct & Safeguarding Policies.

Nearly two years ago, I was made a Deputy Designated Safeguarding Lead which has proved invaluable as children & staff know that I am available to them at any time. This leads onto my constructive advice to someone moving to a new position in a music school. Be ready for the unexpected and learn to prioritise as every day is different and you need to be reactive.

”

Music Administrator : Deputy DSL :  
Cranleigh Music, Cranleigh School



INVESTORS IN PEOPLE | Gold

**rayburntours**  
Concert Tours for all Music Ensembles

GET IN TOUCH FOR 2019/2020

Go further on an

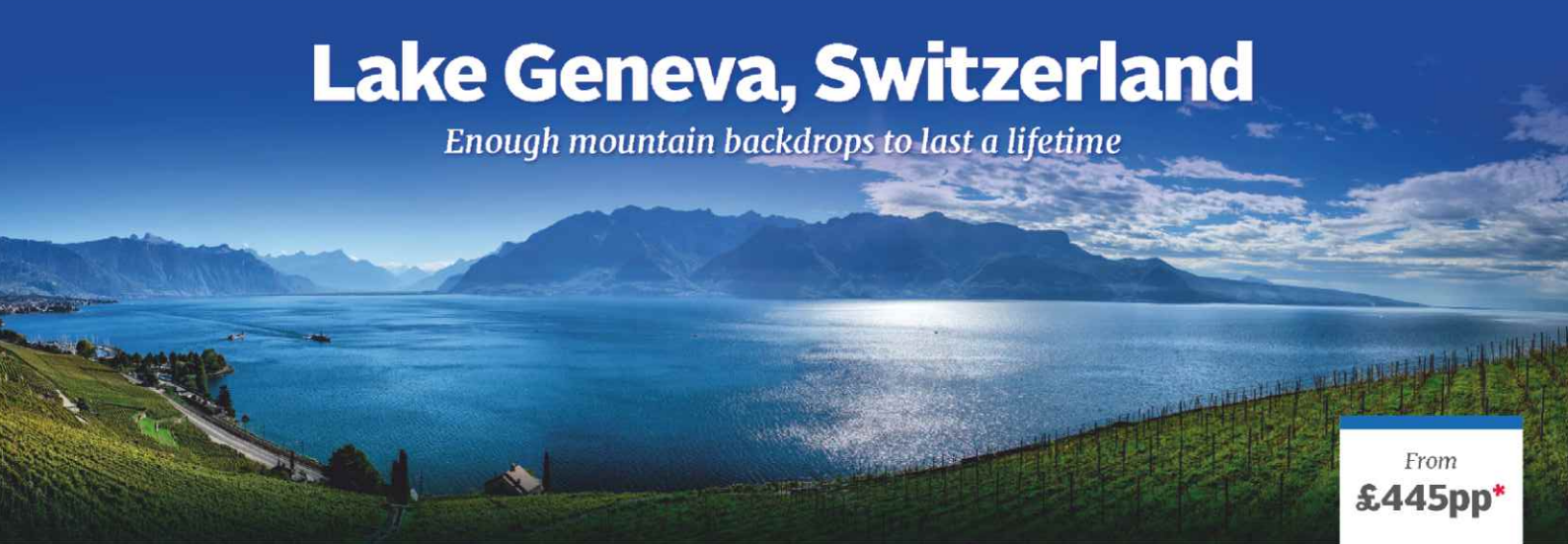
# International Concert Tour



## Catalonia, Spain

*Beach-side bliss and bustling city vibes*

From **£369pp\***



## Lake Geneva, Switzerland

*Enough mountain backdrops to last a lifetime*

From **£445pp\***



## New York, USA

*Let the bright lights of Broadway pave the way*

From **£925pp\***

\*visit [rayburntours.com](http://rayburntours.com) for further details

Our tailor-made concert tours include:

VENUES | ACCOMMODATION | TRANSPORT | EXCURSIONS | CONCERT PUBLICITY

[rayburntours.com](http://rayburntours.com) • 01332 347 828 • [info@rayburntours.com](mailto:info@rayburntours.com)

## Create a human piano!



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



I am a strong believer in students actually understanding key signatures, harmony, chords, triads etc. I find all too often that students have "learnt" a way of working it out and they don't really understand the inter-relationship that goes on between scales, chords, keys etc. So I devised a way of bringing this to life a little bit. It is nothing revolutionary I can assure you, but it might be something that you would like to try.

### Who is this for?

Key Stage 3, GCSE or A-Level

### What do you need?

Nothing - just your students!

### Potential Outcomes?

Understand the inter-relationship that goes on between scales, chords, keys etc.

Begin to think about intervals and how this links to composing and analysing

It is quite simple. Students lie on the floor and make a piano – see picture. I came up with this idea once when looking at a row of students, some wearing blazers and some in just their white shirt. (Your uniform might not lend itself to this, so you may need another way of making it work!) Why lie on the floor though James? That sounds a bit weird! Well precisely, it is quirky and the students love it. It's physical, kinaesthetic learning and I believe that is the kind of thing we should do. Give it a try anyway.

I then proceed to get them to sit up to form different triads. This gives a visual picture of what a chord looks like and most importantly the semi-tone gaps

that form the different intervals. I get the other students standing on chairs looking down on the students lying on the floor, and not only does this give them a good view but it's also very much like a scene from the 'Dead Poets Society' – a great film!

Students really grasp the concept behind harmony and chords. You can extend this to augmented chords, minor chords, diminished chords and then go from there. I think it is so important that they are able to work out notes in a chord. Also it is way of bringing to life a dry lesson on key signatures and harmony. I also find it really useful to take the students back to the concept of Modes and how

So let's assume that you have covered key signatures. You have given them a way of remembering them, whether that be a circle of fifths picture or good old Father Charles and his battle ending skills. But what we now need is for students to understand a little more about how chords are generated and also start to think about what this all looks like on a piano. We also want them to start to think about intervals – this links to listening, composing and a analysing.

## So why give them a diagram when you can make a Human Piano?

Major and Minor came out of that. The Human Piano could also be used to show scale patterns of tones and semi-tones and what pattern you need for say a Major Scale.

If you try The Human Piano and think of other uses for it then let me know! I have learnt that not all students actually understand how a keyboard works and where the notes are, despite all those diagrams they must have drawn over the years. I also find that they remember semi-tones and intervals all the better in future work.

In addition, it's a fun lesson!

# CPD OPPORTUNITIES

MUSIC TEACHERS' ASSOCIATION



## at the Music Ed Expo

The Music Teachers' Association runs a music teachers' café at this national exhibition, bringing together groups of delegates to experience bite-size sessions of practical material.

Featuring fantastic speakers such as Charles MacDougall, Ollie Tunmer and Keith Ayling as well as teachers sharing their techniques in a very practical format, we are pleased to be able to input in to a national programme. If you have received this copy at the Expo please get in touch with us: [media@musicteachers.org](mailto:media@musicteachers.org)



## Outstanding Music Department *sponsored by Music Teachers Association*

The Music Teachers' Association is very excited to continue to support school music departments around the UK and this award celebrates the excellent work that is happening, sometimes under the radar.

Our passion for music and the progress of the students that we teach often goes unnoticed and this award seeks, in a small way to recognise some of those teachers who go the extra mile.



## Teach melody with paper plates and masking tape!

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?

Paper Plates, Masking Tape, a floor, Ideas for application

### Potential Outcomes?

Grasp notes on a staff, Understand how to harmonise a melody, understand how notes can fit with chords, understand scale patterns & arpeggios – there are so many applications.

This is a great method that can be applied in a number of different topics. It works really well and gets students out of their seats and practically thinking about melody.

- Buy some paper plates
- Write note names on the back of them – you can include sharps and flats etc.
- Create 2 staves on the floor of your classroom using Masking Tape
- Hand plates out to a class – they could start creating different scales as a starter task.

### TASKS

**Get students to create a melody – but you might need a longer staff than the one in the photos. By placing the plates on the staff students start to think about intervals and melodic shape in a visual way.**

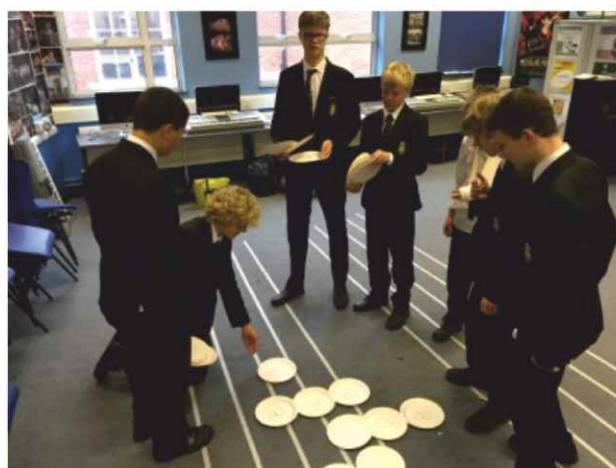
**Ask students to create chords using the paper plates and then discuss inversions – so if they have the chords on the treble staff you could then ask them to create different inversions.**

**Why not get them to harmonise a melody or add a melody to a series of chords? You could get one group writing a melody and the other harmonising it.**

**You could create a bass-line and look at how chords might fit – a descending scale bass-line a bit like Canon in D is always a good place to start.**

### Why Does it Work?

This idea is visual, physical and active. You can easily make it into a quick-fire timed game or as a challenge to create melody lines. Students really enjoy the physical aspect of it – not on a screen or in a book. When students walk in to this kind of lesson their imagination will immediately be sparked and they are much more likely to leave with knowledge that will stay with them. So give it a try and see what you think. Let me know if you come up with any additions, changes or great applications.



# 24

## Tips for teaching brass

1 to 5

- Get beginner brass players into a group at the earliest possible opportunity – this is often the key to really developing their enthusiasm and self-motivation.
- Writing out bespoke parts for ensemble players in the early stages can really help, as range is likely to be limited.
- Beginners: buzz every piece on mouthpiece alone first. Try to make a big sound, close to the sound that you want on the instrument. This is great ear training, as well as building a strong embouchure.
- Try stretching your brass players in terms of range in the early stages – don't always necessarily start in the lowest range. Try starting in the middle and working out from there.
- Focus on deep breathing and efficient use of breath. Try long note contests, and games like pretending to keep a candle flame flickering without blowing it out.

Toby Carden  
Head of Instrumental and Vocal Studies, Sevenoaks School



Ensemble went to its wide and varied readership and beyond to ask for some of the wisdom gained when teaching brass instruments.



6

- I believe there are three essential fundamentals to good playing: good posture, good breathing and good tonguing. If you get those basics right, you are at least not going to get in any bad habits that need to be changed later. Next is good sound and listening. You can teach yourself if you listen!

Steve Foster  
Head of Brass & Percussion, Oakham School

### 7 "Big Breath, Chest Up"

You can forget about lengthy, confusing explanations about diaphragms/stomach muscles etc. etc. If the chest stays up everything else HAS to work correctly. All the student needs to think about is taking a big breath and keeping the chest in an "up" position during both the inhale and exhale. This makes the stomach muscles kick in without them even realising - they CANNOT breathe incorrectly.

With this support in place, tone and range instantly improve, all the fear associated with playing high notes is driven out of the system and confidence goes sky-high. The air does all the work and saves the lip - my pupils never become lip conscious, they can forget about it. There are no phobias and I never hear, "My lip's gone."

As a teacher all I need to do is keep an eye that the shoulders stay relaxed and not raised and that the student doesn't confuse leaning back with 'Chest Up'.

Happy blowing...  
Dave Andrews  
Trumpet teacher, Salisbury Cathedral School







8 to 13

- Practise... a lot.
- Make rhythm a large part of any practice session.
- Sing your pieces out loud with the same phrasing as you intend to play with.
- Make the most of every performance opportunity.
  - Slow practice is for improving tone, intonation, rhythm, articulation and phrasing - not just for learning notes!
- Ask yourself this question every time you finish a phrase, "was that my best possible sound quality?" If the answer is no - try to discover why.

David Thornton  
Euphonium Soloist and Teacher

14

My top tip for running an ensemble is to plan your repertoire for the year. Lots of variety, challenge your players but always have fun... enjoy.

15

For individual players, practise and know your parts. Always prepare thoroughly and work as a team. Listen to as much music as possible.

Annette Peters  
Brass Teacher, The Peterborough School



16

For young players who play for recreation, my tip is to really enjoy your music making. For aspiring professionals, there are many tips to get to the top, but again it may be this same underlying motivation which really matters.

John Miller  
Head of Wind, Brass and Percussion RNCM



20

**"The instrument is already full of air, your job is to make that air resonate brilliantly"**

**Richard Colquhoun, Head of Brass  
Bruton School for Girls**

24

"I've never forgotten Crispian Steele Perkins reminding our players in a master-class that a brass player should be able to play any of their pieces on just the mouthpiece alone. I have since suggested the boys carry an extra mouthpiece to practise like this in the car!" Anon



17 to 19

- Practise, practise, practise.
- Be prepared to be flexible practically and musically.
- Be nice to people as you never know when the person you fall out with may become someone that decides your fate later in life.

Brett Baker  
Trombone soloist, Teacher and Conductor

21 to 23

- Always take a good breath and blow 'through' the instrument.
- Listen to your sound and attack
- Always play music. Scales, slurs and exercises are only there to help us play music and express ourselves better.

Tom Rainer, Musical Director of The Brass Academy and Director of Music at Aldro School, Surrey



“

At a time of uncertainty in music education, I congratulate the Music Teachers' Association on furthering and strengthening its commitment to music teachers, and I look forward to this new chapter in its storied history.

Cameron Bray  
**Head of Content (Music)** *Music & Drama Education Expo*  
**Editor** *Music Teacher*

”

“

I must congratulate the Music Teachers' Association on their open-minded change in direction. I think the name change is a good move and I hope this may encourage more teachers to consider joining this fantastic organisation.

Richard Llewellyn  
**UK Education Manager**  
Steinberg Media Technologies GmbH

”

“

I would like to send my best wishes to the Music Teachers' Association going forward with their rebranding and thank them for the value they have continued to add to music teachers in the UK and internationally since 1900.

Sandra Allan  
**AQA** Head of Curriculum –

”

  
**MUSIC**  
**TEACHERS**  
ASSOCIATION

## Winning inside and out of the classroom

Faye Beamish, Head of Music at Ortu Gable Hall reports on how music technology has fostered a professional working environment bringing academic achievement and external success.

Ortu Gable Hall has a culture for technology which enables students to do their best work. Adopting an approach where almost every year group has the chance to use industry standard technology in the music department has led to both individual and academic success.

Industry standard technology has allowed our pupils to develop to a professional standard across many areas of the music industry including performing, composing and recording.

We are very lucky to have had the chance to nurture and produce some of the UK's top rising talent in recent years. In April one of our esteemed students, Ruti Olajugbagbe won The Voice UK. While Ruti studied Music Technology at A-Level, excellent technology leadership from our music department enabled her to perform to the best of her ability, with technical support provided by Counterpoint Ltd.

Our award-winning talent also includes Louisa Johnson who collected the top



Ruti Olajugbagbe

honours on X Factor in 2015. While others have starred in Hollywood movies such as Hayden Keeler-Stone, who featured in Peculiar Children with Samuel L Jackson, in 2016.

All this success outside of the classroom, can be related to the success we have had during term time. We are proud to say that we have had a 100% pass rate for our GCSE Level students in Music this year and we continue to maintain a high level of academic achievement year-on-year.

Our students are not only equipped with the tangible academic achievements, but also with practical industry skills and confidence. The robust and reliable working environment in the school's music technology suites have helped my students and staff with the assurance that they will be able to focus on their work. This positive learning environment also allows students to build the skills they will need when working in professional recording studios in the future.

All this success outside of the classroom, can be related to the success we have had during term time.

We also run a roadshow every year where the students go out and perform their best work in local schools based on what they have learned in the classroom. This helps to build student confidence performing in front of large audiences. When the music technology works in the classroom - put simply - we can then focus on what we do best.

Faye Beamish  
Head of Music, Ortu Gable Hall

[www.counterpoint.co.uk](http://www.counterpoint.co.uk)

# 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

Recently there has been an influx in music educational reports being published, with a concerted effort to submit these to the Department for Education in time for the next 'National Plan for Music Education' in 2020.

Unsurprisingly, Music Technology featured highly in all these reports. The 'Youth Music' organisation published an excellent very frank report which deserves high praise. One statistic that stood out was that **"19% of boys (16% girls) aged 16 to 17 made music on a computer"**. The report continues that this is also reflected on the number of so-called 'bedroom musicians'. *"Online resources support young musicians' desire to learn independently. It has never been more affordable for young people to compose their own music..."* They can now use the same software used in *"professional studios to release their music independently, and start building a musical career."*

It is important to recognise and support these musicians. This may mean letting them use their own software/hardware of choice, or giving them more time in the Music Department to 'play' and be creative. It may even mean investing in more tech for the classroom.



Many of these reports have mentioned the importance of singing and that every child should be in a choir. Of course, singing is one of the cheaper ways of engaging in music, but music is not all about singing (though I do understand its place in music education). Some students just won't engage or enjoy singing (especially as they get older). Perhaps the tech route of music making is more appealing to some students, and besides, someone always needs to record the school choir.

Perhaps there should be an overarching statement on music technology, and with thanks and acknowledgement to Dan Francis (Education Strategy Manager) RSL (Rockschool) Ltd., it could be:

***'A broad and balanced music curriculum should ensure that young people can develop the creative, recording and production skills that are relevant to working across the 21<sup>st</sup> century Creative Industries'.***

Introducing the **Skoog 2.0** and the **Skwitch** !



A lot of people know of the award winning **Skoog**, but the **Skwitch** is a completely new little beastie!

Way back in 2012 the Skoog 1 was launched. The original white foam rubber square had 5 different coloured partial spheres and was a brand new tactile musical instrument. To play the Skoog you just had to touch it. This could be squeezing it or poking it, jabbing it with no initial skill required. As a touch sensitive instrument, to make longer notes sound, a longer squeeze was necessary, short notes came from shorter jabs.

Jump forward to today and we have the **Skoog 2.0**. Still as squishy as before, it is now a cool looking black cube, still with the 5 'playable' faces. Much lighter than the original, the main factor now is that it's Bluetooth LE (so no lead required to connect it to a computer). Currently you need an iPad (3<sup>rd</sup> generation and higher) or iPhone (4S and higher) or a Mac OS to make it work.

There are several different excellent apps that you can now link it up to. These include Skoog Access, Skoog Skratch, Swift Playground and GarageBand. There's also an online Skoog songbook with a simplified notation system and loads of different tunes. You can link it up to Spotify and play along to your favourite songs.

You can link it up to Spotify and play along to your favourite songs.

Yes, this is a brilliant SEND instrument and great for Early Years, but its uses continue to expand. You can now link it up to use it as a controller or even to code. The coding aspect is excellent. To link the Skoog up to a Sphero robotic ball and make the ball change colour and to make the ball move is very engaging.

One other bit of good news is the price. The price has come down substantially since its launch, and a Skoog now costs £179.95.

The **Skwitch** is the fun new baby of Skoog with just one 'face' to play with. It is a pocket sized musical instrument that clips onto an iPhone to make it work. Once connected you can make and play music, learn coding and more. It works as a multi-faceted musical instrument or advanced MPE/MIDI device. No batteries required. You can compose with full tactile expression on this easy-to-use instrument or just use it as a control switch (with Switch Control). Like the Skoog, it also work with Swift Playgrounds. The one big squeezey button can be divided in half or into quarters for different notes or commands. The cost is £44.95.

### Native Instruments

Native Instruments (NI) are a large global company with over 600 employees. Based in Berlin, they are very well known for their large range of audio software and hardware. This is mainly virtual software instruments (VST's) like Complete, but also hardware controllers (Maschine) and DJ software (Traktor). (Their spelling is deliberately awful!).

At the recent annual NAMM American Music show, NI launched a new portable keyboard controller that you (and definitely your students) may be interested in. It's called the 'Komplete Kontrol M32'.

With 32 synth-action mini (micro-sized) keys, this keyboard has a lot of added extra's, such as 8 touch sensitive control knobs, OLED

display, touch-strip style controls, pre-mapped control of Complete instruments, FX, and hundreds of NKS plug-ins. It can be used with pretty much any standard DAW and is USB powered (so no additional leads) and also has pedal input. At just £99 this is a good access point to the Native Instruments world of sound.



### Synthwatch

With April Fools' Day fast approaching I felt that I should include mention of the Audioweld 'Synthwatch'. Yep, it's a watch with a very mini one octave keyboard synth and apparently over 200 sounds in an accompanying app. You can also use the app to record. At this stage this Italian invention is still crowd funding, so who knows if it will ever be available, but over 21k people have watched the YouTube video so only time will tell. Current planned price of 695 Euros.



## The Great Silence

Following a recent performance at Wellington College, Paul Cordle reports on the inspiration behind the anthem 'The Great Silence' composed by Samuel Bordoli, commemorating former choristers and organists killed in the First World War.

The past four years have seen many extraordinary events commemorating the First World War culminating in the centenary of Armistice day last November. But in 1918 itself, the previous four years of war were the first chapter in a story that would continue shaping people's lives for many years to come. Bewilderment at the scope of what had happened, intense reflection and profound grief swept over the country as families and communities came to terms with their loss. Lives had been blighted and, whilst the bereaved gradually dealt with their loss, the mentally and physically injured veterans carried the anguish of their experience and the effect of their wounds throughout their lives. To this day, families are reminded of the sacrifices made by their forebears and often in deeply moving ways as happened quite recently to the family of Major John Pritchard.

John's remains and those of two other fallen comrades of the Honourable Artillery Company (HAC) were found by a French farmer near Arras in Northern France in 2013, 94 years after they had fallen during the fighting at Bellecourt on 15<sup>th</sup> May 1917. There was nothing on the face of this that made John Pritchard unusual yet it was soon revealed that he was one of the unknown thousands, even tens of thousands of former choristers and organists who were killed in the First World War. We should remember that in the early 1900s, besides the many

long established choirs in cities and towns, virtually every parish church had an enthusiastically supported choir which played a vibrant part in services.

For whatever reason the death of these men was not commemorated in a distinctive way in their church, college or school records nor on their war memorials. It seems as if membership of their choirs has been all but forgotten except in a few places which proudly celebrate their service to their church or chapel; Bristol Cathedral, for instance, has a fine memorial to its fallen choristers.

In 2014 it was decided to address this and General the Lord Dannatt GCB, CBE, MC, DL commissioned the composer Samuel Bordoli to write an anthem in their memory; it was named 'The Great Silence', a name recalling the three great silences associated with the end of the First World War. The name was taken from the title of a book, written by the internationally acclaimed author Juliet Nicolson, which recalls how this country lived in the shadow of the four tumultuous and costly years 1914-1918. Besides the anthem a blog was set up on The Great Silence website ([www.thegreatsilence.co.uk](http://www.thegreatsilence.co.uk)) on which can be recorded stories and photographs of fallen choristers and of memorials dedicated to them. Happily much material has been put on the site and it is hoped that many more stories and photographs will be added by the

The anthem has since been sung in several great churches and not least in St Paul's Cathedral where a fine wood panelled memorial lists choristers killed in both World Wars, 12 in the First World War alone.

public as awareness of the website continues to grow.

The anthem follows the moving words of Ivor Gurney's poem 'Song and Pain' which he conceived at 'Crucifix Corner' on the Somme in 1916; it first appeared in his work 'Severn & Somme' published in 1917. Gurney, a musician trained at the Royal Academy of Music, song writer and poet, had himself been a chorister at Gloucester Cathedral and was wounded and gassed on the Western Front.

'The Great Silence' was premiered in St George's Chapel, Windsor Castle in September 2016. The Chapel had 17 former choristers killed in the First World War, more in the Second World War, and a fine stained glass window above the North Door fittingly commemorates them. The anthem has



Major John Pritchard, Honourable Artillery Company, killed in May 1917 aged 31. Formerly a chorister at St Paul's Cathedral. His body was found in 2013.



Ivor Gurney, musician, song writer and poet, formerly a chorister at Gloucester Cathedral, was wounded and gassed on the Western Front with the Gloucestershire Regiment.



Bristol Cathedral's memorial to its six former choristers who fell in the First World War.

since been sung in several great churches and not least in St Paul's Cathedral where a fine wood panelled memorial lists choristers killed in both World Wars, 12 in the First World War alone.

The first great silence associated with the war occurred when the guns fell silent on the battlefield; it was followed a year later on 11<sup>th</sup> November 1919 by a second great silence, the first of what we now call 'Two Minute Silence' instituted that year by King George V. The next day a newspaper reported "*Men became motionless and if women moved it was because they shook with emotion*".

The third great silence occurred in 1920 when on Armistice Day the King unveiled the stone Cenotaph in Whitehall (until then it had been a temporary wooden structure put up for the July 1919 Victory Parade); later that morning he was present at the burial of the 'Unknown Warrior' in Westminster Abbey. It was said of the Unknown Warrior that "*We were burying every boy's father and every woman's lover and every mother's child.*" When one realises that over half a million people, mostly women, visited the tomb during the following week alone, one begins to understand the sense of loss and raw emotion which then pervaded the very essence of the United Kingdom. Since that time, silence has become a profoundly felt element of remembrance.

Samuel Bordoli, the composer, writes "Silence in music is a powerful metaphor; after the sound stops, all that remains is an echo. In this anthem the spirit of Ivor Gurney's words echoes the mood at the end of the First World War; it captures the idea of resurrection, that from the ashes, the soldier poet will endure his pain and enter the House of Joy".

Bordoli continues "After an introduction played by the organist, the work moves between two thematic sections, both of which return throughout. The first, a verse for unaccompanied choir in D

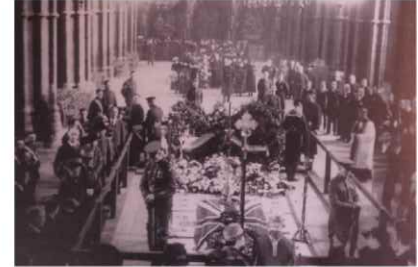
minor, sets captures the sense of sadness and loss. The second, a chorus in D major, is optimistic and bright. An ecstatic build-up provides a climax to the work, where each voice enters in layers, before the music comes to a peaceful end. There is an option to include a sung role call to the fallen in the middle of the piece. This is a very poignant moment, which allows choristers the unique opportunity to commemorate their predecessors during the act of performance itself."

It was in St Paul's Cathedral that John Pritchard and his brother Edmund both served as choristers and it was there, on the eve of the centenary of John's death, that 'The Great Silence' was sung in commemoration of the sacrifice made by him and his 11 fellow choristers. The Precentor, The Revd Canon Dr Michael Hampel wrote afterwards

*"To hear the names of people whose voices once filled the space in which their names are sung is to remind us that their souls still fill that space and that the stones of our great churches are soaked with the prayers of those who have gone before us. Samuel Bordoli's great work is sung by the inheritors of the great tradition of choral singing which gives life to our places of worship in every age."*

Bordoli concludes "It is rare, if not unprecedented, for a musical work to be composed specifically to commemorate choristers who have lost their lives in war. Their echo and the regenerative spirit of The Great Silence bring a legacy into the lives of former and serving choristers of today". It was in that vein that 17 year chorister, Amy Gadhia, having sung the anthem at her school's remembrance service in November last year, wrote

*"The Great Silence was of particular note for me as we commemorated those who gave their lives. The returning melody, parts bright and formidable against the dissonance of other parts, shows the turmoil and the*



The tomb of the 'Unknown Warrior', Westminster Abbey. Over half a million pilgrims, mostly women, visited the tomb in the first week after the burial 11th November 1920. Men from the Royal Navy, Royal Marines, Army and Royal Air Force stand vigil.

*struggle caused by war, and our need to learn from the past and bring it to the future. Half way through, the names of our fallen choristers were sung ... this hit home hard ... it really made me think. I can say honestly that each member of the chapel choir sung this anthem with feeling, respect and a sense of gratitude. It made me feel truly proud of my identity and of those who came before me."*

Bristol Cathedral is currently running a programme which reflects on the impact and sacrifices of the First World War and its choir will sing 'The Great Silence' later this year. The author hopes that clergy with choirs at their disposal and those in key musical roles at universities and in schools will wish to use the anthem to commemorate concerts and at Remembrance services in 2019 or 2020, both years being centenaries of the events which followed the First World War. Using words from Ivor Gurney's poem the anthem may also help us see the brightness and hope that lie beyond the harshness and suffering of today's world:

*"Some day, I trust,  
God's purpose of pain for me  
Shall be complete,  
And then – to enter  
in the House of Joy...  
Prepare, my feet."*

Paul Cordle is a former Army officer. He has co-ordinated 'The Great Silence' project and worked closely with Samuel Bordoli since 2014.

[www.thegreatsilence.co.uk](http://www.thegreatsilence.co.uk)

# MUSIC TOURS

MUSIC TEACHERS' ASSOCIATION



## Rhineland

Emma Kent, Director of Music at West Buckland School tours Rhineland with Club Europe

Emma Kent Director of Music at West Buckland School in Devon took her choir, concert and jazz band on tour to the Rhineland this summer. She says music touring has an incredible impact on the musical proficiency and quality of her students' playing, but it is socially where the tour is invaluable.

"The joy of this particular trip is the diversity of the clientele. There is no other school trip that is so inclusive of age and diverse in appeal. The soft skills that pupils and staff gain from it are huge and not to be underestimated: confidence building, negotiation, teamwork, character development, independence, resilience, relationship building, tolerance and good old fashioned humour.

"Preparing for a tour is a great way to galvanise and focus attention. At school students are pulled in lots of

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

different directions, but to have 4 or 5 days where you can really focus on the music-making not only brings astronomical improvements in their playing and performance levels, but gives young people that inner quiet confidence that they can succeed.

"The best thing about going with a specialist concert tour operator like Club Europe is that they understand that the musicians need to build up this confidence over the course of the tour. So they will try to plan the itinerary so that there is a final crescendo and highlight to the tour. In our case it was the third concert we played this year. We had an audience of over 80 people; many had come specifically to see us. Club Europe recognise that we needed to build up to this concert, to improve as we went along.

"The Rhineland was magical; beautiful scenery and everyone was very friendly. Every venue we went to rolled out the red carpet for us and was very welcoming.

"We saw lots of wonderful sights including Cochem Castle where we had an excellent and very charismatic English-speaking tour guide and Port Nigra in Trier. We also took the students to an Aqua park where they could let off steam.

"We had a very experienced tour manager, Karin. I felt I was in very safe hands. She allowed me to concentrate on the music, which was perfect!"





### Read Emma's music tour diary:

The Germany music tour represents the school's ninth (!) band camp, and the second one abroad. Thirty-three pupils, five staff, two staff children and one baby bump boarded the luxury coach, manned by the ever-friendly Alan and Roger, bleary eyed at 12:00am and duly started the epic 30-hour expedition to the Cochem in the Rhineland. Pupils from all seven year groups (Y7-13) combined to be able to offer: Concert Choir, Concert Band, String Ensemble and WB Dixie (an elite ensemble for our Grade 7/8 pupils to stretch their legs).

**Day One** The youth hostel was outstanding. It was also ideally situated on the river Moselle and our first evening was spent walking the short distance into town in 30 degree heat to admire the medieval architecture. This was followed by an ice-breaking quiz with mixed year-group teams.

**Day Two** saw us exploring the 'Porta Nigra' in Trier, the largest Roman city gate north of the Alps. Some free time shopping was followed by our first concert in Bad Bertrich where we received a very warm welcome (and a memorial picture and money!). Then we enjoyed an evening swim in the local pool. The wave machine went down a storm!

**Day Three** We walked, in stifling heat, up the steep hill to Cochem Castle, but it was worth it to have the guided tour with Michelle who really brought historic German life to life. Next to Boppard for a chairlift adventure and finally to our second concert at Bad Muenster Spa. Here an idyllic bandstand, surrounded by trees and a larger audience greeted us.

**Day Four** and it was time to hit the bottle! Namely at the Carl Emery winery. The pupils all got to sample his wears in the form of grape juice and it was a surprisingly informative and educational morning. Next was a river cruise up the Rhine and then some free time shopping. Later that evening we played at Kurgastzentrum Bernkastel-Kues where we had our best audience yet. More than 80 people turned out to cheer us on.

**Day Five** was mainly returning to England on a coach, which involved some great videos and some singing and games. We did treat the train compartment to an a capella version of 'Flashlight' from 'Pitch Perfect 2' which was pretty pitch perfect - well done guys!

<https://club-europe.co.uk>



“The soft skills that pupils and staff gain from it are huge and not to be underestimated: confidence building, negotiation, team-work, character development, independence, resilience, relationship building, tolerance and good old fashioned humour.”

Annual Conference for

# Music Teachers

*M*  
**MUSIC**  
TEACHERS  
ASSOCIATION

**Bromsgrove School | May 17-19th 2019**

Over 26 sessions specifically designed to be relevant to today's challenges in music education.

Plus a fantastic trade fair, evening dinner, forums and valuable networking opportunities.

Full weekend tickets start at £165. Visit [MusicTeachers.org](http://MusicTeachers.org)



Offer expires  
31 March  
2019

## Experience the Future of Scoring for Less

Dorico is the next-generation music notation software from Steinberg, and comes in two versions: Dorico Pro for educators, upper secondary and tertiary institutions, and Dorico Elements providing



the perfect introduction to the world of scoring for students to use at home, and in lower secondary schools.

For a limited time, when you buy five or more copies of Dorico Pro for your institution, you can save a further 60% off the normal educational pricing. You can save even more if your institution already has a site license for Sibelius or Finale: crossgrades are available at a further discount, and you don't have to give up your existing software. This offer expires on 31 March 2019.



You can take advantage of this introductory offer when you buy from any of our recommended educational retailers. For more details and to find a retailer, please visit [www.dorico.com/education](http://www.dorico.com/education).

 **DORICO**

 **steinberg**  
Creativity First

# CORPORATE MEMBERS

Please get in touch with our corporate members. Many offer discounts and all offer free advice, so please mention us when you call.



[www.abrsm.org](http://www.abrsm.org)



[www.academia.co.uk](http://www.academia.co.uk)



[www.webaddress.com](http://www.webaddress.com)



[www.alfred.com](http://www.alfred.com)



[www.amadeus-equipment.co.uk](http://www.amadeus-equipment.co.uk)



[www.baarenreiter.com](http://www.baarenreiter.com)



[www.bellperc.com](http://www.bellperc.com)



[www.blackcatmusic.co.uk](http://www.blackcatmusic.co.uk)



[www.blackdresscode.com](http://www.blackdresscode.com)



[www.brittensmusic.co.uk](http://www.brittensmusic.co.uk)



[www.chamberlainmusic.com](http://www.chamberlainmusic.com)



[www.charanga.com](http://www.charanga.com)



[www.chimesmusic.com](http://www.chimesmusic.com)



[www.boosey.com/composer/Christopher+Norton](http://www.boosey.com/composer/Christopher+Norton)



[www.clementstheory.com](http://www.clementstheory.com)



[www.club-europe.co.uk](http://www.club-europe.co.uk)



[www.coachhousepianos.co.uk](http://www.coachhousepianos.co.uk)



[www.harpercollins.co.uk](http://www.harpercollins.co.uk)



[www.counterpointdirect.co.uk](http://www.counterpointdirect.co.uk)



[www.dawsons.co.uk](http://www.dawsons.co.uk)



[www.drumsforschools.com](http://www.drumsforschools.com)



[www.duet-group.co.uk](http://www.duet-group.co.uk)



[www.editionpeters.com](http://www.editionpeters.com)



[www.educationaudio.uk](http://www.educationaudio.uk)



[www.equity.co.uk](http://www.equity.co.uk)



[www.estastrings.org.uk](http://www.estastrings.org.uk)



[www.fabermusic.com](http://www.fabermusic.com)



[www.scorestore.co.uk](http://www.scorestore.co.uk)



[www.futuredjs.org](http://www.futuredjs.org)



[www.halleonard.com](http://www.halleonard.com)



[www.halsbury.com](http://www.halsbury.com)



[www.howarth.uk.com](http://www.howarth.uk.com)



[www.ism.org](http://www.ism.org)



[www.astonlark.com/larkmusic](http://www.astonlark.com/larkmusic)



[www.millersmusic.co.uk](http://www.millersmusic.co.uk)



[www.musicandtravel.com](http://www.musicandtravel.com)



[www.musicfirst.co.uk](http://www.musicfirst.co.uk)



[www.musica-europa.com](http://www.musica-europa.com)

# CORPORATE MEMBERS

Supporting & resourcing you in your teaching.



[www.nco.org.uk](http://www.nco.org.uk)



[www.nssso.org](http://www.nssso.org)



[www.normans.co.uk](http://www.normans.co.uk)



[www.webaddress.com](http://www.webaddress.com)



[www.onestage.co.uk](http://www.onestage.co.uk)



[www.operanywhere.com](http://www.operanywhere.com)



[global.oup.com](http://global.oup.com)



[www.prestomusic.com](http://www.prestomusic.com)



[www.rayburntours.com](http://www.rayburntours.com)



[www.rhinegold.co.uk](http://www.rhinegold.co.uk)



[www.rslawards.com](http://www.rslawards.com)



[www.roland.com](http://www.roland.com)



[www.rcm.ac.uk](http://www.rcm.ac.uk)



[www.rco.org.uk](http://www.rco.org.uk)



<https://en.schott-music.com/>



[www.trbc.co.uk](http://www.trbc.co.uk)



[www.singforpleasure.org.uk](http://www.singforpleasure.org.uk)



[www.singup.org](http://www.singup.org)



[www.steinberg.net](http://www.steinberg.net)



[www.federationoffestivals.org.uk](http://www.federationoffestivals.org.uk)



[www.keble.ox.ac.uk](http://www.keble.ox.ac.uk)



[www.sjcchoir.co.uk](http://www.sjcchoir.co.uk)



[www.musichubsales.org.uk](http://www.musichubsales.org.uk)



[www.therodolfusfoundation.com](http://www.therodolfusfoundation.com)



[www.thetutorpages.com](http://www.thetutorpages.com)



[www.twomoorsfestival.co.uk](http://www.twomoorsfestival.co.uk)



[www.tido-music.com](http://www.tido-music.com)



[www.travelbound.co.uk](http://www.travelbound.co.uk)



[www.trinitycollege.com](http://www.trinitycollege.com)



[www.trybooking.com/uk](http://www.trybooking.com/uk)



[www.vcm.foundation](http://www.vcm.foundation)



[www.viscountorgans.net](http://www.viscountorgans.net)



[www.warwickmusic.com](http://www.warwickmusic.com)



[www.weknowdata.net](http://www.weknowdata.net)



[www.wwr.co.uk](http://www.wwr.co.uk)



[www.uk.yamaha.com](http://www.uk.yamaha.com)

Please welcome our new corporate members:



[www.rscm.org.uk](http://www.rscm.org.uk)



[www.viscountorgans.wales](http://www.viscountorgans.wales)

# NEW MEMBERS



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

<b>Dan Anthony</b>	Director of Music, British School, Muscat
<b>Charles Price</b>	Teacher of Music, Loughborough Endowed Schools
<b>Arijit Chakravarty</b>	Director of Music, Mill Hill School
<b>Jane Horwood</b>	Music Administrator, Stowe School
<b>Craig Greene</b>	Director of Music, Stowe School
<b>Dave Lowe</b>	Director of Learning, Performing Arts and Music, Manor CE Academy
<b>Jessica Quarmby</b>	Director of Music, Northcote Lodge School
<b>Jack Stote</b>	PGCE student, Ilkley Grammar School
<b>Philip Dedeigbo</b>	Music Teacher, Grange School Lagos
<b>Anna Wilby</b>	Director of Music, Ashville College
<b>Sarah Kettlety</b>	Director of Music, Paragon School
<b>Olena Cherry-Downes</b>	Piano Teacher
<b>Joseph Hammond</b>	Music Teacher, West Acton Primary School



## SUPPORTING YOUNG PIANISTS THROUGH THE COACH HOUSE PIANOS 2019 PIANO COMPETITION

Coach House is unique in the UK as the only supplier of all leading piano brands, therefore offering unbiased information and negotiating the best price from manufacturers.

At Coach House Pianos we offer the following services to our education clients:

- Own dedicated specialist transport team
- Flexible finance options
- All leading brands
- Inventory inspection
- Generous part exchange allowances
- Price promise

*Get In Touch Today For Your FREE Inventory Appraisal (Worth £500)*

"Coach House have been great and I would thoroughly recommend them to anyone looking to purchase pianos for their school"

**Grayson Jones - Guildford High School**

*Supplying The Finest Instruments  
For Professionals And Educational Institutions*

[www.coachhousepianos.co.uk/education](http://www.coachhousepianos.co.uk/education)

[david.halford@coachhousepianos.co.uk](mailto:david.halford@coachhousepianos.co.uk) | 01792 584584

# OUR OFFICERS & STAFF



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



President / Simon Williamson  
SRJW@wellingtoncollege.org.uk

Simon Williamson is Director of Arts and Music at Wellington College. He is particularly interested in bringing independent and state schools together within the arts.



President-Elect / Simon Toyne  
stoyne1@dret.co.uk

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.



Honorary Secretary / Sandy Chenery  
schenery@esms.org.uk

Sandy Chenery is Director of Music of the Erskine Stewart's Melville Schools in Edinburgh. He is a Past President and soon-to-be Past Honorary Secretary of the Music Teachers' Association having served on the Committee for 9 years.



Honorary Treasurer / Scott Price  
020 7603 8478  
mail@cvms.co.uk

Scott Price is the Director of Music at The Cardinal Vaughan Memorial School, a state comprehensive school in West London. He has taught there since 1995 and directs the School's renowned boys choir, the Schola Cantorum. He was President of the Music Teachers' Association in 2012 and is currently the Honorary Treasurer.



John Padley (Co-opted)  
John.Padley@qas.org.uk

John Padley is Director of Music at Queen Anne's School, Caversham.



Keith Ayling  
Media & Publications  
01926 512005  
media@mma-online.org.uk

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.



Carol Hawkins  
Conference Administrator  
07799 886697  
conference@mma-online.org.uk

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.



Sophie Kirk  
Administrator & Membership  
01223 312655  
membership@mma-online.org.uk

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)  
bevangd@monkton.org.uk

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](mailto:music@monkton)



Sarah Geering (2021)  
geerings@svs.org.uk

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



Don Gillthorpe (2021)  
gillthorped@ripley.lancs.sch.uk

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.



Andrew Henderson (2019)  
a.henderson@stoneyhurst.ac.uk

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.



Isla Keys (2021)  
isla@innotts.co.uk

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.



Helena McKillop (2019)  
h.mckillop@thepeterboroughschool.co.uk

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.



James Manwaring (2021)  
JManwaring@twbs.co.uk

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](http://manwaringmusic.blog). He has been nominated 5 times for Music Department of the Year.



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.

[Musicteachers.org](http://Musicteachers.org)

# THE FINAL WORD

## DIVERTIMENTO

### Op.46



## A sideways look at music education from Jonathan Varcoe

I am probably not the only one to think that the sight-reading test for keyboard candidates is very demanding. It requires almost instant performance of music on two staves taking into account key signature, tempo, expression marks, rests and goodness knows what else – all to be played 'just like that' in the words of Tommy Cooper.

Many beginners naturally memorise their set pieces, and their performances largely rely on rote learning and memory of motor skills rather than constant reference to the notes on the page. For them sight reading can only be learnt incrementally, bedded down, as it were, bit by bit by constant trial and error. It cannot be crammed. No wonder the sight reading tests are an Achilles heel which drags overall marks down. This is a great pity. It is hard for us to imagine what it is like to be an averagely talented pupil in their short lessons with three pieces and scales to learn so that the various tests tend to be pushed to the back of the queue, sight-reading especially because it is so time-hungry.

The answer may be to use simpler tests allowing the average candidates to feel they can have a decent bash but which include some subtle tricks to challenge

the high flyers for whom full marks need not be a foregone conclusion.. Non-keyboard candidates have a much easier time with half the print to negotiate ('that's not fair, Sir/Miss!')

We all want children to enjoy learning the keyboard and do not want them to give up as so often happens. Bags of encouragement is priority number one. 'All must have prizes' is perhaps a good thing here since we are not talking about competition but about individuals giving the keyboard a go from stage to stage because they love the idea of it. Truly talented children will of course zoom up the grade system, and a fierce sight-reading challenge is entirely apposite for them. The others are the ones who need the greatest encouragement and should be motivated by means of carrots not sticks with the help of adults' (both teachers' and parents') constant patience and enthusiasm. The exam route can so often put worthy pupils off and I believe the stress of the sight-reading test plays a major part in pupils becoming demoralised. Once they give up they rarely return. Perhaps too many keyboard pupils are entered for exams (too early? even if they play their pieces rather well) who might be better served by a more personalised scheme of tuition?

I love the Muir and Norden 'My Word' explanation of the phrase 'If it ain't broke, don't fix it.' As Denis Norden's obituarist in The Times puts it: Their exploration turned into a rambling yarn about a classical music station inviting 17<sup>th</sup> century requests that resulted in the punch-line 'If it ain't baroque, don't fax it'.

I read recently that at the dress rehearsal of the Ring at the brand new theatre at Bayreuth many upsets occurred. Scenery fell down, the smoke machine malfunctioned, and the fire-breathing, eye-rolling dragon was shipped in three parts from Britain two of which arrived safely at Bayreuth. The essential third section was sent to Beirut.

The actor Richard Briers was a shocker at school, selling on sweets, fags and drink to his friends despite continual warnings, so the head wrote in his report, 'It would seem that Richard thinks he is running the school and not me. If this attitude persists one of us will have to leave.'

We all have particular pieces of music we hope will kindle pupils' interest in classical music. It was interesting to see a list of choices to 'capture' listeners from professional musicians in The Times of January 4<sup>th</sup> 2019 entitled '*The five minutes that will get you hooked on Classical music*'. Here is a brief list:

**Bach Cello Suite No 1** - Joyce DiDonato  
**Shostakovich Symphony No 4 opening of 1<sup>st</sup> movement** - James Macmillan  
**Etude op25 no11 Chopin, Reflets dans l'eau Debussy** - Stephen Hough  
**Shostakovich cello concerto beginning of 2<sup>nd</sup> movement** - Sheku Kenneh-Mason  
**Stravinsky Games of Rival Tribes / Procession of the Sage (Rite)** - Julian Anderson  
**Harvey Speakings** - Mark Simpson  
**Sheppard Libera nos** - Harry Christophers  
**Janacek Sinfonietta 3<sup>rd</sup> movement** - Colin Currie  
**Ravel Piano Concerto in G start of 2<sup>nd</sup> movement** - Roxanna Panufnik  
**Rachmaninov Paganini Rhapsody 18<sup>th</sup> variation** - Karl Jenkins  
**Bernstein Candide overture** - Marin Alsop  
**Brahms Piano concerto 1 1<sup>st</sup> movement** - Steven Isserlis  
**Vivaldi Vedro con mio diletto from Giustino** - Cecilia Bartoli  
**Berlioz Dies Irae from Grande Messe/Ave Maria, virgo serena Josquin** - Paul McCreech  
**Purcell Evening Hymn** - Lestyn Davies  
**Grieg Solveig's Song from Peer Gynt** - Karita Mattila  
**Mahler Symphony No 5 Adagietto beginning** - Steven Osborne  
**Jukka Tiensuu Musica ambigua** - Unsuik Chin  
**Handel Da tempeste il legno infranto from Julius Caesar** - Danielle de Niese  
**Ives The Unanswered Question** - Max Richter  
**Coleridge-Taylor Ballade in A min** - Chi-chi Nwanoku

If you can get hold of an archived copy of The Times each contributor has written an illuminating short paragraph or two to explain why they have chosen the pieces.

**oneSTAGE**  
.....

# Making the concerts 'Centre Stage' for 20 years!

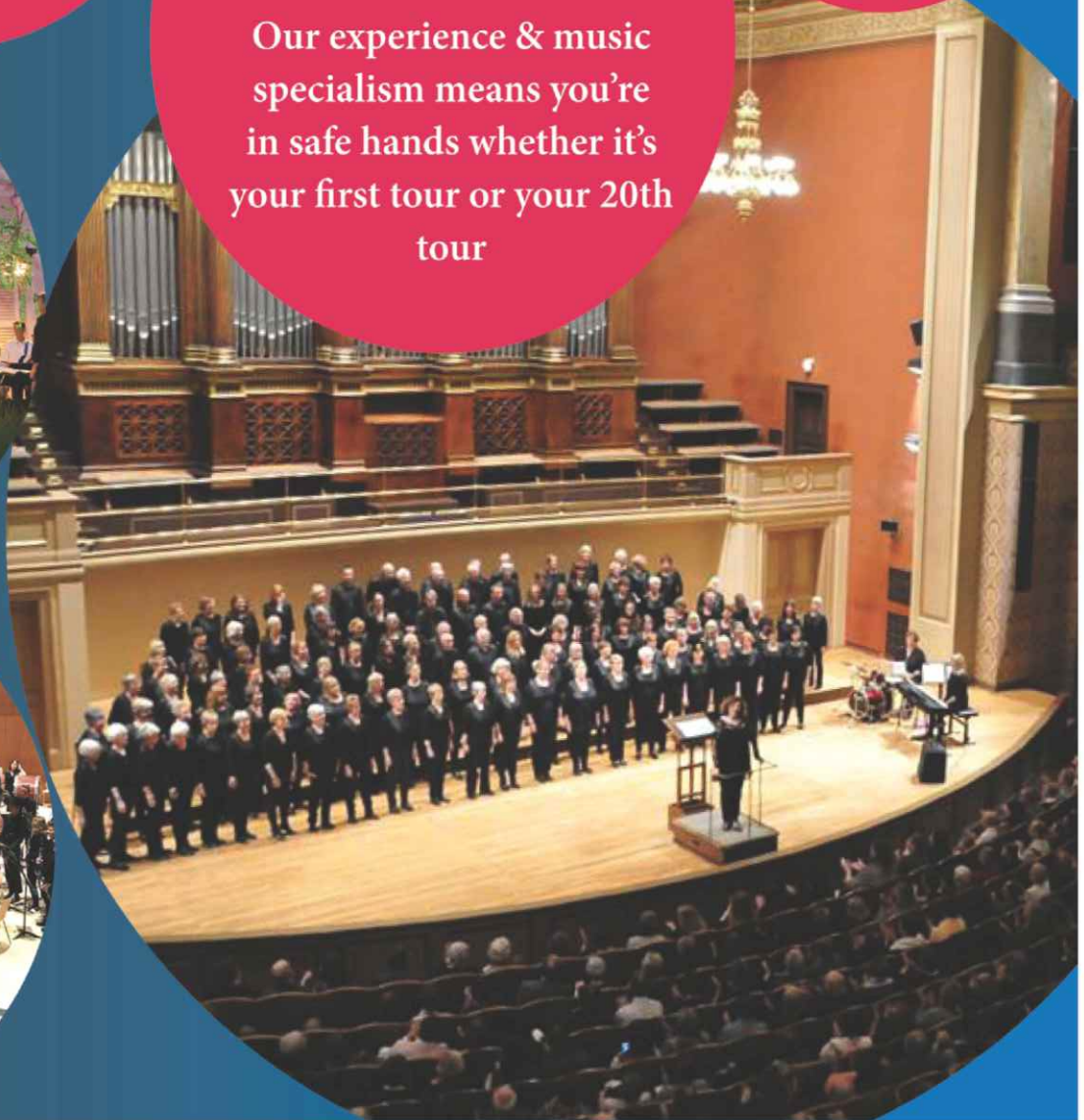
Be Inspired:  
Enquire today  
for 2020!

Celebrating  
20 years  
of concert tours  
in 2020

With you  
**EVERY STEP**  
of the way

Tours to  
Europe &  
worldwide

Our experience & music  
specialism means you're  
in safe hands whether it's  
your first tour or your 20th  
tour



Tel: Julian: 0121 244 5892 / Sonia: 020 8568 5486

Email: [tourenquiries@onestage.co.uk](mailto:tourenquiries@onestage.co.uk)

[www.onestage.co.uk](http://www.onestage.co.uk)



onestagetours



onestageuk

# Award-winning Music Packs



Develop essential Life Skills

**PRICES HELD!**  
**Apply the Pupil Premium**

- Collaborative learning approach
- Engages each and every pupil
- Invigorates teachers
- Delivers a rounded education
- Creates an inclusive school culture

**FOR PRIMARY & SECONDARY**

**FOR CLASS TEACHERS TOO**  
Includes Teaching Support



from **£157**

**World Percussion**

from **£237**

**African Drumming**

from **£267**

**Brazilian Samba**

from **£337**

**Caribbean Steel Pans**

from **£367**

**Indonesian Gamelan**

To see our full range of award-winning packs, visit [www.drumsforschools.co.uk](http://www.drumsforschools.co.uk)