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TEACHERS
ASSOCIATION

ENSEMBLE
MAGAZINE

No. 111 / Summer 2020
CONNECTING | INSPIRING | LEADING

PM 3

SURVIVAL

RESOURCES FOR MUSIC TEACHERS



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WELCOME EDITORIAL



Keith Ayling
Editor

Maybe in times of separation we are more connected than ever. But, without the motivation of a deadline, we may see the hopes and dreams of our students diminish in to thin air.

The Music Teachers' Association has played a huge part in the transfer of teaching to online platforms recently. We've seen hundreds of music teachers access our advice portal on Facebook, attend our weekly Zoom CPD sessions and listen to our weekly podcasts. At the start of the pandemic we moved from a monthly output to releasing content and support on a weekly basis and it has seen engagement explode. Our mission is to support music teachers and so we could not be happier that hundreds have engaged.

We are separated from each other and our students physically but on digital platforms many of us have been sharing advice and resources to continue our teaching. Maybe in times of separation we are more connected than ever. But, without the motivation of a deadline, we may see the hopes and dreams of our students diminish in to thin air. I've asked some students how their work is continuing, and the picture is mixed. Some schools are providing no online support at all whilst some are creating videos, webinars and one-to-one lessons. Even so, a Year 12 student I spoke to had no idea what he was going to do next and little motivation to think about his choices after Year 13.

These changing circumstances we find ourselves in may damage the hopes and dreams of a generation. Yet we know that music is a transformative force for good that coalesces the academic and the domestic parts of life in a way no other subject can. Maybe our students do need deadlines to inspire them in to action, but they also need hope. We as teachers, can be there with both the encouragement and motivation to overcome the challenges that we face and make music that will inspire thousands of listeners.

We hope that this issue gives you the inspiration and motivation to do just that.

Keith Ayling
@keithayling

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

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#WeAreMusicTeachers

JOIN US



If this is the first time you have read Ensemble Magazine, welcome!

You may have been recommended to the Music Teachers' Association by a colleague and recently joined. Please accept our welcome to the most vibrant association of music teachers in the UK. We hope that we can support your teaching, your students and your career by connecting you with experience and wisdom from colleagues around the country. The Music Teachers' Association is the largest and longest established association of music teachers in the UK, supporting all who are connected with a school music department. In challenging times we must work together and stand together for the future of music education.

Membership rates:

Full Membership	£68
Instrumental / Self employed	£51
Administrator (retired/associate)	£34

Graduate/PGCE/NQT **FREE**

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Visit [MusicTeachers.org/join-us](https://www.musicteachers.org/join-us) or email membership@musicteachers.org for more information.

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CONNECTING | INSPIRING | LEADING



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Jonathan Burgess
Director of Music Kensington Prep School





DISCOVER

MALCOLM ARNOLD

2021 CENTENARY YEAR

The Malcolm Arnold Essay Prize 2020 is for students under 19 and is intended to encourage inquiry into Arnold's work and to reflect on the experience of performing his music. The Prize is supported by the Malcolm Arnold Trust. An archive of Malcolm Arnold's manuscript scores can be consulted at Eton College Library. Visit <https://www.etoncollege.com/MalcolmArnoldEssayPrize.aspx>. The completed essay of between 2500 and 3500 words should be typed in double spacing and sent to maessay@icloud.com by 1st August 2020. The adjudicators will be Dr Timothy Bowers and Paul Harris, and the winner will be announced in September. The author of the winning essay will receive £300, and the essay published in Maestro, the annual magazine of the Malcolm Arnold Society.

"A towering figure in the history of British music"

BBC News

"The finest ballet composer since Tchaikovsky."

Dame Ninette de Valois

"God, what a gift you have dear Malcolm. What size. What sensitivity. What guts."

David Lean

FROM THE PRESIDENT



Simon Toyne is the Music Teachers' Association President 2019-2021 and Executive Director of Music, David Ross Education Trust & Malcolm Arnold Academy.

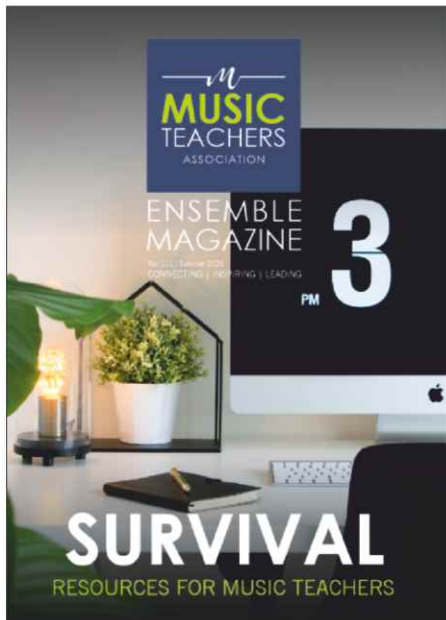
None of us could have foreseen the extraordinary change in circumstances that all of us have experienced since the previous edition of *Ensemble*, published in February. With our working hours occupied at home in front of a computer rather than in a crowded music department, opening Zoom meetings rather than a classroom door, laying down guide tracks in the hope that others will join in or conducting imaginary musicians for a virtual choir video, these are bizarre, but no less busy, times.

Music teachers are legendary as problem solvers, and the pages that follow are full of practical and imaginative answers to how music education can continue, even thrive, in spite of the obvious challenges. Our twice-weekly Zoom meetings, attended so far by over 150 members, have proved to be fascinating forums for sharing good practice in a situation with no rule book. Much of the time initially was devoted to identifying IT platforms and programs that would engage students in curricular learning (and discussing what form an online music curriculum could take in the absence of universal access to instruments or ensemble opportunities), and it has been both reassuring and inspiring to see students' responses from across the country and in international schools. From students engaging in curricular music for longer online than they might through the solitary hour allotted them each week, to new courses being devised for transition to A Level or university, there is lots to be encouraged about here. A similar narrative has emerged about 1:1 tuition online – where it has been able to continue, students have been better prepared (and on time!) for lessons, and an increased connection between teachers and

parents has been warmly welcomed. One of the biggest, and most important, challenges has been to sustain and nourish our musical communities – all school music departments have students who flock there during break, lunchtime and after school, and for whom that musical community becomes an important constituent of their personal identity. Ensemble rehearsals have continued online but in a different format, involving exploration of repertoire, sharing of solo performances, connections to deeper theoretical learning; experiences of 'Virtual Choir' or 'Virtual Band' have demanded a greater attention to detail than might be seen in a normal rehearsal; students have enjoyed the opportunity (and licence) to take time recording solo performances; and concert series have begun to re-emerge in schools, often with a far greater online audience than would be the norm during the school day. Our shared vital, primal need for music is engaging students, staff and parents far beyond the confines of the school music department and in many cases is becoming a defining feature of the school community.

Significant challenges lie ahead. The 'new normal' will be one in which conditions will continue to change. Live ensemble music-making lies some way ahead, and the rich variety of curricular and extra-curricular music will take time to be restored in full in schools. The journey back will not be straightforward or easy, and those innate problem-solving skills will need to be deployed on many occasions. But, whatever the circumstances, the power of the MTA community to support each other will remain constant, and we will work together to ensuring that music remains at the heart of our schools.

CONNECTING – INSPIRING – LEADING



Welcome to the 111th issue of Music Teachers' Association Magazine (Ensemble). The magazine seeks to support you in your music teaching and to network teachers together through the sharing of classroom experiences, advice and wisdom.

Take a look at our Survival feature section (from page 19) which has valuable ideas and resources to help you through teaching in these times. Additionally the features continue through pages 35 - 40 with more on music technology, KS2 and the resilience of our students.

Why not consider reporting on the work of your students for a future issue? Sometimes the simplest achievements can inspire others. Everything is valuable.

OUR CONFERENCE

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

Our 2020 conference is cancelled and we are now planning for May, 2021 at St Paul's School, London.

More details will be released towards the end of the year.

OUR WEBSITE

Our website is a focus for our work and continues to be the focus for conference details. But don't forget our Facebook page and the recently launched Staffroom group. We want the focus to attract new members and more accurately reflect the association and its national voice, as well as providing resources for the teachers we serve. www.MusicTeachers.org

OUR PUBLICATIONS

Members automatically receive all of our publications to resource their teaching. Our termly magazine has been nominated for 'association magazine of the year' and is a highly respected journal of music education.

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.

SOCIAL MEDIA

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Tw. www.twitter.com/MusicTeachers_

Our mission

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



INVITE YOUR COLLEAGUES TO JOIN US

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

MUSIC TEACHERS RESOURCES



MUSIC TEACHERS STAFFROOM

FACEBOOK
www.fb.com/MusicTeachersOrg
and request access

STAFFROOM

www.facebook.com/MusicTeachersOrg

The association has recently launched a new group connected to our Facebook page. For current teaching members only, there are valuable resources posted weekly as well as recordings of all of our ZOOM CPD meetings.

Teachers can ask for support and advice from others around our network, with fast responses both from our committee members and others encountering the same challenges.

It is currently chaired by our President-Elect Don Gillthorpe (Ripley St Thomas CE Academy) and James Manwaring (Windsor Learning Partnership).

To join the group, please head to our Facebook page and request access.



MUSIC TEACHERS ZOOM CPD

SESSIONS
Access via weekly E Bulletins
for members

ZOOM CPD

ZOOM CPD

Our ZOOM CPD sessions always run on a Monday and Tuesday during term time for the duration of the lockdown. We've managed to cover a multitude of topics since March including Returning to School, Composition, Music Tech, Collaboration, Primary Schools, Secondary Schools and much more.

There is always a diverse mix of teachers in the conversations and the feedback we have received has been incredible.

Members receive the links to the ZOOM sessions every Friday on our weekly E-Bulletin.



TEACHING NOTES PODCAST

MUSICTEACHERS.ORG/PODCAST
ALSO AVAILABLE ON SPOTIFY

PODCAST

Teaching Notes – the MTA Podcast is designed to bring together all music educators, to share good practice, hints and tips, and successful schemes of work. We'll be featuring interviews with professional musicians and musicologists, as well as flagging up updates in policy that will affect us

all. And of course, interviews with you – music teachers! We want to know what schemes of work you teach, which you've abandoned (and why), and which you are planning for next term/year (and why!).

It's designed to be long enough to be crammed with interesting features, but short enough that you can listen to it on your way to and from school.

Please subscribe to the podcast through your usual podcast provider, or you can download it from the MTA website, and do get involved – we'd love to hear from you: media@musicteachers.org

Patrick Johns is a music teacher, performer, broadcaster and member of the MTA.



Recent Features:

Episode 9.

An introduction to Dorico – Steinberg
One-to-one learning – Simon Toyne
Indian Takeaway – Yogeth Dattani

Episode 8.

Online Booking and future school concerts
Transition from KS3-4 / 4-5 – James Manwaring
Psychology of remote learning – Emma Kenny



UPDATES FROM SCHOOLS

Chigwell School

Teacher of Music, Mike Wright

Chigwell School's music department is coping quite well with the challenges set. Our music administrator has been furloughed, so the DoM has taken the mantle of sorting out all paperwork. Our Peris seem to have found a workable solution to remote teaching, though some issues with regards to students finding quiet and unobtrusive areas to have their lessons.

Soundtrap has been terrific! Along with MS Teams I have been able to have fun and engaging sessions with my students, assess and feedback in realtime plus get them connected to making music using technology, including using programs skills such as automation, quantising and use of VSTs. Without Soundtrap, I wouldn't know what to do with the lessons; it's my virtual classroom.

With my ensemble, I intend to set up a collaboration project where I upload charts to Teams along with a backing track.

The students would record themselves playing to the track (wearing headphones, of course) and then send me the video so I can edit and create a group video. I am trialling it with a group of friends and ex-students and so far it seems to be going well.

All in all, remote learning for music is not as stressful as once feared! No substitute to being in a real class though and cannot wait for the day I get to work with my students again.



Wellington College

Director of Music, Simon Williamson

Summer Term 2020 at Wellington College has started and it is a lonely existence. No lessons, no Visiting Music teachers, no music in the music school, no rehearsals, little social contact. Everything is remote. All visiting music teachers are using MS Teams, teaching from home, with news of students practising and parents being involved like never before. Class lessons are virtual too and we are planning what would make the ultimate classroom just in case this happens again or, indeed, just in case we are having to teach remotely as well as students physically in the classroom.

Rehearsals are also taking place and services in the chapel too. The term "rehearsal" is slightly optimistic but we are either using a programme called Soundslice for students to rehearse remotely and then recording and filming to create the inevitable collage for concerts later in the term or working by sending out parts and rehearsing separate parts. We have a singing competition and a House Ensemble Competition as well as planning remote Visitors' Days and the prospect of a remote Speech Day. As well as spending time analysing GCSE and A level ranking as well as evidencing marks, we are exploring what to do with Instrumental exams. Academic music seems to be evolving and with OneNote as our remote exercise book and MusicFirst as our composition tool, the students are quickly adapting.

Will music education ever be the same again? I hope so but I certainly think a lot of what we are doing now will be around for some considerable time to come.



Aba-An IB World School, Muscat

Director of Music, Anthony Langrish

Muscat, maybe one of your farthest-flung MTA outposts, is suffering, but not too badly. I suspect we are less affected because we have been distancing for a while and staying at home as told. This really does work and we teach online successfully, mostly due to good practice from thinking in advance and being prepared. We also keep it simple. Only 4 x 1 hour lessons a day for students. The other school in our region has not adapted their timetable and it looks like students and teachers are getting burnt out from overwork on their laptops!

THE MALCOLM ARNOLD JUNIOR ESSAY PRIZE

see also page 6

Entries are solicited for this year's Malcolm Arnold Junior Essay Prize. The prize, established by The Malcolm Arnold Trust, is intended to encourage inquiry into the work of one of England's leading composers. The competition is for students under the age of 19 and is aimed at (but not restricted to) all those studying Music as a subject within the curriculum. The judging panel will include representatives from the academic musical world. The author of the winning essay will receive £300.

Competitors are encouraged to use the Malcolm Arnold archive of autograph scores, on temporary loan to Eton College Library. A list of the scores in the archive may be found online at www.etoncollege.com/collegelibrary.

Previous winners:

2017 (junior prize) – Isaac Adni (Westminster School), "Malcolm Arnold's concertos: masterpieces of mélange"
2017 (main prize) – Eleanor Fox (KCL), "just great: Malcolm Arnold Clarinet Concerto no. 2, op. 115"
2019 (junior prize) - Thomas Nettle "Malcolm Arnold's 1954 Music to the Tempest a proposition for a concert suite". (The concert suite is being performed on February 9th at Wells Cathedral School. Conducted by Thomas Nettle)

Rules

The essay, which must be in English, should be between 2500 and 3500 words. Music examples should be used.

1. Arnold's music may be approached in any way. We are particularly interested in your experience of playing in, conducting or listening to live performance.
2. Competitors are welcome to consult original autograph scores in the Eton College Library. Please contact the library at collections@etoncollege.org.uk or 01753 370590.
3. The completed essay should be sent to maessay@icloud.com by 1st August 2020. The winner will be announced the following month.
4. The winning essay will be published in Maestro, the annual magazine of the Malcolm Arnold Society.

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Beat Goes On

Online body percussion, junk percussion and samba drumming workshops & CPD from Beat Goes On

Ollie Tunmer from Beat Goes On is now offering the following online workshops and CPD including STOMP-style Body Percussion, Junk Percussion, Body Percussion with Literacy (based on our work with Pie Corbett of Talk4Writing) and Samba Drumming. These can be bespoke one-off workshops for schools, ranging from 10-90 minutes, daily bespoke workshops for a week or CPD for non-specialist and specialist music teachers of EYFS and KS1-5.



Beat Goes On have also created over 3 hours of online body percussion tutorials exploring funk, reggae and Afro-Brazilian rhythms, the development of composition and performance skills and ideas based on 'Connect It' and 'Mambo' from BBC Ten Pieces. These sessions are suitable and adaptable for KS1-5, providing a resource that promotes creativity and well-being that can be accessed at school or home. The sessions can be viewed at www.youtube.com/user/OllieTunmer www.beatgoeson.co.uk and follow @BeatGoesOnUK

Future DJs

X20 Media & FutureDJs pioneer a new approach to music education

X20 Media today announced a global partnership with pioneering music education company FutureDJs to deliver an immersive remote learning experience. FutureDJs are providing a dynamic way to support teaching music, making music education globally accessible with their Virtuoso classroom, built on top of the core X20 Virtual Classroom, a next generation immersive remote learning solution.



The scalable solution enables up to 120 remote participants to appear at one time on avatar displays with directional audio and dedicated cameras. FutureDJs' students will be able to learn from world class teachers and professional DJs either face-to-face or remotely, making learning accessible to everyone, wherever they are in the world. The solution also offers a physical and virtual whiteboard, accessible by both teacher and participant, enabling and enhancing collaboration. There is also the ability to offer breakout sessions and split out into virtual working groups with the teacher able to move between groups as if the students are physically in the room. [Learn more at X20media.com](http://www.X20media.com) and <https://futuresdjs.org/>.

Black Dress Code

The Covid crisis has hit musicians hard and we at Black Dress Code are extremely mindful of the hardships they face. Musicians with teaching jobs have probably worked out their own modus vivendi with Zoom or another such video tool, and for many that has been a tough transition.

But as much as Covid has been a strain on us all, we have found the best tonic is to use this time to plan for the future – because there will be one.

We are developing a range of exciting plans for professional musicians, who have told us what they need. We would now like to work more with schools to produce what they need. It is clear that the schools who already take a style from us for their choirs and orchestras have an excellent response from the pupils. They love having a 'uniform identity' for their choir or orchestral 'team'. Such 'team' spirit helps to emphasise the importance of music participation and

incidentally also helps the image of your ensembles in competitive events. The visual impact of a professionally dressed ensemble conveys absolute professionalism.

Now is the time to take stock. Look at your plans for your music department and decide what you would like to add to that performance. If you would like to dress your musicians but don't like our offerings, or think they are too expensive, please talk to us and let's see what we can do to help.

But keep in mind that we can only use ethical factories with clear, anti-modern slavery policies. That means that we will not use the same suppliers as cheap high-street brands. Within that basic parameter, we are at your service. Please drop me a line on daniella.gluck@blackdresscode.com to see what we can do for you.

RSL Awards



At RSL Awards, we have been humbled by the courageous acts of our NHS and we are delighted to announce that we will be donating £5 to the NHS National Fund for every Rockschool graded music exam entered during this difficult period*.

Despite all the current restrictions in place, Rockschool is committed to ensuring our candidates can still achieve the qualification they have worked so hard for. At this time, our priority is ensuring our customers continue to get the very best service we can provide. Our teams, although working remotely, are fully operational and we're currently focusing our attention and resources on making sure we provide our very best academically rigorous online teaching materials and solutions to help candidates and teachers prepare for their exams.

To find out more about our NHS pledge, exam updates, amazing offers and continued business developments, please see www.rslawards.com/nhs-pledge.

NSSO & Project Sunrise

The National Schools Symphony Orchestra (NSSO) has contacted all its members (aged 9-19) to take part in a virtual performance of Sunrise, the opening bars of *Also sprach Zarathustra* by Richard Strauss – best known from the iconic opening of the film *2001: A Space Odyssey*.

The performance will be directed by Richard Dickins, NSSO Principal Conductor, with around 300 young musicians in the virtual orchestra. Richard says, "I am delighted to be involved with this innovative project which will enable NSSO to maintain contact with our talented players when so much of the world is in lockdown". **Project Sunrise** has already dawned and instrumentalists from across the UK, together with NSSO's international members, are currently practising and recording their individual parts. The final mix will be published online on YouTube towards the end of April.

NSSO is generously supported by its partners PartPlay and Goodmusic in this joint enterprise. **PartPlay** is advising on technical matters and will engineer the final mix from all the individual recordings. **Goodmusic** has kindly provided scores, parts and audio material.

For more than 25 years, the **National Schools Symphony Orchestra** has provided intensive high-quality orchestral opportunities for young players aged 9-19, through its annual residential course at Malvern College. This year, in the extraordinary circumstances of the moment, we are expanding our activities online to offer our talented young instrumentalists new experiences. www.nssso.org

Trybooking.co.uk & virtual lessons

There are 8 slots available on Monday, Wednesday and Thursdays only

During this time of home-schooling, School Music Teachers and other areas of schools such as PTAs are benefiting from Trybooking's simple online booking system to engage with parents, organise virtual music lessons, help school leavers with merchandise, and at the same time continue to raise money for their schools.

You can use Trybooking.co.uk to arrange virtual music lessons and they have arranged a demo for us here: www.trybooking.com/uk/book/event?eid=11965&.

Virtual Organ Competition

St Edmundsbury Cathedral have recently released a number of competitions and resources. As well as a music theory surgery to top up your skills (see [stedscathedral.org / musicianship-surgery](http://stedscathedral.org/musicianship-surgery)) there is a Virtual Organ Competition. With three categories, prizes go from £50 to £500. Candidates are asked to upload video recordings (converted to MP4 if possible) of their pieces using the instructions on the cathedral website www.stedscathedral.org/music. The panelists will decide on the winning entries from each category, and will announce winners on a live stream. All entrants will receive feedback and constructive advice from the panel. **Closing date for organ: 4th July**

MA in Music Education

University College London has a well-established, world-renowned MA, with some students who are already employed class music teachers coming to us to study part-time or on modular flexible registration. They also are offering an exciting **50% tuition-fee bursary** available through Universal Music for students who are employed in UK schools to conduct their dissertation research in the context of their work. This makes postgraduate study much more affordable and helps to develop music education in schools.

If you've considered an MA, take a closer look at: www.ucl.ac.uk/ioe/courses/graduate-taught/music-education-ma

Passing Notes Resource

To help us get through this difficult time, Passing Notes Education presenter, Richard Bristow, has written an Advanced GCSE Composition guide.

It leads on from our acclaimed 'Getting Started With GCSE Composition' written by ICanCompose's Rachel Shapley and incorporates some of our A Level Resources.

Download for FREE using the code COVID19 via their website:

www.passingnoteseducation.co.uk/resources

Ocarina Workshop

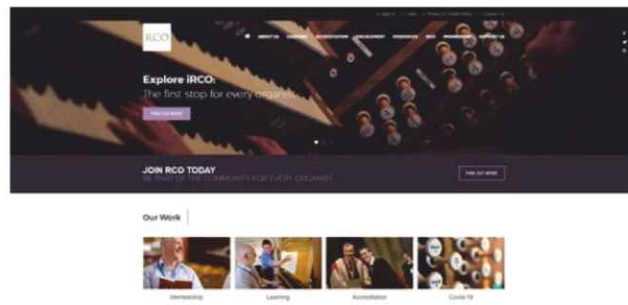


Ocarina Workshop have resources suitable for all ages and offer whole-family fun and learning together, from 4 to 104. These support home learning for instrumentalists and singers as follows:

- 'Play Your Ocarina – Book 1' FREE as a gift, with every Ocarina purchased through Ocarina Workshop website:
- Video Tutorials for Ocarina players – playing tips, tunes and lots of play-along fun
- NEW 'Adventurous Music-Making' publications are now complete – discover, explore and enjoy MUSIC at school and at home

See www.ocarina.co.uk for information.

Royal College of Organists



The Royal College of Organists has announced a number of initiatives to support organists through the Covid-19 pandemic, including increased access to educational resources, new online tuition, and regular information and updates. The full iRCO online learning platform is now available free-of-charge to everyone until 30 June. This means that with a free guest account, all organists worldwide, whether or not they are an RCO member, can access hundreds of videos, audio files, papers, articles and other material. A series of free webinars is now underway covering harmony and counterpoint questions from the CRCO, ARCO and FRCO diplomas. Recordings of the webinars will be added to iRCO resources as they become available. Additionally, some RCO accredited teachers are available for online organ lessons.

To register for iRCO access visit i.rco.org.uk. To find out about the webinars visit rco.org.uk/events.php. We look forward to hearing from MTA members and students alike!

Steinberg

Collaborate with Cubase

The idea of online collaboration between students has been a growing area in the use of music technology, and with the current 'lock down' it is being looked into a lot more. Steinberg has software that can help students stay creatively connected for online collaborations.

It's called **VST Connect Pro** and it's a complete recording solution that lets you fully collaborate with any musician with an Internet connection and a computer, anywhere in the world. There is also a free light version of VST Connect Pro called **VST Connect SE** that is included in Cubase Pro. It allows any musician with the free **VST Connect Performer app** to be recorded directly into Cubase. Not only that, but you can see and talk to each other, while the 'producer' has full control over the recording session at both ends of the connection.

Dorico 3.5 goes from strength to strength

We have just released Dorico 3.5, a new version that adds lots of valuable new features. For teachers preparing instrumental parts, it's now easy to create multiple parts in different transpositions, and for worksheets and teaching materials, you can drag out music frames filled with empty staves so that students have somewhere to write their answers. Dorico's accessibility is improved with customisable colours for the page and backgrounds, helping users with visual impairments.



Core notation improvements include support for figured bass, expanded guitar notation – including techniques like tapping, vibrato arm dips, dives and scoops, and hammer-on/pull-off – and more beautiful, flexible slurs. There are new Indian drum sounds from our friends at Keda Music, and greater control over sample libraries with expanded VST Expression Maps.

And there is a lot more to discover – check out the Dorico YouTube channel for a detailed look at all of the exciting new features. If you already have a Sibelius site licence, a new Dorico license will cost from as little as about £64 per seat. Please contact your local music shop for a quote and to purchase.

For further information, please contact Richard Llewellyn (UK Education Manager): r.llewellyn@steinberg.de and tel: 07841 516 066.

Hal Leonard

Educator's Discount

Hal Leonard Europe are launching a range of initiatives to help people continue making music during these unprecedented times, via their online store [Musicroom.com](https://www.musicroom.com).

As a start, they are extending their **standard educators discount to 15%** with **free shipping on all orders**. The Educator Discount is open to all teachers, and easy to apply for. Full details can be found at [musicroom.com/content/educators.aspx](https://www.musicroom.com/content/educators.aspx)

Rhinegold Education FREE lesson plans

Hal Leonard Europe publisher Rhinegold Education has made a number of free lesson plans available for Key Stages 1, 2 and 3. There's one lesson for each key stage planned every week for the foreseeable future, building up a bank of valuable teaching material. It's easy for parents to lead at home, as no prior musical knowledge is required. Find them all on the Musicroom blog - [blog.musicroom.com/](https://www.musicroom.com/)

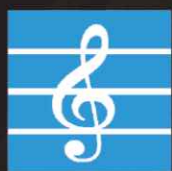
ISM

COVID-19 support from the ISM

With school closures and the majority of the UK in lockdown, the music profession has faced extraordinary challenges over the past few weeks. The ISM (Incorporated Society of Musicians) has been working tirelessly to support the sector and help music professionals to navigate this crisis.

A COVID-19 advice hub has been set up on the ISM website, which contains free guidance on all aspects of the situation, from finances and work to staying healthy and succeeding online. Music teachers can access advice on remote teaching software, online copyright and safeguarding, and a list of online learning resources for primary, secondary and instrumental teaching. There is also guidance available on the government's COVID-19 financial measures for employed and self-employed musicians.

Since coronavirus hit the UK, the ISM has been lobbying Government to ensure that no musician falls through the cracks of the various financial support measures on offer. They have written several letters to the Chancellor of the Exchequer seeking clarification and further amendments to these measures, and are encouraging the music community to write to their local MP calling for a review. Find out more at [ism.org/covid-19](https://www.ism.org/covid-19)



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Technology bringing tradition to life

Viscount delivery beats the lockdown

Viscount Organs Wales managed one last delivery prior to the Government's lock-down and the introduction of the two meter personal exclusion zone. With customer and employee safety in mind at all times, this superb Viscount Chorum 40 in dark oak was delivered to a private teaching residence.

An extremely versatile instrument whether it be a residence, a school or a house of worship, this is a perfect choice for each, and represents exceptional value with an extensive list of features at a very reassuring price.

One of the very latest sampled sound instruments it focuses heavily on tonal integrity and balance, with a choice of four separately voiced organs: English, Baroque, Symphonic and Romantic. The 61 note tracker touch keyboards which are velocity sensitive for both midi and orchestral voices. In addition the instrument has 31 classic organ voices and three orchestral voices. There is an on-board solid state recording system with a



USB interface.

This easy-to-use system with USB storage for registration data and recordings, facilitates easy playback of your performances. Also you can easily upgrade the instrument with additional voices, new features and operating systems as

they are released. Further details can be found at www.churchorgansdirect.co.uk.

Viscount Organs will return back to normal as soon as practicable. In the mean-time, all enquiry email and remain open for any issues or questions Tel: 01792 721499

Viscount Organs Wales wishes everyone the very best wishes and good health during these difficult times.

Exclusive competition to MTA members

It's competition time. Moving forward from Viscount Organ Wales' first head-phone promotion in February and in light of these unprecedented times, Viscount wishes to spread a little joy and give away another pair of these stunning Viscount VHD-1000 headphones valued at £89.95, all the money you see here, mugs and matching coasters, absolutely free! Simply guess the amount you think is in the picture, follow the steps below and that's it! The nearest amount wins.

Bonus money prize! We have just added an additional £60.00 in addition to the main picture.

How to enter in 3 easy steps:

If you are not on Facebook, please disregard items 1 and 2.

1. Like the Viscount Organs Wales page on Facebook.
2. Like the competition post on their Facebook page.
3. Visit their website:
www.churchorgansdirect.co.uk/competition

Fill out the 'competition' form on the site; state the make/model of the instrument you own or play and the amount you think is in the main picture.

There is a Zero Spam promise and we will never share your details! Promotional concept credits to: Mr. Richard Patt. General Manager Viscount Organs HQ. Competition closes July 30 2020. All winners will be notified by email. UK Residents Only.



National Concert Band Festival

The National Concert Band Festival had to cancel the 2020 Nationals due to be held at the RNCM and have rescheduled dates as follows:

Regional Festivals

Sunday 01 November	NEW VENUE: Robert Gordon Auditorium, Clarendon Muse, Watford Grammar School for Boys (close to M1 and M25/opposite Watford Underground Station)
Saturday 07 November	Antrim Board Centre, Northern Ireland
Sunday 15 November	NEW VENUE: Roper Theatre, West Wing Centre, Hayesfield Girls School, Bath
Sunday 22 November	Newman College, Oldham
Sunday 22 November	Haberdashers Abraham Darby Academy, Telford
Sunday 29 November	Nottingham High School
Sunday 24 January	Garnock Community College, Glengarnock, Scotland

2021 Nationals

Saturday 10 & Sunday 11 April Royal Northern College of Music, Manchester

We would like to take this opportunity to say thank you to all our clients who have travelled with us over the years for your continued support and friendship. We look forward to the next 20 years!

www.ncbf.info

Introducing Music Teachers Board

Music Teachers' Board Exams

We want to update you and all your instrument and voice teaching colleagues that our Grade 1-8 exams will continue without disruption during this difficult period and we have introduced a number of new measures to support teachers and learners affected by the Covid-19 outbreak:

- **Exams Over Webcam:** The exam is recorded and submitted to us by the student/parent using our app on their phone or tablet. The teacher/centre is required to conduct and verify this exam over webcam.
- **Free Choice Pieces:** Candidates can now enter one of our exams with up to three free choice pieces. However, they will still need to prepare the other components of our exam: scales, technical, reading & listening exercises. All of these elements can be downloaded for free from the MTB website.
- **Optional Accompaniments:** We have made accompaniments optional over this period.

We also offer free weekly webinars with our Chief Examiner that you and your teachers can attend remotely.

The Music Teachers' Board provides an exciting new way to take instrumental grades 1 to 8. Our exams are recorded in audio during the lesson with the teacher, submitted online & marked by our specialist examiners. The Music Teachers' Board is a recognised awarding body, regulated by Ofqual and our higher grades 6-8 provide UCAS points.



As there is no visiting examiner, unlike other boards, our exams offer:

- **Complete flexibility over exam dates** - *Our grades can be taken at any time without having to enter months in advance or accommodate exam periods and visiting examiner dates.*
- **Reduced stress levels for pupils and teachers** - *We believe that the whole process of learning to play a musical instrument, including taking grade exams, should be a positive and enjoyable one. Taking the exam in a familiar environment with your own teacher significantly reduces the stress experienced by candidates.*
- **Lower costs** - *Our exams are less expensive than those of traditional boards.*
- **Specialist examiners** - *Uniquely, MTB exams are only marked by instrument specialists. Only a specialist cello teacher/player will mark a cello exam, a guitar specialist a guitar exam etc.*
- **Convenience** - *There is no need to travel to examination centres. You decide where to take the exam and with our app, you can record and submit your exams to us using just your smartphone or tablet.*

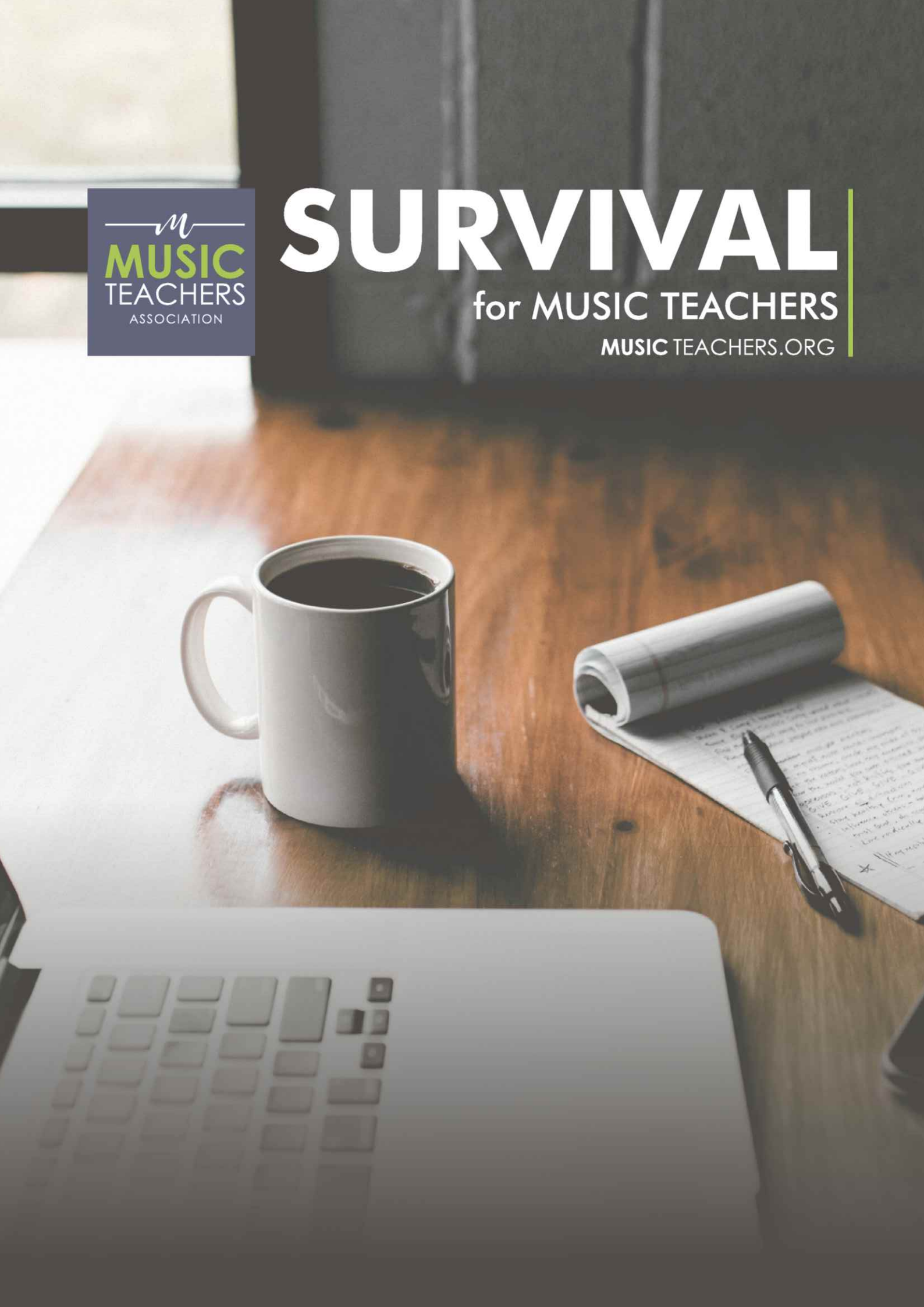
To learn more about MTB please visit mtbexams.com



SURVIVAL

for MUSIC TEACHERS

MUSICTEACHERS.ORG



MOVING YOUR TEACHING ONLINE

By now it is very likely that you will have discovered all of the advantages and pitfalls of moving your teaching online. Some teachers may have been exploring the options long before this year and some will not yet have taken the dive.

As part of our SURVIVAL guide, here is everything you need to know to get you started and teaching effectively.

Keith Ayling is the Editor of Ensemble Magazine and a speaker & mentor on songwriting



THE PLATFORMS AVAILABLE

Microsoft Teams is part of the MS Office 365 suite of apps and it is likely that you will have free access as an educational institution. Microsoft has also lifted meeting user limits to help those affected by the COVID-19 pandemic.

Skype is a calling app you will already know and video calls can be attended by up to 50 people.

Hangouts Meet was recently rebranded and is now known as **Google Meet**. It's free for individual users and the enterprise version is now free for anyone with a Google account.

It can handle meetings with up to 250 participants per call, live streaming for up to 100,000 viewers and can record meetings on Google Drive for later access. Google recently announced that it is enabling free access to various video conferencing tools for schools until September 30, 2020, so worth investigating.

Finally, Zoom, formerly known only in the business world, is now conquering the entire world with a sudden peak in users. Whilst it has received some dubious publicity, it has a myriad of features and is designed with non-tech people in mind. The interface is simple and it's easy to get going straight away.

WHICH DO YOU CHOOSE?

Firstly, get some advice

It is likely that your school has already decided which platform they recommend. For example, for my teaching at Leeds College of Music, we already had access to the Microsoft 365 suite, so very quickly the College decided to use Teams exclusively.

Do some testing

But you may be teaching in different ways and need different features. It is worth considering different platforms for different styles of teaching. One may suit group work and one may suit your one to one teaching. You may also sometimes be using a laptop and at other times a mobile phone camera. Try to test these out before starting with a student. Make video calls to your family and friends before taking it into a professional situation.

Check your Wifi

It is worth calling your broadband provider at this point to make sure you are on the best package for home usage. You'll now need daytime coverage, when before you were most likely at school. If you can, site your laptop near to your router so you can take advantage of an ethernet cable, rather than relying on Wifi. It will give you a guaranteed signal with no dropout.

CONSIDERING YOUR STUDENTS

In a school, there are universal levellers that help students to leave any disadvantages outside the classroom. But when you are teaching students at home, these can be more prevalent. Before you start teaching consider that not every student will live in a house fit for purpose. The downstairs may be small or open plan. Their parents may also be working from home, or they may have younger siblings making noise. Broadband may be being shared among the larger family and the signal may be weak.

The effort we go to in a school setting to break down barriers and make every student feel confident may slip away in this unusual environment.

Also, consider that attention levels will be vastly different outside of school. There are more distractions. You will have to consider new forms of teaching that perhaps weren't on the curriculum at this stage. Composition online is getting easier with a multitude of apps mentioned elsewhere in this magazine as well as ensemble video performances, and these types of extra teaching may well supplement existing work. For example, why not consider adding a collaboration for two students into your one-to-one instrumental work?

SURVIVAL

VIDEO CONFERENCING

TRANSFERRING YOUR TEACHING

Make assignments simpler

It's much harder to give advice on a task online. Wherever you can, simplify the instructions and make the task easier to understand. If you have already written instructions before moving online, don't just use the same sheets. Go back and adjust the guides.

Make deadlines clearer

You won't have the luxury of students

showing up in your classroom and being reminded regularly, so be bolder with your communication of deadlines and send weekly updates and reminders.

Use every angle

Depending on what you are teaching, use every format available to you. Rather than have the students look at your face for an hour, share a screen and show short videos, powerpoint graphics, photos or even a question as

large text. The more you mix the visuals within the lesson, the more likely you to hold attention and the more likely the students will retain information. Don't forget you can also send web links in the chat feature for students to research afterwards - but remember to tell the students to save them or cut and paste asap, in case they disappear once the lesson is over.

Tips for **zoom**

[**STOP PRESS...** On May 7, Zoom announced that it had purchased Keybase with the sole goal of developing the most broadly used, secure end to end encryption.]

● LOOKING YOUR BEST

Use natural light

Make sure you open your blinds or curtains and then invest in some daylight bulbs. They really do look different. Don't sit with your back to your light source. Either have it facing you or to the side.

Place your camera

If you're using a laptop you won't have thought of this. Place your camera at eye level. This means using some books, a box or anything that raises the camera. Remember you will look at your students' faces on the screen, not the camera for most of the time and this subtle difference in height can increase their attention.

What are you wearing?

It may sound obvious, but running in from the garden covered in mud isn't going to work. Remember this is school online, so dress close to what you would usually teach in at that time of year. If it was appropriate for the real classroom, it will more than likely be appropriate on video.

What are they wearing?

Make sure you communicate that your students need to consider this as well. I'm not suggesting a school uniform, but making the effort will (hopefully) make them more attentive and take it seriously.

Check yourself

You wouldn't go to school without

looking in the mirror, so don't go online without checking either. Keep your routine similar to a work morning, even though you are at home. Then, if you are worried, use Photobooth (Apple) or Camera App (Windows) to check your image before you start the lesson.

Check your background

The last thing you want a student to see is last night's takeaway boxes and a half drunk bottle of wine. So, choose a neutral background such as a plain wall, that is bright and classroom-like.

Off by default

Make sure your video and audio are turned off by default. Just in case your young children cause chaos right before the lesson, you will be able to control your picture and sound, only meeting the student(s) when the chaos has been diffused. Talking of audio, it might be warm outside, but open windows can bring unwanted sound to the lesson. If you typically live on a busy street, remember that the sound will travel into your mic. So, choose your quietest room and if possible keep the windows and doors shut.

● A TIP YOU MAY NOT KNOW

You can use the spacebar to unmute yourself in Zoom. This gives you the option of remaining muted and then pressing the spacebar - like a walkie talkie - whenever you want to speak.

● MAKE YOUR ZOOM MEETINGS MORE PERSONAL

When you enter a ZOOM meeting - particularly with a large group, class or team - it's probable that the most common greeting is 'how are you doing?' After a while this can become disingenuous and potentially falter the beginning of the session. Why not start in a different way, as Jane Dutton, professor of business administration and psychology at the University of Michigan suggests? Ask every participant to write in the chat box one word that describes how they are feeling today. Then during a minute's silence, ask the participants to read through those words. People will feel more connected immediately.

● 3 NEW FEATURES TO MAKE ZOOM MORE SECURE

In May, due to a massive increase in popularity and many security loopholes such as the infamous 'zoombombing', three new features were announced.

1. Passwords will now be required for all meetings. Only guests with a password can access the meeting.

2. Waiting Rooms will be turned on by default. Hosts will have to accept attendees to keep the meeting secure.

3. Screen Sharing by the host only turned on by default. At the start of the meeting only the host will be able to share a screen.

Learning in Lockdown

None of us saw this coming and I guess none of us could have prepared for this current international crisis. Lockdown Learning has been a very fresh and very real challenge for us all. Every day is different, and the lack of school routine is really tough. I am missing the students I teach immensely, but I am also missing the rehearsals, the concerts and the general atmosphere of my music room. But I am not trying to re-create this too much and I have not been making any fancy videos or online orchestras. I really love watching them, but I have not been able to find the time. I guess everyone is in a different boat in terms of how much time they have to spend on their lessons and planning.

What I miss the most is my classroom and the students that fill it. It really is my second home and over the years it has become a very special place for me. It seems a bit romantic of me to describe a room in such a way, but it is "The room where it happens". Not only do I teach in there, but I spend hours every week chatting to students and rehearsing. I miss being in school a great deal and I can't wait to hear those first notes in that first rehearsal. We will get there!

As you may know I write a Music Education Blog. It all started as a bit of fun for me and a way of gathering my ideas together. Over the last few years I have had more and more people read it and benefit from it. I don't do it for any financial gain, but I do it because I love to share my ideas with others. If you do read it then please share it and give me any feedback. I don't know if everything I write is particularly interesting or useful – although I hope that it is. I try to write what I am thinking and write something that might help someone. I don't pretend to always be an expert, but I write tried & tested ideas. I have loved seeing the way we all work together and collaborate during this difficult time. MTA has been amazing, and the zoom meetings have been really well attended. Facebook is flooded with ideas and twitter is awash with ways students can learn.

One danger we face is that there is almost too much out there. So many people are doing so much that we can easily get overwhelmed. My feeling is that we need to carefully select what we promote to our students. We also need to use what others create and not feel the need to do it ourselves. I am loving all of the online learning, free operas and CPD videos. But I am not going to try and re-create them all. I guess the idea is that we pick and choose what we need and then fill in the gaps where needed. We must not let ourselves get overwhelmed, but just take each day, each resource and each zoom meeting one at a time.

Being kind to ourselves during this lockdown season is hugely important. I have had ups and downs and I am always telling myself to just chill out. One day last week I was teaching fractions to my youngest son, Twelfth Night to my eldest son and trying to reply to emails from students. That same day I was wanting to fit in some exercise, catch-up on my electric guitar practise and read through the emails regarding grading for summer 2020. Some days I feel like I am drowning, and I just have to tell myself that it is okay. I always find a text to our wonderful President Elect Don

James Manwaring is Director of Music at The Windsor Boys' School and member of the MTA Committee



“So be kind to yourself in this season and keep doing your best. I think we can all be forgiven for not always getting it right.”

Gillthorpe helps me out – his words to me last week were simply – “you can't do it all, and that's fine”.

So be kind to yourself in this season and keep doing your best. As music teachers we are so used to teaching with pianos, speakers, instruments and frankly our whole bodies. Switching to an online platform is therefore tough. I think we can all be forgiven for not always getting it right. So if you feel overwhelmed, that is fine, join the club. But remember that you are not alone, MTA is here for you and also I know you will have colleagues who you can chat to. During this lockdown period I have been blogging on a number of themes. I have touched on Composing at Home, Surviving in Isolation and also Set Works. Please do visit my blog and have a look through some of the topics on there. I hope that there is something useful for you. If you have any ideas for future blogs then do get in touch, and please do comment on the blogs and follow them with your email. I would also love you to share any that you feel are particularly useful.

I wanted to summarise a few of the blogs so that you can then go and have a look:

Composing at Home

- Is entirely possible! You don't need computers or instruments to compose
- Why not try composing an instrumental piece using just an instrument and your ears. No paper or computer required.
- Composing at Home could take the form of "finding sounds" and creating a piece of music using loads of Found Sounds and a free bit of software such as Audacity.
- Composing for voices is a great way to approach composing at home. This might start as an unaccompanied folk song that can be created using just the voice.
- Another approach might be to create a percussive piece using anything found around the house.

And of course, there are so many online learning platforms and compositional tools out there and I urge you to look at those. I have compiled all of these in 3 Corona Virus Blogs.

Isolation

- Don't do it alone, and don't get bogged down. MTA is here for you and you must chat to someone if you are struggling.
- It's fine to find it hard – some days are better than others!
- Take advantage of the MTA zoom meetings as well as the new Facebook group. This will get you more connected.
- Partnership is one of the best ways of working together, so find colleagues to partner with.

Feeling isolated is not just a problem during lockdown, but it is amplified even more at this time. See if you can chat to other colleagues if you are feeling alone. And make sure that if you know someone who is likely to be working home alone a lot then get in touch with them.

Transitioning to A-Level Music

- Give students ideas for keeping going with their music at home, but nothing too heavy.
- I don't plan on starting Set Works, but they could do some Wider Reading.
- Year 11 could listen to music and perform music every day – that would be a great A-Level preparation process. I think the key thing is letting them know that they are able to prepare for A-Level by simple listening to more music.
- We mustn't try to do too much but simply keep them interested in music and inspired by the thought of further studies.
- If there are students who want to do more then there is plenty they can read and listen to.

I will let you visit my blog to see some of the other posts regarding Set Works, Online learning and dare I say "Inspirational encouragement". I am not sure if I am hugely inspiring, but I often blog from the heart!

But I guess we need that, don't we? Honesty. Why is it seen as such a bad thing to shout from the rooftops how much we love our jobs and care about the students? We need that in our sector because we have been under attack for a few years now. We need to make sure music survives this crisis and we need to all keep going.

And yet since day one of lockdown we have seen music coming to the forefront in every aspect of life. Singing on the doorsteps as we clap the NHS. Families performing songs in their home that go viral online. Orchestras & choirs meeting, creating and collaborating. Teachers delivering live sessions on YouTube, Twitter and Facebook. Music really is the thing that is bringing us together. So, we can take heart from that, we are valued. None of this would be possible without music teachers, without us. What we see happening on our screens and in our streets with music all started with a moment of musical inspiration.

So, keep inspiring your students and keep inspiring yourself. Don't do it alone and don't try to do it all. When all this is done, I think music will be the thing that will help rebuild the communities that exist in our schools. We have to stay sane, stay inspired and stay ready! I am so excited for the future of music education and I just hope I can keep things going.

And if you haven't visit my blog then do check it out www.manwaringmusic.blog. And make sure that you are part of our MTA Staffroom on Facebook!

Building an ensemble video



Robert Thompson, Teacher of Music and Music Technology at Kenilworth School & Sixth Form, Warwickshire, reports on how the department pulled together to make a viral video.

The pupils in all our various ensembles had been practising since January for our Spring Concert, due to take place on March 31. Obviously, with the developing pandemic of COVID-19, and then announcement of school closures, the concert had to be postponed.

After a few weeks, the brass band I am a member of started their own 'social-distancing banding' video (Star Wars Cantina Band!), and I thought... our school could do this! This was at the point of having been in lockdown for approximately 4 weeks, and it seemed like the right time to 'bring the band back together again'.

Considerations

Of the issues to consider first, perhaps the most pertinent were: which ensembles, and what piece? I settled on using an arrangement of the Avengers theme, from the popular Marvel Cinematic Universe. The Symphony Orchestra had recently performed it at Christmas, and with VE day looming, it seemed like a fitting choice; a piece we already knew how to play (with some minor alterations), and a piece that celebrates heroes – those who have served in the past, and those who are serving right now, in the ongoing struggle against the Coronavirus.

We are very lucky at Kenilworth School to offer a variety of ensembles, catering for pupils of all abilities. So the next decision was to make this piece available to all members of our instrumental ensembles. The comradery and social aspect of our extra-curricular music making is just as vital as the rehearsing itself, and I didn't want to exclude those who are in our junior ensembles – I want them to aspire, practise, and look up to our

senior pupils. What better way to continue that culture, than to have the spectrum of our ensembles performing together.

Safeguarding

To ensure we complied with safeguarding, GDPR, and all other sensible legal measures, all parents were contacted in advance to obtain their permission, and the 10-step recording guide was designed in a way to keep everyone safe. Pupils emailed their recordings to my school staff email address only, and all videos have since been deleted, leaving only the final completed video.

Recording

Next, how to get everyone to play in time? After some minor re-arrangement of the piece, I created a click-track, and a 10-step recording guide, allowing us to have an easier time in the editing process. The parts and backing track were sent out, with a nine-day deadline. This then gave us a week to mix all the audio and video, ready to premiere on VE day (in hindsight, this was far too short a time-frame and caused a few very long days editing to meet the deadline!).

Nearly every pupil recorded their part on a smartphone – most modern phones have the facility to record in 1080p HD, and as the pupils were indoors in their own homes, the sound quality across the videos was similar enough to be able to mix them together.

Sound was mixed and mastered using Logic Pro X. Due to the good quality of recordings, and excellent quality of playing, minimal audio editing was actually required! Mostly the process consisted of equalising all recording levels, removing 'dead air' when their

part wasn't playing, and doing some minor EQ alterations to remove hum or hiss.

Video was edited using Final Cut Pro X. This was more of a challenge, mainly for two reasons. Firstly, the variable amount of 'faffing' at the start and end of the pupils' videos required longer to line up than just their audio. However, and perhaps most importantly, the sheer number of videos meant that the processing speed of even a high-spec iMac was put to a considerable test! Rendering over 55 videos takes a long time and processing power, and in much of the video, there are 58 tracks layered on top of each other!

This process took over 60 combined hours work between two teachers. It was lucky that one of us had previously worked in video production, and the other teaches Music Technology!

Response

The response from pupils was nothing short of incredible! The first videos came in the following day, and they kept coming – with a sudden flood on the final day (as to be expected!). Upon seeing the finished product we have received numerous emails, social media posts, and general thanks, congratulations, and recognition of the pupils' talents. After just one week, we had reached over 3000 views on YouTube – which is testament to the commitment and hard-work the pupils put into their music, and also the support of our Kenilworth community. We are really glad we have been able to bring some happiness to people in these difficult and uncertain times.

We all look forward to 'assembling' again, one day!

<https://youtu.be/O9Blf7713IA>

7 Tips to survive Working from Home

Keith Ayling is a Senior Lecturer in Songwriting at Leeds College of Music and the media manager for the Music Teachers' Association

1. **Make a clear 'Purpose List'**

Every Monday morning - or even before going to bed on a Sunday night - make a list of everything you want to achieve in the next five days. You might decide to make two separate lists - one of what you *want* to achieve and one of what you *need* to achieve. Sometimes these can be very different.

2. **Have clear working hours**

It might feel like you have more time when working from home. You won't have to commute, run ensembles in lunchtimes or after school and you won't have the distractions that often come from students and other staff. But this doesn't mean you don't need clear working hours. Try to switch off the computer at the end of a school day, at the same time, every day.

3. **Keep a good work / life balance**

When you do switch off the computer / devices, make sure that you give your full attention to those who you live with. Create specific times of relaxation and fun. You might want to plan these each weekend for the week ahead. Make mealtimes more fun! If you live on your own, why not schedule regular social times on zoom, with those who you would usually see and your family. Rediscover simple things like games and quizzes that allow you to switch off from work. Buy some new headphones and rediscover music again.

4. **Dress up**

Try to differentiate between 'work' clothes and 'home' clothes. You might not need to wear that suit (male or female) again yet, but recognising that clothes affect how we feel cannot be underestimated. Try wearing something special and see if you feel different at the computer.

5. **Tidy up**

This is a great opportunity to rearrange your home work space. Consider how you file paper, what is on your desk, where your instruments are and most importantly what is behind you when you zoom! Take this chance to paint a wall, move those boxes and buy a new desk lamp. Lighting your face (use a daylight bulb) will make all the difference for online teaching.

6. **Skill up**

There's another great opportunity you can take in these times. Consider doing an online course in that skill you have been putting off. Maybe you need to explore Logic Pro a little more, increase your design skills for classroom posters, or take a course on public speaking; whichever it is, now is the perfect time. Either officially or casually on YouTube, the knowledge is out there and you'll thank yourself when classes resume.

7. **Rediscover the phone**

For some of us, actually making a genuine audio phone call has become something of the past. We find it much easier and quicker to fire off a stream of emails in the morning before jumping into our daily routine - which was previously classroom or instrumental work and is now likely to be scheduled zoom calls. But why not force yourself to make one actual phone call every day? You'll find the human interaction refreshing and you'll also start to get to know the person you're calling a little better than you would from an email. Additionally, you can use a handsfree and make the call whilst going for a walk. It's a win-win for your time and your mental health and that's something we need to take extra care of in these days.

Instagram Piano Recitals

Head of Academic Music at Caterham School, Tristan Hall reflects on the success of this new, increasingly popular digital venture on Instagram

Tristan Hall is Head of Academic Music at Caterham School



Since the beginning of 'lockdown' as both a musician and an educator, I found myself in such an unfamiliar position; being unable to perform to my pupils and discuss the music as I regularly do. Performing is such an exhilarating and wonderful way to share creativity and explore different avenues for musical interpretation as well as fulfilling my own personal needs. I wanted to come up with an effective way to engage pupils in live classical music performances and provide a platform for pupils to develop musicianship and analytical skills. I wanted them to have the opportunity to enjoy live music with their friends and contribute to the mental health of the school community. I recalled the amazing Lecture Recitals that I attended at music college. The short talk before a performance would reveal so much about the music and the historical, social and cultural context in which it was composed. This gave the performer an opportunity to discuss how and why they would interpret the music in a particular way and possibly question and debate conventions and authenticity.

To successfully deliver such an experience remotely and via smartphones and devices was a challenge. I was fortunate to have access to an excellent piano but although Apple products have excellent cameras, the sound quality in comparison is limited. I managed to locate an old cable which had a USB to lightning attachment which allowed me to attach a USB Rode microphone (which I normally use to create tests or revision podcasts). This resulted in much-improved sound quality levels. I had to carefully consider the platform on which to deliver these sessions – Instagram Live proved to be the best way to reach the most pupils as well as members of the wider-school community.

Performances have taken place bi-weekly on Thursday and Sunday evenings, and to-date, we have had an average of between fifty and one hundred viewers per performance, which is magnificent. It has been such a positive way to engage people in music; pupils have been contributing to a high-level of music analysis using the comments function in real-time, without necessarily being conscious of it. It has been delightful to read such an impressive level of discussion and to see A Level pupils guiding younger pupils with vocabulary and terminology. I was especially pleased when several GCSE pupils (current Year 11) agreed to deliver the lecture segment. Not only has this allowed for pupils to broaden their own knowledge and presenting skills, but it has resulted in some

impressive, creative presentations that have engaged yet more pupils as they 'tune-in' to support their friends.

Repertoire so far has included: Beethoven Piano Sonatas (*Moonlight, Pathétique*), Haydn Piano Sonata in C, Bach/Busoni *Chaconne*, Liszt *Hungarian Rhapsody* and *Sposalizio*. I have also performed some of my own compositions: *Unitas* and *Metropolitan*. And, most unexpectedly a *Rhapsody on a theme of Barbie Girl* (a challenge from a regular viewer; rather than my own choice!). Humour and wit have proved to be extremely valuable in this venture - I am told that pupils, colleagues and parents look forward to puns and terrible musical jokes as much as the performance which could be a concern, but I remain dedicated to the mission; to engage as many as possible with musical performance and analysis.

The Instagram Recitals have received such a positive response; it was originally aimed at a small number of pupils, however, we have had viewers from across the world; pupils, parents, colleagues and ex-colleagues. Music is having such an impact during these unprecedented times and we, as musicians and educators have the resources and skills to continue to inspire, challenge and engage young people in music, wherever we may be.



Exterminating your inner Luddite and Making Musical Memories from Afar

When it became apparent that schools were going to operate remotely, the reality of having to become more tech savvy quickly sunk in! With classes facing a lot of “static time” where they would be sitting behind their computers all day long, I wanted to ensure that KS3 in particular were getting the chance to move away from their seats and interact with music lessons both physically and aurally. I also wanted students to *really* enjoy the experience and do something that could potentially engage other family members and create memories during this historic period of lockdown.

Conveniently, our topic for the first half of the summer term at Leighton Park was World Music, meaning that I was able to draw upon an extremely energetic and enjoyable masterclass from last year's MTA Conference on African Gum Boot Dance. Knowing how much we had enjoyed learning the moves and rhythms as teachers, I thought that it would be something most children would be able to engage with in their homes as families generally tend to have access to a pair of wellington boots! I made sure that the students knew to clean off their boots in advance, and used the interactive platform of Pear Deck to put together a presentation introducing the music of Africa and eventually the art of “Gum Boot Dance”. They learnt about the cultural significance of the gum boot dance, as well as musical devices such as syncopation, ostinati, call and response and rhythmic sequence through a Pear Deck Presentation delivered alongside a Google Meet session. I found a particularly good set of short workshops online and embedded them into the PowerPoint so that the children could learn each sequence before putting them all

I firmly believe that our subject will emerge from lockdown stronger than it was before, reinvigorated, broader-reaching and altogether more versatile.

together and filming their performance. Pear Deck means that they have the opportunity to really engage with the topic in a manner that is independent, yet visible to you as their teacher. E.g. students can draw a circle around Africa on an unmarked map, type comments about a piece of music that is being played to them, express their feelings about the work they are being asked to do, and provide valuable feedback on the lesson at the very end when you provide them with “takeaways”. I personally choose to run Pear Deck alongside Google Meet so that students can both see and hear me as we go through the main points of the lesson exactly as we would do in a normal class. They can use the “chat” sidebar to interject with questions or raise their hand if they wish to engage verbally. When students are ready to get on with the work, the presentation is switched from “instructor paced” to “student paced” meaning that they can work through the slides in their own time. I always stay logged into the Google Meet in case any of them need reassurance, encouragement, or want to demonstrate their progress just as they would in a normal lesson. This method of engagement with students has proved to be incredibly effective and has provided them with a solid lesson structure that makes them feel valued, listened to and academically nourished.

Stephanie Humphries is the Director of Music at Leighton Park School



Naturally, not all lessons will involve wellingtons, but the opportunity to provide structure through Google Meet, Pear Deck, live instrumental workshops and digital music software has really opened my eyes to the countless methods of musical enrichment that we can provide for our students whilst being many miles away in lockdown. As a former self-confessed luddite, I never thought I would be capable of “launching lessons” at 7:30am each morning on Google Classroom and delivering an all singing, all dancing curriculum from afar. Instead, I have found the challenge to be both rewarding and invigorating, with the response from students demonstrating a genuine appreciation for the effort made. Next week will mark the inaugural junior choir rehearsal on Google Meet, and it will represent yet another footstep along a previously untrodden path into the realms of technology.

Education will never be the same again after lockdown, but the way that music teachers have come together to share ideas and good practice has cemented the significance of the subject we passionately teach, and has demonstrated an unfaltering ability to educate and inspire regardless of the obstacles that initially faced us at the start of this process. I firmly believe that our subject will emerge from lockdown stronger than it was before, reinvigorated, broader-reaching and altogether more versatile. The enforced period of lockdown has provided swathes of teachers and students with the opportunity to up-skill themselves in ways they perhaps would not have imagined before the outbreak of the virus. This can only be a good thing and, I hope, an enduring legacy for musical education going forwards... Technology is not just for gamers, it's a game changer for education and I'm finally ready to “power up” and play.

SURVIVAL!

Julian Whittaker, Director of Music and SLE at the Crypt School, Gloucester reports on the different strategies of survival

The announcement that the school would close with all teaching moving online until further notice was a crushing blow for the music department. It was two weeks until our school performance of Vivaldi's *Gloria* and only one week until the GCSE Year 11 Recital evening and we were devastated these and all other concerts would be cancelled. Nevertheless, it became clear that this was a new exciting challenge to be embraced.

Music is a central part of the Crypt School and it was important that this continued, albeit in another guise. From the outset we resolved to adopt a mantra of 'continuing to teach music musically'. In other words, ensuring that performance still plays a large part in the weekly life of the school and that composition is central to enhancing musical creativity. We have therefore utilised and embraced a huge variety of existing resources, developing lessons to fully exploit the wonderful opportunity of new technology. *Focus on Sound* is ubiquitous. KS3 lessons have included performance opportunities for students using their own instruments at home or online keyboards. Using tutorial videos and uploaded worksheets, they have produced fluent blues performances, popular songs and Indian

raga improvisations. Year 9 have utilised Musical Contexts and composed for video games using *Muscore* and *Garageband* (we are fortunate that all our KS3 students have use of an iPad) which they submit by the end of the lesson. We have also utilised some excellent video tutorials from Dan Barrow and Dan Sanford-Casey's Virtual Textbook (OCR GCSE) and created some wonderful research tasks to broaden our students' musical horizons. Google Classroom has been an invaluable tool for all of this not least because of its communication functionality which allows us to keep in touch with students and provide that crucial support throughout the lessons.

Our initial challenge for KS3 lessons was assessing appropriate student workload and we have now settled on two separate tasks with a

suggested total progress time of 40 minutes before work is uploaded. However, we have learned how important it is to be mindful of each student's home circumstances and if students need extra time then they know to request it. I am impressed with our students' commitment, but there are times when they need extra reassurance and it is essential for the teacher to be on the end of the live stream or email. Regular feedback from students and parents has also been crucial in helping us prepare and design an effective online music curriculum. Communication is key.





‘The challenge of maintaining the central position of singing within the Crypt School is one we have been eager to overcome.’

The challenge of maintaining the central position of singing within the Crypt School is one we have been eager to overcome. We have therefore made available to each KS3 year group backing tracks and parts for three songs on Google Classroom with the commitment to perform these upon our return to school. The response has been extremely positive. Our choir is continuing to learn new repertoire independently and we have recently uploaded new canticles for our next evensong, plus some feel-good classic anthems such as *Don't Stop Me Now*, *Let it Be* and *Lean on Me* for a life-affirming informal concert when we return.

Missing contact time with Year 10 and 12 has been a concern. To address this we have used Google Classroom and delivered live tuition sessions via Google Meet to continue crucial work on composition skills and been available to offer regular feedback on progress. Consistent contact with the students has been vital, as has email communication with parents. The wide range of published resources for OCR GCSE and A Level has been a boon but there is no substitute for direct contact with a student, particularly as they are all working at their own level and in vastly differing circumstances. Our exam students have regular peer-assessed performance recordings, composition progress checks and listening tuition; again using Dan Sanford Casey's virtual textbook tuition videos, Musical Contexts and the Rhinegold guides, along with our own resources. We have found that continually engaging students is critical in developing their musical skills in this online environment while ensuring that the considerable levels of content required for the exams are taught.

In terms of maintaining co-curricular work, we are currently working on virtual ensembles with our chamber and acapella choirs, jazz and brass groups preparing recordings. Yet it is crucial to have staff who are able to undertake the time consuming task of editing videos and preparing the finished product. We have also established a Crypt Lockdown Virtual Choir, our challenge to as many staff, students and parents as possible to create a mass performance of *Jerusalem* to raise funds for local charities in Gloucester. For our students we have the additional weekly performance challenge of preparing instrumental and vocal performances for sharing on social media.

The challenges facing our Visiting Music Teachers were extremely concerning, not only to ensure the continued provision of instrumental tuition for teacher and student alike but also in securing the safeguarding considerations. We therefore prepared a letter to parents prior to the school closure to arrange the online delivery of lessons through Zoom. Some initial training has been necessary for some of our VMTs but lessons began successfully and continue to thrive.

This experience has certainly been challenging and presented us all with an extremely steep learning curve. We definitely miss the buzz of the classroom and all the benefits of proper contact time in lessons and in rehearsal and we have all – teachers and students – faced our own difficulties with technology and the seismic changes in teaching methods. Yet, the department and the school as a whole has shown huge resilience and our community continues to thrive!

Remote curriculum: an evolving process

Steven Berryman speaks to the Director of Music for Ark Schools, Margaret O'Shea, and the Head of Music and Performing Arts for United Learning, Catherine Barker, about how their schools have responded to the move to remote teaching.

Margaret tells me how the Ark Schools music curriculum (EYFS – KS4) is a largely practical one: 'Through the exploration of a wide and diverse breadth of music it's designed to integrate the development of practical skills and theoretical knowledge as seamlessly as possible. This works brilliantly in our classrooms under the guidance of a music teacher, but dissolve those classrooms and plenty of challenges quickly appear'. Catherine agrees that with the move to remote teaching 'there have had to be considerable changes to curriculum at KS3 where previous planned units wouldn't work as well delivered remotely due to lack of ensemble interaction and inconsistent resources available in the home. It's possible that students won't have access to their own laptop, so everything needs to work on a mobile phone – which is a huge departure from the normal teaching experience'.

There are obvious problems moving to remote working, as Margaret highlights as 'music teaching often requires kit to deliver, remotely or otherwise, and like many schools up and down the country, our reality is that this kit is not readily available to many of our pupils (access to devices and/or instruments is not the norm in our network, for example). Catherine explains how it's important to learn as much as you can about this new music classroom, where you will be relying on the resources students have at their disposal in the home more than ever. 'Teachers have seen success where they have been receptive to starting points of the students. For example, surveying the students on what instrumental resources they have at home, what computer they have etc. Lots of pupils have access to keyboards, and often ukulele units from previous terms have inspired families to purchase these instruments, where they previously haven't had anything in the house'.

We cannot assume though that every pupil has access to the same resources and this can have significant implications on our planning. Margaret is passionate about how we avoid widening the attainment gap and recognises that 'home learning is by its nature far from equitable and from the

outset it's been clear to us that our response must protect those who are most in danger of missing out. For many of us, the inevitable widening of the attainment gap over this period is front of mind'. That said, we know that for many of our pupils music is a core part of their lives both in school and beyond. Our pupils have been finding new ways of engaging with and sharing music and have been quick to share with us what works for them and what they have been discovering through their own channels. As a network of music teachers, we're committed to protecting and sustaining this passion and creativity as best we can.

Catherine explained that it was necessary to develop 'an online learning scheme all about Rhythm that is adaptable for KS3 learners; there are resources for synchronous and asynchronous teaching, both with and without technology. This is an opportunity for students to consolidate learning from across our curriculum, with a combination of short practical tasks and new knowledge across a wide range of stimuli. For example, students are



Dr Steven Berryman is Director of Music at City of London School for Girls and Curriculum Lead for the MTA



Margaret O'Shea is Director of Music at Ark Schools



Catherine Barker is Head of Music and Performing Arts at United Learning

learning more about the drum kit, beat boxing, rap and rock music as well as the basics of rhythm and metre'. Margaret is keeping their planning flexible to meet the needs of the changing situation and said their 'plan is to 'keep it simple', consolidating the skills and knowledge already visited at increasing depth and building out from there. Because we've been working to a shared curriculum to this point and are agreed in pursuing the same goals now, we've been able to share the work that lies ahead between us, allowing teachers to invest the time they would have spent planning and creating a term's worth of work into making fewer lessons, better'.

Ark Schools Music are passionate about ensuring every pupil has access to their curriculum and this is being provided through two routes; 'A non/low-tech route which requires only basic access to telephone, email and postal services and represents the universal entitlement for every child in an Ark school' which is 'something that hops off the page and into the creative mind is at the heart of our approach'. A

second route is a blended model which supplements the low-tech approach with some online and interactive materials. Both Catherine and Margaret recognise that the work they're doing is an evolving process and they won't find the perfect solution to their remote curriculums: 'We know this whole process is going to need regular iteration', Margaret tells me, 'and we also know that we haven't got it all right just yet, but we're open and listening to each other, our pupils and their families'.

Margaret tells me, 'if I were to ask my colleagues what they miss the most when remote teaching the answer would be unanimous: making music together. There's nothing that quite matches the beautiful cacophony of the humble music room, is there?'. Catherine concurred, saying 'schools are missing the opportunity to create ensemble moments with their students: jamming in practice rooms at break times, rehearsals for productions and concerts, whole class performances etc. It is a challenge to keep the department completely 'musical'.

Finding ways to keep the extra-curricular music-making is a particular challenge at the moment and whilst there are some latency issues with performing live with another via virtual means, there are various tools available. 'Schools are mitigating this by creating 'Teams' groups for co-curricular and enrichment groups, virtual orchestra/choirs etc. These videos are great to give a sense of community where it is really needed' says Catherine. And she's right, as more than ever we need to retain that sense of community for our pupils so they are ready to return to their music-making in schools in due course.

Minute of Listening

Enjoy Minute of Listening for free at home throughout the COVID-19 crisis. It is hoped that families will be able to do a minute of creative, curious listening every day. Using *Minute of Listening* doesn't need any prior musical knowledge and doing the listening activity each day can create a fun focus and a starting point for other activities such as drawing or creative writing. Create a free trial account and then start exploring exciting sounds and teaching resources from the collections.

Minute of Listening is a project that Sound and Music has pioneered over the last 8 years. It's a digital platform on which there are several hundred 1-minute tracks of music or sound, plus photos, text and 3 questions to get the class discussion going. Minute of Listening is aimed at non-specialist primary school teachers and enables them to engage in 1 minute of creative, focused listening each day in their classrooms.

www.minuteoflistening.org

Sing Up at Home

Sing Up has launched Sing Up at Home, a brand new area of the site with songs and resources that are freely available for pupils and parents to use at home. All around us, the world is changing and we're all adapting to new challenges. With so many children and young people now staying at home, we want to ensure that they are still able to experience the benefits of singing.

For teachers sending home schooling resources to pupils, we've put together lots of activities to make it easier for you to plan for your pupils' home learning. As the songs and resources are available on our site, you can send pupils links directly to our site's pages. Sing Up at Home has themed playlists of songs to fit every mood – including songs to calm and relax you, songs to get you moving, and empowering songs to lift you up.

www.singup.org/singupathome

Gresham Online Lectures

www.gresham.ac.uk/schools/music
Gresham's are continuing to live-stream music lectures online, such as Jeremy Summerly's lecture on Musical Endings, but are also suggesting teachers may want to look at Gresham's back catalogue of music lectures as well.

Collins Music Express

Collins Music are offering free access to Music Express while schools are closed to support teachers, parents and pupils. **Music Express** is an online resource for teaching primary music that's easy to use and accessible to non-musicians as well as music specialists. If you are an independent music educator or a school teacher, visit collins.co.uk/TeacherSupport to set up your free access. Free access for parents can be obtained by visiting collins.co.uk/LearnatHome.

SAFEGUARDING FOR MUSIC TEACHERS GIVING LESSONS REMOTELY

Are you or your music staff delivering remote music lessons? Safeguarding remains as important online as anywhere else. John Robinson, Head of Compliance at the ISM (Incorporated Society of Musicians), offers some guidance.

Many music teachers have successfully used Skype, FaceTime, Zoom and other video-conferencing software to give music lessons for several years. Safeguarding remains as important in an online environment as anywhere else, and teachers should make sure they have considered a Safeguarding & Child Protection Policy, a Code of Practice and a Code of Conduct. Additionally, here are some further thoughts you may need to consider.

Before and during lessons

- **Ideally set up a separate Skype (or equivalent) account for your online teaching.** Keep it separate from your personal online profiles. Make sure you use an appropriate image for your profile picture, and do not share any personal information about yourself eg personal telephone number, email accounts, Facebook and other social media links.
- **Discuss the offer to teach online with the parents or guardians** of pupils under the age of 18. You should also discuss this with your adult clients as online lessons may represent a change to your current contractual provisions.
- **Use the parents' or guardians' own account** if possible rather than a child's, to deliver lessons. Alternatively, ask them to set one up in their name and under their control.
- **Set out a clear policy in writing:** tell people that your Skype (or equivalent) account will be used exclusively for the purpose of lessons and only during music lessons.
- **Get the agreement of the parents or guardians** for teaching online in writing. Consider obtaining a DBS Enhanced Disclosure Certificate (formerly CRB check).
- **Test your set-up before you go live:** are the camera and microphone working properly? Is the camera in the correct position for optimum teaching? Make sure you are working against a neutral background.
- **Be business-like when giving lessons:** always present yourself as professionally as you would if you were giving a face-to-face lesson, in dress and in manner: remember that while social media applications can encourage informality, you need to observe your usual high professional standards at times.
- **The pupil must take lessons in a room with an open door** and parents/guardians must provide that one of them or for a trusted adult shall be in the same premises as the pupil while the lesson takes place.
- **Set standards for your pupils and their parents or guardians:** pupils are expected to dress and behave appropriately. If there is inappropriate attire, you should explain that you are going to terminate the lesson and give the reason for doing so. The lesson can resume when the pupil is suitably attired. You should also explain that you will suspend a lesson if any of the provisions of your policy are not complied with. You should also state that pupils should not send any material to you by whatever platform. Only parents of the children you teach are permitted to send anything to you, and it must be strictly related or connected to the provision of music lessons.



Recording lessons

Many members have asked us about the safeguarding implications of using Skype, Zoom and other software to record lessons. This is a sensitive area and we advise caution. Always discuss this with your pupils or parents.

If you are in any doubt as to the intentions of your pupils or the parents/guardians of your pupils, do not record lessons. You must never record a lesson without the knowledge and written consent of your pupil, or the pupil's parents/guardians.

If you decide you so wish to record lessons:

- Ask for consent in writing before you make any recording.
- Have a written policy available to your clients which says:
 - o what you will do with the recordings and that you will only ever use them for the purpose of tuition for the individual pupils
 - o how long you will keep them and why
 - o that you guarantee you will only ever share the recording with the pupil (if an adult) or the parents/guardians
 - o How you will dispose securely of the recordings at the end of your retention period
 - o That you will securely delete and dispose of recordings as quickly as possible if your pupils or their parents withdraw consent.

Update your GDPR Data Protection Privacy Statement and record of processing to reflect this.

As an alternative to making recordings yourself

Ask parents if they wish to make the recording themselves. This way they can control what happens to the recording. You should also seek their agreement that they will not share, or post to social media any recordings, and that they will securely delete and dispose of any of recordings of your teaching as soon as possible on your request.

If you have any safeguarding concerns about your pupil:

- Contact the safeguarding lead in your school as soon as possible.



Find out more at ism.org. MTA members can join the ISM and get 25% off the cost of both memberships. Contact membership@ism.org or call 020 7221 3499.

Adjusting to a new way of teaching

Jonathan Burgess

Director of Music at Kensington Preparatory School

It is difficult to accept that in such a short period of time we have moved from the classroom and rehearsal rooms of our music departments to a world of zoom, google classroom, Microsoft teams and firefly. I am sure that like me, many of you have found the thought of the summer term quite daunting.

I am no computer wizard, and have previously kept my iPad in the top drawer! Now it seems to be a permanent part of my life.

So how do we use technology for such a practical subject as music?

The summer term for us is usually one of concerts, productions, visiting conductors, and a tour, none of which is taking place now. I have been keen to remind my pupils of the great community that exists not only within the school, but also within the music department itself.

I have been reminded over this difficult period of something that Zoltan Kodaly once said:

'With music, one's whole future life is brightened. This is such a treasure in life that it helps us over many troubles and difficulties. Music is nourishment, a comforting elixir. Music multiplies all that is beautiful and of value in life.'

This is never more true than at the present time. We have a duty to not only educate our pupils but to give them the gift of music which can be used to bring peace in such a time of turmoil.

The Kensington Prep music programme uses classroom music as the central point from which so many other musical activities take place, but now we are faced with a term of no ensembles, orchestras, choirs or clubs – normally the end processes of the musicianship from within the classroom. How do we keep this sense of community and purpose going?

I don't have the answers to any of this, but will endeavour to keep the girls interested by a combination of online activities designed to maintain and develop musicianship but without the ability to assess.

There have been a couple of places that have helped me as I have looked into teaching options.

The first is The National Youth Choir of Scotland. They have been providing daily videos of games and songs which can be used by our pupils, and indeed, their families! Many of these songs will be familiar as they are taken from the Nycos publications of *Going for Bronze*, *Going for Silver* and *Going for Gold*, together with Lucinda Geoghegan's wonderful books, *Singing Games* and *Rhymes*.

In fact, the *Going for series*, which is not a classroom music programme in itself, does however have many possible musicianship activities which could be incorporated into online learning.

The other website which may be of great use is the Kodalyhub.com which has been set up by the Kodaly Institute and the Liszt Academy of Music in Hungary. It is an ever growing source of material for the classroom. They

have been developing an online resource called *Move mi Music*. In addition to this new resource, there will be new distance learning opportunities from the Institute commencing in July. Further details can be found at info@kodalyseminar.hu

The Voices Foundation is also providing some good online material which could be incorporated into online learning. Many of the songs they have made available come with accompaniment and a recording of the song, both of which could be useful.

This time is also a great opportunity for developing instrumental skills via online lessons. It has been interesting to see many positive outcomes from this already. Parents are able to see what is taking place in the lesson and in many cases, are meeting the teachers for the first time. This is helping to build the relationship between pupil, teacher and parent.

There has been a definite increase in practice, possibly because there are fewer activities taking place in the children's schedules.

With a lack of exam opportunities, the focus in many cases is able to be on technique. A full half hour lesson can take place as there is no delay from the pupil forgetting or being held up at a previous lesson! The lessons are not the same as being in the same room but there are definite positives.

Stay safe, stay positive, and allow your pupils to continue their musical development. There has never been more of a need for the creative arts than there is now.

RESOURCES



Kate Davies & Caitlin Sherring recently explored resources available to support teachers in lockdown and beyond.

Paid for subscriptions:

Charanga charanga.com
(in the region of £195 depending on school – some hubs will subsidise this)

Sing Up www.singup.org
(around £150 again depending on size of school)

Musicfirst www.musicfirst.co.uk
(Various platforms including Groovy music, O Generator, Focus on Sound etc. Pricing varies according to package but there is currently a 50% reduction)

Soundtrap www.soundtrap.com
(Online studio compatible with all devices. Currently FREE for this term for schools)

Free resources:

Voices Foundation www.voices.org.uk
Free Virtual Singing Assembly 1pm every day

Sing for Pleasure – Choral Webinars
www.singforpleasure.org.uk

National Youth Choir of Scotland
www.nycos.co

Voces 8 Foundation voces8.foundation
Online performances, participation evens and interactive singing

BBC Ten Pieces and BBC Bitesize
www.bbc.co.uk/teach/ten-pieces
www.bbc.co.uk/bitesize

BBC School Radio
www.bbc.co.uk/teach/school-radio/music
Great singalongs and ideas for EYFS and KS1

Out of the Ark www.outoftheark.co.uk
Five weeks worth of free songs – a song for every day

Musiclab
musiclab.chromeexperiments.com
Simple, bright introduction to composition

Classical 100 www.classical100.org
Currently available to all schools

Music Theory www.musictheory.net
Theory worksheets and games

San Francisco Symphony Orchestra
www.sfskids.org

Dallas Symphony Orchestra
www.dso.org

Classics for Kids
www.classicsforkids.com/composers

Beepbox
<https://beepbox.co>

Kahoot/Quizlet
<https://kahoot.com>
<https://quizlet.com>

EFDSS English Folk
www.efdss.org/learning/resources

DRET Music @DRETMusic
<https://twitter.com/DRETMus>

MTA PODCASTS
www.musicteachers.org/podcast



10 music apps on my phone right now

We ask Editor, Keith Ayling, what music apps are on his iphone

Launchpad

Make beats in seconds - literally - with an Ableton-like interface. It's the most fun you'll have this week.

Tonal

Fantastic practice tool that is great for songwriters with clear helpful music theory

Spire: Music Recorder

Multitrack recorder on your iphone

B Box Looper

Create beatbox loops on the go

Music Memos

A more music based version of voice memos on the iphone

Take & Figure by Reason

'Figure' is a beats and bass app and 'Take' records your sounds, both by the people who brought you Reason software

Keezy

A great simple sampler

Fender Tune

Fantastic and reliable tuner app by the guitar legends

MiniMoog Model D

A mobile transmutation of the world's first portable synthesizer

Korg Kaossilator

Synthesizer and sequencer



Instrumental Teaching

Isla Keys works at
Nottingham Girls'
High School



"All the schools, churches, colleges, movie shows and places of entertainment, social gatherings and in fact every place where people are accustomed to gather are closed, the number of daily cases is not growing less, all are hoping that the scourge will soon be mastered.."

Not a quote from 2020, but from 16 October 1918, in a letter written by my great, great, uncle in Halifax, Nova Scotia to my grandmother. Those who know me are aware that I'm a geek as far as family history goes, and having some spare (!) time recently allowed a bit more research.

Striking, however, to compare the pandemics. Yes, 102 years ago, circumstances were in many ways very similar. There is no doubt that people were, and indeed are, experiencing incredibly difficult times, both financially and psychologically, but a significant difference in 2020 is the immediate access to entertainment or education, in the form of television, constant news, listening devices, computer games largely through the Internet – technology no-one could have dreamed of in 1918. Who could have imagined, when we first began to use it, the role the Internet now plays in our lives?

We peripatetic – not, at the moment 'Visiting' – Music teachers, employed or self-employed, providing not furloughed, have every possibility of continuing our individual tuition through the use of a variety of online platforms. Schools I'm aware of tend to advise GoogleMeet (GM) or Microsoft Teams (MT); at the start of this term I tried online teaching with both for the first time. GM for initial lesson was fine, though the delay in two-way transmission was far from ideal. As the day progressed, GM became increasingly unstable, so with parents' permission, I tried FaceTime. The difference was huge – much less of a delay, together with far greater clarity and sound. I did not try Zoom, because of the suggested security problems, although many seem to find it very good indeed. Skype and other platforms are also available.

Teaching remotely is different, and relatively new to many of us. We re-organised the bookshelves, moved the piano, set up a work station and were set to go. Most of my singing pupils are primary age; sight-reading is far from being their forte. So I thought I should record tracks to help them, rather like the old-style language labs. *I sing it, you sing it, I sing, you sing. Now we make longer phrases... I sing, you sing, I sing, you sing.* It took a long time, but has been worthwhile and probably helps their aural memory. I've also allowed 45 minutes for every 30-minute lesson. It makes the day 50%

longer, but sometimes the extra time has been necessary to establish a secure connection or just make a break in screen time. Of course there are challenges – string teachers face the unenviable task of instructing how to tune, or worse, replace broken strings or re-site bridges, and pianists everywhere lament the unavailability of piano tuners. Many teachers are surprised how relatively few students possess a music stand!

Most parents seem to welcome the opportunity to maintain the continuity of instrumental or singing teaching online; there have been some who have queried the normal fees, and we have to remain sensitive to the fact that some face extremely harsh financial difficulties. But I will certainly not be alone in receiving heart-warming emails from parents, appreciative both of the preparation and delivery of online individual music lessons.

For those who may not yet be aware, there is a remarkable, searchable Facebook page – the Musicians' Virus Forum - www.fb.com/groups/mvforum. Malcolm Goodman, founder & administrator of the RAF Music Charitable Trust - quickly perceived the need for a central forum where concerns and advice could be shared during the coronavirus outbreak. In one month, membership rose to almost 5000, with teachers and performers contributing questions and answers to a huge range of topics.

The ISM has been particularly active in issuing guidance to teachers - www.ism.org/advice/coronavirus-stay-informed - and the Musicians' Union offers advice for teaching online - www.musiciansunion.org.uk/Home/Advice/covid-19/music-teaching/online.

The role of the peripatetic music teacher has arguably never been more important. Not only are we contributing to the well-being of individuals and families by providing something practical and different, we may well be able instil more self-confidence and independence in our students, whilst extending our own learning by having to adapt to a very different method of delivering lessons. My mantra has long been to learn something new every day!

Online teaching, however, will not be essential forever...

Partnerships

Tim Garrard - our Partnerships Lead - is Director of Music at Westminster School



You are not alone.

At the time of writing I'm preparing to host MTA's first virtual social event, and I've absolutely no idea how it's going to go!

Social interaction is a funny thing. If you're anything like me, social media leads you to believe that everyone bar you is incredibly socially active and connected, whilst you're left pondering just how many weeks (or, in my case, months) it's been since you last met up with friends. In truth, despite their apparent social media prowess it's often just the same for our friends. Even with the best intentions, life can simply get in the way.

For many of us the one constant social interaction for at least five days a week is with colleagues. Two of my very closest friends are the Heads of Department I worked for in previous schools and this is, perhaps, no surprise. Given that we all share a great deal in common and spend so much time together at work, no wonder the only regular socialising many of us do is with each other, perhaps on a Friday night. I hasten to add that this is not currently part of my weekly itinerary, though I only have myself to blame as a father of four children under the age of six!

For about 364 days a year I look forward to the MTA's annual conference. It is by far the most valuable CPD of the calendar year and I come back to school inspired and brimming with ideas and plans for the future. But forget the sessions for a moment (not to mention the two nights of uninterrupted sleep in a hotel room), delegates attend the conference just as much for all those moments between sessions in which we get to be inspired through conversation with our amazing counterparts at other schools.

We may all have different life stories, personal circumstances, and hobbies, but one thing is certain: we are all Music Teachers. We come in different shapes and sizes, from both primary and secondary contexts and maintained and independent sectors, but we all passionately believe in the power of Music and its transformational effect on people's lives. In the words of Maya Angelou, we are more alike than we are unlike!

At this extraordinary time colleagues may feel isolated and, as a result, anxious or scared. Those of us teaching in reasonably large teams are unlikely to feel this as keenly as colleagues running a department on their own. However, unless we can check in with each other and connect, perhaps we will never know who needs us the most.

The MTA places great importance on partnership and collaboration. No music teacher should feel alone and, if you haven't already done so, I would urge you to pick up the phone or to e-mail the other schools in your local area. We are stronger together, more so now than ever before!

The MTA places great importance on partnership and collaboration. We are stronger together, more so now than ever before!

Home Learning through Music Technology

If you are looking for ways to engage your students in remote learning, RSL Awards have curated some help and support for teachers searching for the best way to harness music technology at home.

We've spoken to some of our friends in the music industry and picked out ways to help both teachers looking for lesson-planning ideas and students looking to learn independently. As an awarding body, we do not endorse any single product but have identified free resources from Steinberg, Ableton, Bandlab and VIP Studios which you might find useful. Here are our top 5 tips for getting started:

1. Work out your own skill level

The Rockscool Music Production syllabus runs from Grade 1 – 8 and 60% of the exam at each grade is a creative composition task which you can complete in your own time. These tasks combine musical knowledge with production know-how and gradually build in complexity so you can develop all the theoretical and practical skills you need to be able to write your own music and work towards a nationally-recognised qualification at the same time. The other 40% trains your ear and teaches you the things you need to know to be able to work as a producer and is supported by the Music Production (coursework) exam book which is full of vital information. This blog tells you how the course is structured so you can see how it develops all the skills you need to be a producer over time.

2. Think of your Tech as the Ultimate Musical Instrument

At BBC introducing, Laurie Vincent of Slaves stated that 'the laptop was the new guitar'. In the same way that the guitar used to be the 'go to' instrument to write your next song, now it's the

laptop. Most devices are able to run a variety of Digital Audio Workstations (DAWs) and these enable you to select pretty much any musical instrument you want and start creating music almost immediately. As with any musical instrument, there are things that are natural for that instrument to play and things that aren't. Listen to your favourite tracks and focus on what role each instrument has. Is it part of the melody, the bassline, the rhythm or something else?

Once you've worked this out, you'll be able to select the right instrument for the job. Ableton have created a series of sessions which you can access on any computer with an internet connection and standard audio.

Their free Learning Music series has practical topics on Beats; Notes and Scales; Chords; Melody; Bass; Song Structure and more which are a great introduction to music production. Their free Learning Synths series takes you through the basics of modifying sounds using synths, including ADSR, Oscillators, LFOs and Filters.

3. Harness the Creative Power of your Tech

Once you've worked out where your skill level is, you can start to develop it by harnessing the power of a Digital Audio Workstation (DAW).

Cubase LE is a free DAW which works on both Mac and PC. When you're ready to move up, you can access free trial versions of the more advanced Cubase software as well. When you're ready to notate your work, you can also download Dorico SE.



If your school is using Cubase Artist or Pro, you could ask to borrow the school's licensor dongle so you can access this from home.

Inclusive Music are giving away a FREE version of their Bandlab for Schools for as long as we are in Coronavirus lockdown. Here you will find 24 video tutorials, 38 PDFs and 15 quizzes covering how to learn the skills to start making music using technology across 100 different musical styles. These include Hip Hop, Trap, Grime and R'n'B and everything can be accessed directly from your Chrome web browser.

Ableton have been inspired by the determination of teachers to keep music education going and so they've reset their entry level Live 10 Trial access and extended it to 90 days. This means that anyone can use the trial version, even if they've used it before and will automatically extend. The trial period will remain at 90 days as long as necessary and they have said that they will continue to evaluate the needs of teachers who are working remotely.

4. Collaborate Safely

Music is something you can work on independently but, ultimately, is an artform and a language which you want to share with other people. As you produce your work, make sure that you are careful to only share it through secure and trusted channels as advised by your teachers and parents. We've also identified two ways that you can collaborate with others on your music projects in a safe environment.

VIP Studios

The team at VIP specialise in online collaboration for students and schools and any organisation with a Charanga license should be fairly familiar with the range of tutorials and projects on offer. As a teacher, you can access a trial version of VIP Studio Sessions for 30 days.

Bandlab

As Bandlab for Schools operates exclusively online, you can access, save and share your files securely using your own log-in. Once you've completed your work, you can then connect to a community of other users worldwide who are all using the secure Bandlab platform to make sure you can share your work and collaborate safely.

5. Structure Your Learning and Get Advice

Mark Hutchinson and John Calcott have been delivering Rockschool Music Production to students over the last twelve months through Northamptonshire Music and Performing Arts and have given us this useful advice:

"Music Production lends itself particularly well to online learning given that even when lessons are face to face we still spend 90% of the time looking at a computer screen so why not do this remotely? I will be spending the coming days looking in to using many of the leading DAW programs like Logic, Cubase, Protools and Ableton online through screen sharing, the setting of assignments and remote access software in order to give the pupil the most seamless experience possible. For me these are very exciting times to be teaching Music Production..." (Mark Hutchinson – producer, teacher and record label owner).

www.rslawards.com

RESOURCES

www.rslawards.com/getting-industry-ready-working-recording-studio/

<https://new.steinberg.net/cubase/>

<https://learningmusic.ableton.com/index.html>

www.ableton.com/

<https://learningsynths.ableton.com/en/get-started>

<https://vip.charanga.com/>

<https://learning.inclusivemusic.com/>

www.bandlab.com/

3 Keyboards under £100

With your students currently in lockdown, here are some ideas to pass on to make new music and inspire their experimentation. Don't forget to contact our corporate members for preferential rates.



The **Yamaha PSS A50** is a fantastic composing keyboard with a built in arpeggiator. It has a high-quality touch-sensitive keyboard with 42 tones, powered by USB or batteries. The Phrase Recorder helps you to loop, playback and record and the addition of an internal speaker makes it a portable performance tool as well.



The **SubZero 3 Piece MIDI Controller Set** includes 3 compact controllers which offer plenty of customisation options. The keys, pads and controls give you everything you need to create and compose and works well with all DAWs and most Music Software.



The **Korg NanoKey2** is a low-profile, 25-key USB MIDI keyboard, ideal for use with laptop, desktop computers and mobile devices. It has 25 velocity-sensitive keys, sustain, modulation and pitch buttons and comes with KORG M1 le software. It's also now available in limited edition colours.

MUSIC TECHNOLOGY

with Richard Llewellyn



Richard Llewellyn has over 30 years' experience in music education, having worked for sheet music publishers, instrumental manufacturers and several prestigious international music technology companies.

The latest news in Music Technology

A Music Tech round-up

What a fateful day Friday 20th March 2020 was: schools closed and COVID-19 was about to affect us all. Musicians, teachers and students were all faced with a plethora of uncertainties and worries as to what this was going to mean, longer term. There was an immediate rush by many musicians to learn how to deliver instrumental lessons online, what gear they needed and whether their internet connection was going to work. Music technology hardware and software sales went through the roof, and you couldn't buy a webcam anywhere!

For schools, one of their concerns was to ensure students had music tech they could use at home. Several major software companies provided extended trial periods of their software (e.g. Steinberg, Avid and MusicFirst), whilst others promoted their free software. Some students, where their school used Macs (GarageBand/Logic), were disadvantaged if they couldn't afford to buy a Mac for home use. There were, and still are, issues for some schools using cloud based programs over GDPR and data protection (for companies based outside the EU), safeguarding and age restrictions. Luckily, there has been plenty of support from organisations such as the MTA, many Facebook groups and

online music tech courses. This support continues and I'm sure that long term, there could well be a lot more music being created at home. For a useful list of online resources, check out the 'Technology in Music Education' site and the 'Resources' tab:

www.techmusiced.org.uk/timeresources

KS2 Music Tech - Team Tutti !

Team Tutti is a completely free self-guided interactive music learning website for students at Key Stage 2. Designed and developed by the brilliant M:Tech team, it offers an easy introduction to music technology with the aid of a fully functional Music Sketchpad (similar to a sequencer/DAW).

Using animated characters they deliver fun and engaging lesson content that includes creative challenges and quizzes to help students to understand how to make music using technology. As lessons progress the content becomes more challenging, and the Music Sketchpad automatically unlocks more features as the students advance through the weeks. Dr.M, Mila the monkey and Bob the Robot will help you on the way!

I think this is a really good accessible



program for students (as well as some teachers) who want to learn the basics of creative music making using a sequencer, and it's FREE! To find out more, please visit www.teamtutti.org



Introducing - The Orba !

I can't wait to get my hands on this fun, new and exciting instrument called the Orba. Made by Artiphon (the same guys behind the 'Instrument 1' MIDI Controller) the Orba was a highlight at the big American NAMM Music show back in January. The Orba is a musical instrument 'designed for your hands', and in size, no bigger than half an orange, and it's a thing of wonder! It's a synth, a looper and MIDI controller that lets you instantly create songs with intuitive gestures like tapping, sliding, shaking and waving.

It has a built-in speaker and headphone input that you can also use for speakers/amps, and you can make up loops in four parts by layering drums, bass, chords and a lead part. It can also use Bluetooth MIDI or USB to connect to other platforms e.g. DAWs. With 8 velocity sensitive pads and at least 10 different gesture controls, there are lots of different ways you can make music. The Orba is set to sell at \$99 and should arrive in the UK around June time. Educational pricing is currently being looked into. Check out www.artiphon.com for more info.

really cool features, including a built-in chord generator and the ability to trigger up to 8 different samples. Great for getting any musical ideas down quickly. Priced at £259 direct from www.vochlea.co.uk. For Educational prices, please contact Kelly Angood at kelly@vochlea.co.uk

How to DJ!

MTA Corporate members, FutureDJs have been doing some amazing work in various schools up and down the country. They have now launched a book called 'How to DJ', published by Faber

Other extremely exciting news from FutureDJs is the construction of a brand new 'Virtual Classroom'! This unique project will allow for up to 32 participants to 'sit' in dedicated seats for lessons, talks, CPD training events and presentations. This remote learning experience will allow participants to appear all at one time on individual screens with directional audio and special cameras. (see Corporate News for more details.)

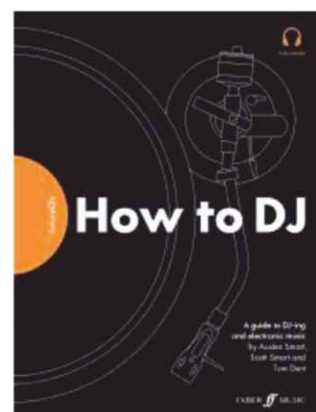


The Dubler Microphone

Another exciting piece of innovation is the Dubler Microphone. Winner of the MusicRadar 'Best of NAMM 2020' - Hi Tech Innovation award, it's a real-time vocal MIDI controller. Developed by London based 'Vochlea Music', it was launched last year and is proving extremely popular. It comes together as a two-part kit with the Dubler software (desktop program for Mac and PC), and the Dubler microphone (a low latency custom USB mic, tuned for the Dubler software). The software captures any vocal sound which can then be turned into an instrument, such as a synth or drum kit. You can also add different effects and connect it to any DAW, using voice as a live MIDI Controller. There are lots of other

Music. Perfect for the complete beginner through to the advanced DJ looking to extend their skills. It features clear step-by-step instructions, excellent diagrams, guides and comments from professional DJs, and is set to inspire musicians through creative techniques to become a DJ.

The guide covers all the technical skills required, including beat-matching, using effects, scratching and beat-juggling. Genres include House, Techno, Trance, Grime, Trap, Hip-hop as well as Drum & Bass. This book will certainly help in conjunction with the imminent DJ Graded Exams (Grades 1 to 5) that the London College of Music are soon to launch. The book also includes free downloadable multi genre tracks and is priced at £16.99.



MUSIC TOURS



The resilience of our children

Nicky Astle of Rayburn Tours reminds us how inspiring our students really are

On the 20th March 2020, I started penning this article as our world entered a period of unprecedented change, as the COVID-19 virus threatened to interrupt all areas of our day to day lives. Even now, this piece is being published days /months after I began writing it because of these very interruptions.

Adults and children alike are having to adapt their way of thinking and our resilience is being tested in ways we could never have anticipated.

Families and colleagues are stepping in to help each other, we're being creative with the ways in which we fill our time and children in the UK had to face the reality that schools were closing for a prolonged period. Ultimately this also meant that the teaching of music in the UK had to be put on hold (in the format that we know it), for the foreseeable future. Couple this with the uncertainty of how long COVID-19 will go on for, and our resilience is being tested on all levels.

One thing I've found myself astounded by, is the resilience of our children. Their young minds are being cluttered and fuelled by a whole host of contradicting information – a lot of it, quite frankly, is daunting to say the very least – yet they continue to shine and flourish.

I listen to my own children and I'm very aware that they're silently preparing themselves to help conquer this and join our newly-formed army across the UK. Questions about their daily routine, friendships and ultimately when things will return to normal are constant.

The musician in our house, my 11 year old son, is mourning the absence of his weekly cornet and drum lessons. He's assured an on-line format will be launched, for which I am in no doubt, but for him there's nothing better than playing his instruments alongside others and with the constant support and guidance he craves from his music teachers.

From the outside looking in we've witnessed so many

fantastic examples of how the music teaching community have adapted and integrated new teaching methods (on-line) to develop students' musical progression during these unprecedented times. Keeping them engaged and their musical appetite alive I'm sure will be the greatest challenges you face - both right now and looking to the future when the worlds doors re-open.

After working with school groups and performers for many years, we're aware that the adoption of resilience teams and programmes in schools is a growing trend.

Providing children with a clear pathway and opportunities to build resilience will ultimately enable them to grow and develop into confident young adults; young adults who are supportive and appreciative of others.

Providing children with a clear pathway and opportunities to build resilience will ultimately enable them to grow and develop into confident young adults; young adults who are supportive and appreciative of others.

And this resilience often comes from learning new skills and the opportunity to travel. Many children go on holiday with their families, but it's that time away from their loved ones that really tests them. It doesn't have to be a big, elaborate, two-week adventure. It can be a weekend camping with their Scout or Guide group, a weekend away on a performance trip or a short break with their sports team. Whatever it is, they're away from their families, and that forces them to ignite their own support system.

They're faced with challenges that only they can overcome. They're empowered with making their own decisions. They're encouraged to take healthy risks and it's these things that help create a 'bounce-back' mechanism – a thicker skin – which they're putting into use right now.

So whilst the whole concept of travel seems so far away now, it's not gone. Someone's just hit the pause button. We need to be as resilient as our children and wait for that big 'bounce-back' moment, because if music and travel helped build us up, we can certainly return the favour and build them back up.

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www.abrsm.org



www.acfea.eu



www.alfred.com



www.amadeus-equipment.co.uk



www.barenreiter.co.uk



www.beatgoeson.co.uk



www.blackcatmusic.co.uk



www.blackdresscode.com

British International Federation of Festivals

www.federationoffestivals.org.uk



www.brittensmusic.co.uk



www.chamberlainmusic.com



www.charanga.com



www.club-europe.co.uk



www.coachhousepianos.co.uk



www.harpercollins.co.uk



www.counterpointdirect.co.uk



www.dawsons.co.uk



www.drumsforschools.com



www.duet-group.co.uk



www.editionpeters.com



www.educationaudio.uk



www.equity.co.uk



www.estastrings.org.uk



www.fabermusic.com



www.scorestore.co.uk



furlongschoolbase.co.uk



www.futuredjs.org



www.halleonard.com



www.halsbury.com



www.howarth.uk.com



www.ism.org

londonmusicmasters

www.londonmusicmasters.org



www.mtbexams.com

Music & Travel Tour Consultants

www.musicandtravel.com



www.musicfirst.co.uk



www.markallengroup.com/ma-education/music-teacher



www.musica-europa.com



www.musicincite.buzz



www.ncbf.info



www.nssso.org



www.nyso.uk



www.normans.co.uk



www.ocarina.co.uk



www.onestage.co.uk



global.oup.com



www.prestomusic.com



www.procorda.com



www.rayburntours.com



www.richardlawsonpianos.com



www.rcm.ac.uk



www.rco.org.uk



www.rscm.org.uk



www.rslawards.com



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



www.trbc.co.uk



www.singforpleasure.org.uk



www.singup.org



www.soundandmusic.org



www.steinberg.net



www.keble.ox.ac.uk



www.sjcchoir.co.uk



www.earlymusicshop.com



www.therodolfusfoundation.com



www.twomoorsfestival.co.uk



www.tido-music.com



www.travelbound.co.uk



www.trinitycollege.com



www.trybooking.com/uk



www.vcm.foundation



www.viscountorgans.net



www.viscountorgans.wales



www.warwickmusic.com



www.weknowdata.net



www.wwr.co.uk



www.uk.yamaha.com

NEW MEMBERS

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



Shireen Chouhan	Music Teacher	Kestrel Mead Primary Academy
Natalie Bailey	Business Manager	Blackheath Primary School
James Day	Director of Choral Music	Tiffin Boys' Choir
Helen Humphries	Music Teacher	Northwood College for Girls
Eleanor Jackson	Music Teacher	The Manchester Grammar School
Ben Damms	Music Teacher	Sheffield Park Academy
Jake Parsons	Year 1 Class Teacher	
Stephanie Collishaw	Head of Prep Music	Warminster School
Ruth Almgill	Head of Music	Bartholomew School
Jenny Lucas	Assistant Director of Music	
Josh Beachell	PGCE Trainee	Norwich School
Georgie Pope	Self employed music administrator	
Fiona McCanlis	Second in Music	Bromsgrove School
James Williams	Head of Academic Music	Rugby School
Claire Taylor	Music Teacher	Bignold Primary School
Sian Cadogan	Assistant Director of Music	Tiffin School
Russell Du Plessis	Director of Music	The Pilgrims' School
Amy Coote	Teacher of Music & Performing Arts	Havelock Academy
Alex Green	Director of Music and Secondary Music Lead	DRET, Skegness Grammar School
Emily Spelman	Music Teacher	Skegness Grammar School
Lucy Mckinley	Cover Supervisor	King James's High School
Abigail Prentice	Teacher of Music/ Designated Teacher for	LAC and EAL, Lyndon
Peter Mercer	Music Teacher	Lodge Park Academy
James Bluff	Music Trainee	King Edward VI School, Bury St Edmunds
Julie Medler	Music Teacher	Barnes Wallis Academy
Benedict Wilson	Head of Choral Music	Shrewsbury School
Matthew Heffer	Director of Music	Cobham Free School
Amrita Kaur	Office Manager	Khalsa Secondary Academy
Hawys Elis-Williams	Head of Music	Pimlico Academy
Amy McPherson	Deputy Director of Music	Leicester Grammar School
Tori Grigg	Leader of Music	Farnham Green Primary School
Catherine Harrison	Head of Academic Music & Head of Choral Music,	Highgate School
Amy Burrows	Head of Music and Character Education, Avonbourne Boys' and Girls' Academies	
John Stephens	Director of Music	Inspiration Trust
Mark Aitchison	Head of Music	Droitwich Spa High School
Chris Wagstaff	Head of Music	Westbrook Hay school
Michelle Bird	Director of Music & Head of Expressive Arts, St Margaret's School	
Georgina Biddle	Senior Specialist Music Service, Newcastle Music Service Music Partnership North Newcastle	
Lindsey Gardner	Deputy Head of Music	Malcolm Arnold Academy
Xavier Iles	Assistant Director of Music	Bryanston
Helen Wiles	Music Specialist Teacher & Leader of The Arts, St Joseph's Catholic Primary School	
Francis Mullaly	Director of Music (Assistant Director of Music until end of August) Royal Grammar School High Wycombe	
Celia Carter	Curriculum Music Lead	The Kingston Academy
Jennifer Piggott	Senior Tutor, Lower Key Stage 2 In Harmony, Upper Springs Opera North	
Theodore Frazer	Assistant Director of Music	King Edward's School Witley & Barrow Hills Prep School
Miguel Teixeira	Music Teacher	Manchester Academy
Pande Shahov	Assistant Director of Music	Portsmouth Grammar School
John Cotton	Teacher of Music	The Portsmouth Grammar School
Tim Wilson	Primary Music Specialist	Quay Academy, David Ross Education Trust
Caragh Campbell	Subject Lead Music	University Academy of Engineering South Bank
Alex Parsons	Head of Music	Bullers Wood School for Girls
Alison Butler	PA to Deputy Head Co-Curriculum	King Edward's Witley
Tristan Hall	Head of Academic Music	Caterham School
Teresa Smith	Subject leader for music Primary school	Spetisbury CE Primary School
Liz Gleed	Head of Music	Bristol Cathedral Choir School
Kate Wheeler	Curriculum Leader for Music	North Liverpool Academy
Colette Zgoda	Curriculum area leader (music)	Dartford Grammar School for Girls
Ethne Bourn	Teacher of Music, coordinator of instrumental music, Emmanuel College	
Amy Ritter	Faculty leader for performing and expressive arts, Monmouth comprehensive school	
Luke Smith	Head of Music	City of London Academy Highgate Hill

NEW MEMBERS

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



Victoria Wilkie	Teacher of Music	Albion Academy
Rob Taylor	Teacher of Music	Bolder Academy
Matt Allen	Customer Support/Brand Ambassador	MusicFirst Ltd.
Jo Willis	Music lead	Ralph Sadleir School
Vee Yendoll	Head of Performing Arts	ARK Acton Academy
Elaine Cox	Subject Leader of Performing Arts	The Malling School
Antonia Hudson	Curriculum Leader for Music	St. Augustine's RC High School
Alicia Johnson	Head of Music	Nower Hill High School
Michael Whiteside	Head of Music & Expressive Arts	The Mountbatten School
Fiona Baglin	Head of Music	The Maelor School
Carole Lyttle	Subject Lead for Music	Weston Favell Academy
Keri Smith	Music Manager	Reigate Grammar School
Rebecca Hughes	Music teacher	The Crypt
Katy Owen	Class teacher	Tithe Farm Primary School
Caroline Potter	Music Teacher	Alleyn's
Claire Venables	Music Teacher	Eaton Bank Academy
Helen Robertson	Head of Creative Arts	Settle College
Anna Bacon	Private Music Teacher	Private Tuition
Ashley Kinnair	Director of Creative Arts	Bobby Moore Academy
Caroline Grint	Music Graduate Assistant	Queen Elizabeth's School, Barnet
Amy Everton	Teacher of Performing Arts	King Edward VI Academy
James Tibbles	Director of Music	Malcolm Arnold Academy
Samantha Taylor	Head of Music	The Piggott School
Sue Jones	Principal and Music Teacher	Charles Read Academy
Stasio Sliwka	Director of Music	King Edward's School Witley
Richard Dawson	Director of Music	Barnard Castle School
Phil Allcock	Head of Academic Music	
Alison Withey-Harrison	Music Teacher	St Simon's RC Primary School
Iain Hunter	Head of Music / RSL	The Langley Academy
Richard Bristow	Director of Music	Wimbledon High School
Charlotte Pell	Music Teacher	David Nieper Academy
Tabitha Robinson-Plain	Teacher of Music	
Rachel Barnes	Secondary Music Specialist	
Kayleigh Griffiths	Teacher of Music	Cramlington Learning Village
Susan Bailey	Head of Singing	Ardingly College
Jeremy Bowyer	Director of Music	St Lawrence College
Jordan Renfroe	Music Teacher	Elliot Primary
James Randle	Director of Music	King's College School
Dominic Oldfield	Director of Music	St Dunstan's College
Robbie MacKinnon	Head of Music	Gatehouse School
Dan Barrow	Head of Faculty	Priory School
Sascha Dallas	Head of Music	The British School Al Khubairat
Aidan Bradley	Director of Music	Manchester High School for Girls
Helen Head	Music Teacher	Halliford School
Danielle Fieller	Performing Arts Teacher	Whitgift School
Sean Farrell	Head of Academic Music	Wellington College
Clare Irwin	Head of Music	Sawston Village College
Emma Brownlee	Head of Performing Arts	Caldew School
Ediz Suleyman	Music Teacher	School 21

OUR OFFICERS & STAFF



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



President / Simon Toyne
president@musicteachers.org

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.



President-Elect / Don Gillthorpe
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.



Honorary Secretary / Helena McKillop
h.mckillop@tps.ch.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.



Honorary Treasurer / John Padley
john.padley@qas.org.uk

John is Director of Music at Queen Anne's, Caversham. During his time at Queen Anne's, he has actively encouraged partnerships with local schools and Queen Anne's hosts the Caversham Music Centre run by Berkshire Maestros. Queen Anne's runs regular inset training for Eduqas A Level Music and would be delighted to hear from anyone about this specification.



Past-President / Simon Williamson
SRJW@wellingtoncollege.org.uk

Simon is Director of Arts and Music at Wellington College. He is an accredited Specialist Leader in Education and is particularly focused upon bringing independent and state schools together within the arts.



Keith Ayling
 Media & Publications
 01926 512005
media@musicteachers.org

Keith 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. He was a finalist in the National Association Awards for his work on Ensemble Magazine.



Carol Hawkins
 Conference Administrator
 07799 886697
conference@musicteachers.org

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@musicteachers.org

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

The President is voted for by the association and stands for two years. There is also a commitment to serve the association before and after the appointment 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.



Dr Steven Berryman (Co-opted)
Steven.Berryman@cityoflondon.gov.uk

Steven is Director of Music at City of London School for Girls and a Visiting Research Fellow at King's College London. He is currently seconded to the Education team at the City of London, working across the family of schools.

CURRICULUM LEAD



George Bevan (2021)
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



Jonathan Burgess (2022)
enaandjonathanburgess@gmail.com

Jonathan is Director of Music at Kensington Prep School, where he has set up a Kodály based classroom music programme. He specialises in teaching primary aged children with a view to including everyone in quality music making activities and performances.



Tim Garrard (Co-opted)
Tim.Garrard@westminster.org.uk

Tim is the Director of Music at Westminster School, London and a huge advocate of sustained partnership in all its forms, linking together teachers, pupils, music departments from both the maintained and independent sectors.

PARTNERSHIPS LEAD



Andrew Henderson
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.

OPERATIONS MANAGER



Patrick Johns (Co-opted)
p.johns@tiffingirls.org

Patrick is a teacher at The Tiffin Girls' School, Kingston, a professional trombone player and a radio producer for BBC Radio 2 (Top Brass, Country Christmas, Jazz Junctions).

PODCAST HOST



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.



James Manwaring (2023)
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. He has been nominated 5 times for Music Department of the Year.



Mark Penrose (2022)
performingarts@biltongrange.co.uk

Mark is Director of Performing Arts at Bilton Grange Prep School, which has recently merged with Rugby School as of January 2020. In addition to classroom teaching and consultancy, Mark has taught on British Kodály courses and delivered training for iGCSE and A Level Music.



Caroline Robinson (2022)
crobinson@warminsterschool.org.uk

Caroline's believes that everyone should feel comfortable to take part in music-making in a vibrant, friendly and inclusive environment. She strives for all concerts to be as glamorous as possible, with quality rather than quantity always being a main feature.



Caitlin Sherring (2022)
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.



Oliver Walker (2022)
omw@repton.org.uk

Fascinated and motivated by music's ability to draw people together positively, Oliver is committed to strengthening music education networks and building better resources for everyone.

THE FINAL WORD

DIVERTIMENTO

Op.50



A sideways look at music education from Jonathan Varcoe

First of all, good luck with all the online teaching you are having to do and all the experiments with virtual online choirs and instrumental ensembles. This enforced change might well have profound and positive changes to the way education is carried out, re-jigging syllabuses and exams, and perfecting the very nature of distance learning and performing.

“Music will show you what to do with your life.. It is necessary to know facts, but music will enable you to see past facts to the very essence of things in a way which science cannot do. The arts are the means by which we can look through the magic casements and see what lies beyond.”

Ralph Vaughan Williams

In a recent article Sir Anthony Seldon wrote about how our universities are under constant pressure of government diktats stifling their considerable expertise at the very time we need them to prosper in a difficult post-Brexit (and post-pandemic) world. He says universities require a champion in the cabinet, someone who understands higher education.

Constant cabinet reshuffling means an understanding minister may be all too soon replaced by one who lacks passion or knowledge (my words). Same with music I guess. When have we had a secretary of state for culture – arts, sport, and now digital and AI and goodness knows what else – who has actually been an enthusiast of music, or better, a keen player like the US senator Condoleezza Rice, or Paderewski, or our own Denis Healey and Sir Edward Heath? There must be some in parliament if not in the cabinet who are good amateur musicians. The parlous state of many state schools and their minimal or non-existent musical provision is no less than an insult to our country. Who in the Government will obstinately go on pressing the point at the highest level? Unhappily, now with a major recession looming, we will all have to shout very loudly indeed.

Lucky Latvia whose culture minister used to be a professional operatic tenor. In that tiny country there are 120 state-funded music schools and

one in twelve children has a specialist musical education. (What do they do with all those trained musicians?)

You may recall in the last issue I mentioned the book 'Hearing Beethoven'. I had no space then to point to one of the more fascinating theories about Beethoven's compositional techniques when he became profoundly deaf. Several of Beethoven's friends, privy to his sketchbooks, hit upon this as have scholars recently. The author of this book explains how Beethoven's sketchbooks show a change to his sketches, as his deafness increased, that became more graphic in the sense of sketching 'happenings': broad untidy pen strokes like crazy doodles, not just his normal hasty untidy ordering of notes. The late works with their often short melodic fragments, dramatic tempi, key and dynamic changes which to contemporary ears, and not a few twentieth and even twenty-first century ones, sound like organised chaos until the scheme is patiently aurally decoded to make overall sense. Beethoven, in his last years, became an ever more progressive kind of composer who drew away from classical thematic note-structures of the past to a uniquely different sound world of dramatic challenges creating an altogether unfamiliar, complex and thematically tight-knit music which was imbued with his natural sensitivity, strength, and genius, still very much in control despite his severe handicap. Unlike

some of the stories of poor old Beethoven: a somewhat condescending view of a damaged genius, unable to hear the applause going on behind him at the concert's end, Beethoven was never a victim. He continued, not allowing deafness to shatter his inspiration, to write his music, he hoped and believed, for the ultimate benefit of all mankind.

His late music became more visually focused in his mind. As his hearing disappeared his sight became an increasing creative and organising force in his sketches as they move towards the finished compositions. The eyes came to assist his damaged ears and both senses created the shapes of the music together while his brain allowed him to experience his new music internally. How extraordinary that such a terrible affliction was turned to gold by the assistance of the other major sense, a collaboration providing the catalyst for producing such a huge leap in musical style.

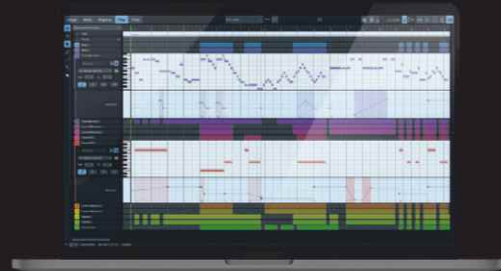
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