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MAGAZINE

No. 114 / Summer 2021

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CURRICULUM
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WELCOME EDITORIAL



Keith Ayling
Editor

Our love of music is infectious and we must allow it to shine through.

This is our Curriculum Feature issue, including our guest editor, Dr Steven Berryman. We're grateful for all the work he has done to collate these articles and we hope you find them useful and inspiring.

It's a hugely relevant subject as we navigate the current minefield of discussions surrounding the recently released Model Music Curriculum.

However, students don't explicitly think in terms of curriculum - even though teaching and learning can't exist without it. When you go to school, you learn a set of facts and a way of interpreting those facts, but also, most importantly you are influenced by the way those facts are taught to you.

The reflections of the teacher, as they impart their wisdom to you, is hugely important and can effect whether you love a particular subject or not.

I remember my school music teacher: Mr Simpson. He was a traditionalist, caught up in the eighties, where technology was just starting to make its way in to the classroom. The computer had arrived (BBC Micro Computer) but was not yet suitable for music. Electronic keyboards were not on the budget, so teaching was still by the way of chalk staves on the board and listening to vinyl LPs. Ensembles were classical and jazz and nothing more.

But he was inspiring.

He facilitated much more than he was skilled to deliver.

He encouraged my love of drums by introducing me to timpani and orchestral drumming - even though the kit was my preference. He made sure that there were lunchtime concerts in the hall. They became legendary rock events that continued over many years. Even though he had no apparent interest in pop, the opportunities were there. And I took them. Some of my first performances were to a darkened hall and a crowd of students in a manic lunchtime session.

Curriculum is hugely important and the way we interpret what needs to be delivered; the way we bring it to life and communicate it to hungry musical minds; the way we provide opportunities for that learning to made practical is possibly the most important thing we do as teachers.

Our love of music is infectious and we must allow it to shine through.

We hope that you find this issue an inspiration that you can interpret and channel into your teaching.

Keith Ayling
@keithayling

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Music Teachers' Association
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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.

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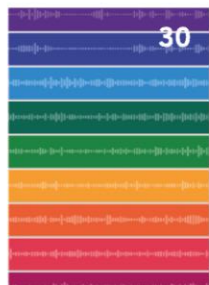
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GUEST EDITOR

In this issue, we have invited one of our Curriculum Leads, Dr Steven Berryman, to edit our feature section.

Dr Steven Berryman is Director (Arts & Culture) at the Odyssey Trust for Education and a Visiting Research Fellow at King's College London and Guildhall School.



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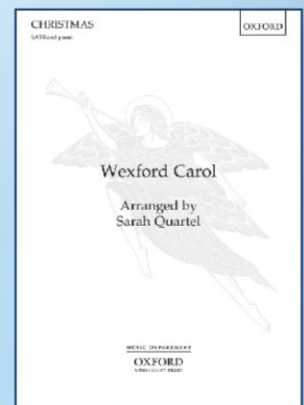
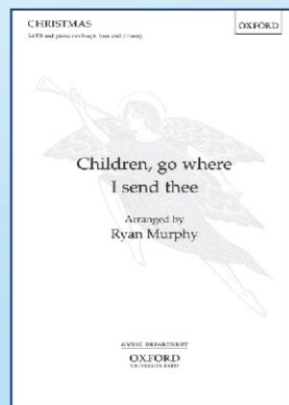
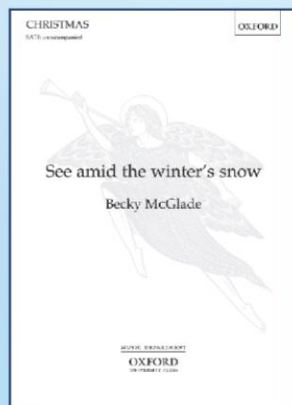
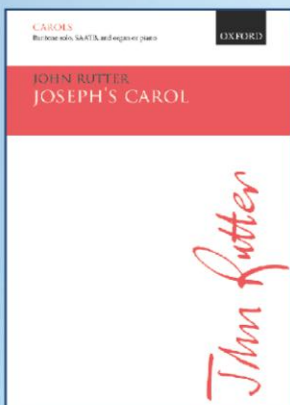
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FROM THE PRESIDENT



Don Gillthorpe is the Music Teachers' Association President 2021-2023 and Assistant Principal and Director of Music, Ripley St Thomas CE Academy, Lancaster.

It is my great pleasure and privilege to introduce myself as the next President of the Music Teachers' Association. This wonderful organisation is distinctive in that it is run by teachers, for teachers, and those of us who step up to join the committee do so on a voluntary basis. As such, I'm nothing special; I'm just another music teacher who wants to encourage colleagues in their important work of introducing children to the life-changing and life-affirming power of music and music-making.

It is important at this stage to register on behalf of the whole membership, our sincere thanks to Simon Toyne for the tremendous contribution which he has made in his role as President over the last two years. During his tenure, the membership has increased dramatically, and it is especially pleasing to see more and more colleagues joining us from the state sector. Under Simon's leadership the MTA has successfully supported colleagues through what has undoubtedly been one of the most difficult years in their careers; his vision, optimism and energy have been the driving force behind all that we have done, and we are extremely grateful to him.

As we move forwards, I am very keen to ensure that we remember that our role is, first and foremost, to serve the needs of our membership and, through them, generation after generation of children. The MTA has made great strides in positioning itself as the go-to organisation for high-quality Music Education CPD, through events, publications, and podcasts. As the dust settles from the various Twitter spats which took place following the release of the Government's Model Music Curriculum, we need to cut through the noise to find out what we can do to help

those people who are working in music classrooms day in, day out. Using our new-found skills in hosting webinars, Steven Berryman and Catherine Barker will be continuing our programme of curriculum events, James Manwaring will be developing new opportunities for networking, support and guidance, and Tim Garrard's boundless enthusiasm for promoting partnerships will, in his words, get us all 'joining the dots'.

I am looking forward to working with existing and new members of the committee to develop their roles in moving the association forwards and, as our membership expands further, maintaining a particular emphasis on striving to be truly representative in terms of equality, diversity and inclusion. It is both an exciting and a daunting time to be a music teacher and our collective strength as MTA members is not to be underestimated, especially in the face of the rebuilding job which we all must do, following the effects of the pandemic.

If you, as a member, feel that the MTA is missing something or could be doing more in a certain area, please do not hesitate to get in touch. Please consider stepping up and offering your expertise. The Music Teachers' Association is not a disembodied, faceless organisation; the MTA is its membership. If we all turn our "The MTA ought to..." statements into offers of help, we will be able to achieve great things together.

We have exciting times ahead...

CONNECTING – INSPIRING – LEADING

ASSOCIATION NEWS



CONNECTING - INSPIRING - LEADING



Welcome to the 114th 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 Curriculum feature section (from page 19) which has valuable ideas and resources to help you through teaching in these times.

OUR CONFERENCE

The Music Teachers' Association Conference - virtual this year - was incredibly successful, with as many delegates as usual and some excellent sessions, that have been available to view for six weeks afterwards. Working virtually, with a new set of challenges, has brought solutions that we will seek to integrate in to our in-person conference next year.

We have announced that this will be at **St Edward's School, Oxford from 13th - 15th May 2022.**

Please save the date.

SOCIAL MEDIA

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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.

Our year-round CPD programme of webinars, podcasts, e-bulletins and Ensemble magazine, supported by our Facebook Staffroom and Annual Conference, enables music teachers to connect with each other, share ideas, develop good practice and work together in partnership.

The MTA works with our partner organisations, HMC, ISM and Music Mark, to support and advocate for music in schools, inspiring a membership which passionately believes that every child should benefit from outstanding music education.

To join the MTA for only £68 per year, visit www.musicteachers.org

NEW STAFF MEMBER

The MTA is very excited to announce that **Gill Davies** has been appointed as our new Conference & Events Manager.



Gill takes over from Carol Hawkins, as well as a broader portfolio that includes our new digital CPD events in her role. Please take the opportunity to welcome her: gill@musicteachers.org

As a first study French Horn player, Gill went to Chetham's School of Music and studied music in Cambridge, before forging a career within the travel industry as part of the senior management team for a Marketing and PR agency. For over five years she has also been Secretary of a tourism association, overseeing a comprehensive events programme from large-scale conferences to exhibitions, training seminars and networking events.

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 (for independent schools) gives parents details on music departments and our Yearbook (PDF), Podcast, Zoom CPD, regular e*bulletins and Facebook Staffroom complete our comprehensive resources for your teaching.

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

UPDATES FROM SCHOOLS & TEACHERS

Huntington School, York Director of Music, Liz Dunbar

It's good job we are a resourceful, imaginative, resilient bunch. Remote learning and 'bubbles' teaching has had Music teachers up and down the land having to think both creatively and pragmatically like never before.

The Huntington Music team began the first lockdown with a baptism of fire, writing the first term of KS3 and KS4 curriculum for Oak National Academy. Everything about the experience was challenging. The new technologies, the thinking, the planning, the proof-reading process, and the intensity and pace of the roll out. But after twelve weeks, we were like a team of online music lesson ninjas. And we've not looked back.

One year on, we still have no access to specialist music facilities for KS3, and for all year groups, no access to rehearsal spaces and practice rooms. Instrumental tuition, is taking place in staff offices, food tech kitchens, science labs, you name it and our colleagues around the school have been unbelievably generous about us creating a racket around the site.

In terms of static, empty desk, 'teach from the front' classroom delivery, we have had, like so many other Music departments, to start from scratch with our thinking. This is what we did, and how we did it.

We applied for funding for Soundtrap to give all our students access to some kind of remote creative music making through sound. We then started afresh with brand new schemes of work that were both inclusive and stretching, where students could work at their own pace. With students unable to have the usual immersive 'hands on' experience in class time, we began devising lessons that while still taught through sound also supported remote sequencing work. And we've continually refined the formula and balance of content.



Modelling, discussion, analysis, aural training, investigation, and student led feedback all play a part in 'bubbles' lessons, and we've managed to keep sound the primary learning medium. In each year bubble we've squirrelled away a piano keyboard for sound modelling, spontaneous responses, and pitch-driven fun and games to 'wake up' ears at the start of every lesson.

Teaching across a massive school site in seventeen plus locations has meant that we have had to be ultra organised and know that as we dash from location to location, speakers and cloud based resources are going to load and work first time. And when they didn't, and we'd stopped sobbing, we prerecorded a contingency stash of video and audio segments that could be stored locally.

As I dashed, trainer-clad, from the Year 10 bubble to the VI form bubble this morning, the Headteacher caught up with me and said *"with any luck, we'll have you back in the Music department for the last seven weeks of the year"*.

Had I had the energy I would have jumped for joy.

This has been one hell of an adventure, but I can't wait to get home to the Music department, and start making large scale, small scale, any scale... live music again.

Here's a link to what we're up to with KS3 right now: <https://bit.ly/discoks3> and here's one of the help videos for students having to work from home: <https://bit.ly/organutorial>

There will be plenty more like this available from September when our website goes live.



KEEPING MUSIC ALIVE

Gemma Martino, Head of Music at Farlingaye High School in Suffolk shares her lockdown experiences and tells us what she did to keep music alive at her school.



"It was clear straight away that we were going to have to approach teaching in a different way. The first lockdown happened almost overnight, so we faced a whole new set of challenges. How were we going to keep students interested and focused? How could we ensure learning occurs and that students could not only have access to it but buy into it too?"

Keeping the students motivated was our main priority, especially for the exam groups.

Our Year 13 and 11 students have suffered the most; their final music tour was cancelled, and they left without being able to enjoy any of the normal musical or extracurricular opportunities.

The first thing I did was develop a playlist of songs. I recorded a song in my kitchen, and I encouraged all my students to record one too. We added harmonies, helped them mix and develop their songs and also established a virtual choir. The playlists also showcased A-level composition work, Music Tech. projects and original work as well as covers.

After that I reached out to some of our alumnae, who were former music students at the school. I asked them 'what did we do right when you were at

school?' 'What worked?' I was able to promote some of the music they were still making, and they were very motivating for our younger musicians, helping them with the tech as well.

We made a video of our Christmas concert, marketing this through our website and on our YouTube channel and also sent this to local nursing homes for them to enjoy too. Though some of this was virtual we did actually perform – adhering to social-distancing rules – on stage.

During the second lockdown the school had greater expectations. We had to teach 'live' lessons, but it was hard to engage students. Not being able to see them, we couldn't tell if they had 'switched off' or not.

We kept it relevant, with lots of popular music, B-tech work, analysis and listening. We were able to keep all our peripatetic music lessons going throughout the second lockdown, which meant students were able to access the ABRSM/TRINITY/ROCK and POP exams on their return. This helped us keep students performing.

Recently we have connected with Jesse Quin, the bass player from the band, Keane. We're planning a trip this summer to the Old Jet Arts Centre to meet him for a Q and A session. The

band has kindly donated a mixing desk and other music equipment worth £2,000 for our students. We're delighted that our visit and their donation was on our local BBC news.

We all know there have been budget cuts in creative arts, so we need to start marketing ourselves in a different way. It's more important than ever that we keep relevant, we keep pushing through and keep our music students buoyant.

Music touring is the icing on the cake for all music departments. It's a great way to keep students committed and focused. We're looking forward to our tour to Italy next summer. It's an opportunity for vertical alignment too, because tours often involve students from different year groups. It's great to see the older students being role models for the younger ones. We're now looking into expanding our tour to include our Music Tech. students who can help us with performances on tour.

As a department we'll do everything we can to make September exciting. We really want to come back with a bang!"

Gemma's music tours are organised by specialist school music tour operator, Club Europe. Visit www.clubeurope.co.uk or email travel@club-europe.co.uk to find out more.

INTRODUCING THE pBuzz and the Model Music Curriculum

Chris Fower



Chris Fower is Director for Creativity and Innovation at Warwick Music Group and developed the pBuzz instrument.

Brass instruments have been around for hundreds if not thousands of years. So, what prompted us in 2016 to develop a whole new brass instrument designed and made from plastic?

Our mission is to bring the joy and fun of brass playing to as many children as possible. The pBuzz is a tiny little tube that expands by sliding. It's a bit like a very small trombone and is very affordable, you'll also be surprised to hear that pBuzz made in the UK from recyclable ABS and is fully carbon neutral.

pBuzz is easy to hold and easy to play. Dealing with the different harmonics on brass instruments, like in a bugle call, is key barrier for music teachers to overcome that often discourages them from using brass in the classroom. pBuzz has only one harmonic and has a chromatic range from F to C in concert pitch. There's little chance of playing the next harmonic up (which is over an octave away) so teachers and pupils are "locked" into this range of a fifth. This simplifies and focuses the learning process whilst developing authentic and transferable brass playing skills.

It's clear that accompanying resources would be key to the adoption of our new baby, so in 2018, we

commissioned leading primary music specialist Dr. Elizabeth Stafford to create a free scheme of work that covered the entire National Curriculum for Music at Key Stage 1, including a full set of music resources with lesson plans, assessment trackers and training videos called pBuzz Resources for Primary Schools.

I asked Liz to revisit our award-winning scheme of work and assess how it stacks up against the new MMC:

"The pBuzz KS1 Music Curriculum and the Model Music Curriculum have many areas of commonality, but with different areas of emphasis and focus. The pBuzz KS1 Music Curriculum focuses on a holistic approach to music, with an emphasis on aural development. The Model Music Curriculum places more emphasis on the acquisition of note reading skills and knowledge of a body of musical works. Our pBuzz curriculum provides a fully resourced curriculum with integrated teacher CPD, whereas the Model Music Curriculum is a framework which teachers will need to plan and resource themselves.





What are these differences of approach?

At KS1, the Model Music Curriculum splits the music curriculum into the key areas: Singing, Listening, Composing, and Musicianship. The pBuzz KS1 Music Curriculum takes a very different approach to curriculum design. Each half termly topic within the scheme includes listening, composing and performing (singing and instrumental) activities which develop musicianship and musical knowledge.

One very hotly discussed area of the MMC is “an hour a week”. How does your pBuzz curriculum fit with that ambition?

The pBuzz KS1 Music Curriculum has been designed to recognise that all schools are different, and therefore the amount of time allocated to music will vary. For this reason, the pBuzz KS1 Music Curriculum is not prescriptive regarding lesson timings, adopting instead a more flexible approach that allows teachers and pupils room to explore music at their own pace. As a rough guide, we advise that each lesson may take between 30mins to 45mins.”

What about singing and listening to the much-discussed repertoire lists?

The Model Music Curriculum approach to singing is based

on developing pitch-matching over a limited range, gradually expanding the range of notes that are sung over the year groups. The pBuzz KS1 Music Curriculum takes a broader approach to the development on singing, and particularly on engendering a love of singing through our specially composed songs which are engaging, fun, and suitable for young voices.

The pBuzz KS1 Music Curriculum has a comparably wide range of listening repertoire to the MMC and some crossover of individual pieces. Our specially-written repertoire comes in a range of styles, which give each unit a stylistic focus: rock, latin, reggae, country, medieval, pop, rock & roll, electro funk, music hall, and bluegrass.

Of course, composing is in both curriculums, how did you approach this on pBuzz?

At KS1, the composing aspect of the Model Music Curriculum covers similar ground to the pBuzz KS1 Music Curriculum, requiring pupils to create sequences of sounds in response to a wide variety of stimuli, using their voices and tuned and untuned instruments. Where the pBuzz curriculum differs, is our provision of differentiation ideas for composing (and performing) activities, providing a more inclusive approach to composing across the Key

Stage. The one area of difference is that the Model Music Curriculum requires work on staff notation as part of its composing strand. This is not a requirement of the statutory national curriculum at KS1, and therefore is not a feature of the composing activities within the pBuzz KS1 Music Curriculum. However, in Year 2: Unit 2 - Melody Makers, the children do explore graphic notation and use letter notation to write their own compositions down.

In MMC KS1 we have “Musicianship”...

The pBuzz KS1 Music Curriculum covers all the expectations around pulse, rhythm and pitch indicated in the musicianship key area of the Model Music Curriculum.

The MMC transposes work on staff notation from KS2 of the National Curriculum into KS1. There is no statutory requirement for teachers to teach staff notation in KS1. The pBuzz KS1 Music Curriculum uses letter notation to facilitate instrumental learning at Years 1 and 2 and introduces the concept of crotchets and minims, however teachers who do wish to go further than this have access to the staff notation scores for each piece, which can be displayed and discussed with children and used as an aide memoir for performance work.

The pBuzz KS1 Music Curriculum is completely free and a fuller unpacking by Liz of the MMC and pBuzz KS1 Music Curriculum can be found in her blog:

<https://pbone.co.uk/pbuzzprimary/?hsCtaTracking=8f88e3a2-88db-44f0-8ebb-773858d0ae0b%7C24ed44a0-9365-4379-9595-97e1badb9822>

<https://blog.pbone.co.uk/pbuzz-resources-model-music-curriculum>





Ask James

James Manwaring (Windsor Learning Partnership) presents here a new column in Ensemble and a Zoom series specifically for the Music Teachers' Association, helping members to find quick solutions to everyday questions that arise in the classroom.

Now that the focus has shifted away from CAGS/TAGS, we can start to look ahead to the summer and the new academic year. I am getting lots of questions that are very much about the future, so I thought I would share some of them here.

What resources are you buying for your department?

Next term I really want to put some focus back on to instrumental playing in the classroom, but I want students to be able to use instruments to understand music in greater depth. For my first school work I have applied for some grants to get some African Djembe drums. I am excited to use these with Key Stage 1 & 2. For Key Stage 3 I think we can learn a great deal about harmony, cadences and chords using acoustic guitars, so I am investing in some new ones.

What software do you recommend for my department?

If you are looking for something free to use, then you can't go wrong with Bandlab, but I am looking to get more licenses for Soundtrap as I see this as a powerful tool for my students. I would love to see Key Stage 2 starting to engage with Soundtrap and start collaborating with older students. I also recommend Focus on Sound, Ableton, Cubase and Noteflight.

Are there any resources you recommend?

Recently my answer to this has simply been www.icancompose.com. This website is packed with amazing resources and you can sign up to an access plan that gives you everything on the website for a whole year. I really love the homework packs for students. They come with links to videos and answers and they are great to set for home learning & listening. The author of the website, Rachel Shapey, also has a new book out which I have just started reading: **'How to teach composition in the Secondary classroom: 50 inspiring ideas'**.

As ever, if you have any questions at all then please do get in touch. I have a new role on the MTA committee – **Teacher Support Lead**. This means that I am here to support you if you have any questions at all. You can email me, or get in touch on our Facebook staffroom page. I am here to help, listen, advice or support. I won't have all the answers, but I am keen to support all MTA members as they navigate life in a music department.

Have you started planning for Christmas yet?

I think people ask this question with a small amount of sarcasm, but I actually have started to plan for Christmas. The school diary gets full very quickly, as do the diaries of local churches and venues. Whilst I don't know exactly what state we will be in as a country, I have the churches booked and ready to go! It is always nice to get things in the diary and plan for the new year.

Have you started your musical yet?

Every year I put on a musical at the end of November. Again, I am not entirely sure if the country will be back to normal, but I had to get started. I have already held auditions and I will start rehearsals before the summer. I figure that I have to start at some point so that I am definitely ready for November. Along with my drama teachers, we are doing "The Little Mermaid" and I can't wait to get "Under the Sea"!

Ask James
on ZOOM

James Manwaring, Music Teacher Support Lead
manwaringmusic@icloud.com

If you would be interested in a Zoom session looking at typical questions you may have for classroom teaching, department development and extra-curricular work, please get in touch. No question is too small.

CORPORATE MEMBERS' NEWS

WeJam

WeJam return to the classroom with their Rock Band Workshops

With restrictions easing and schools open to external visitors again, WeJam have been making up for lost time and taking their rock band workshops on tour! With their patent pending technology, even complete beginners can perform well-known songs in just 15 minutes. Headteacher Ms Metin of Simon Marks Primary School said 'Pupils were bursting with excitement, it was a real boost to their self-esteem and confidence which is just what our children needed after a stressful year'. David Tshulak, Founder of WeJam said 'It was wonderful to see how quickly the pupils got the hang of it. After just 5 minutes even the youngest were playing in time and following the score on screen. You could see the excitement on their faces when they mastered their parts and realised they were truly playing in their own rock band!'



To find out more, visit <http://wejam.studio> or email david@wejam.studio



Youth Music service get back on tour this summer

A youth music service from the South of England is travelling with Club Europe to Jersey this July, becoming one of the first youth ensembles to get back on tour after the pandemic.

Working in collaboration with the Jersey Academy of Music, the Service's choir, band and orchestra will perform two concerts a day in some of Jersey's unique concert venues, including an arts centre, a church and an outdoor stage.

When not performing they'll enjoy exploring, making the most of this stunning island's amazing sightseeing opportunities.

"We're thrilled to enable these young musicians to travel and perform together again," said Club Europe Head of Concert Tours, Lucy Szymanski. "For so long it's been impossible; it's very exciting for us to see this tour go ahead."

To find out more about Club Europe's music tours to Jersey, visit www.clubeurope.co.uk or email travel@club-europe.co.uk.



Analysing the results of the ISM's 2021 fees survey

In April, the Incorporated Society of Musicians (ISM) released the results of their annual survey of teaching, examining and accompanying rates, conducted between November 2020 and January 2021. In light of the COVID-19 pandemic, the survey looked at both face-to-face and online teaching rates.

The results are evidence of the resilience of music teachers, with many respondents

showing that fees had stayed the same or even slightly increased, despite the disruption caused by the pandemic. In light of the challenges facing music teachers this year, this is very encouraging.

However, effects have been felt in schools, with 62% of self-employed visiting music teachers and just over half (52.5%) of employed visiting music teachers reporting a decrease in pupil numbers during the pandemic.

Read the survey results at ism.org/fees-survey-2021



We still have some places remaining for our two online courses this summer.

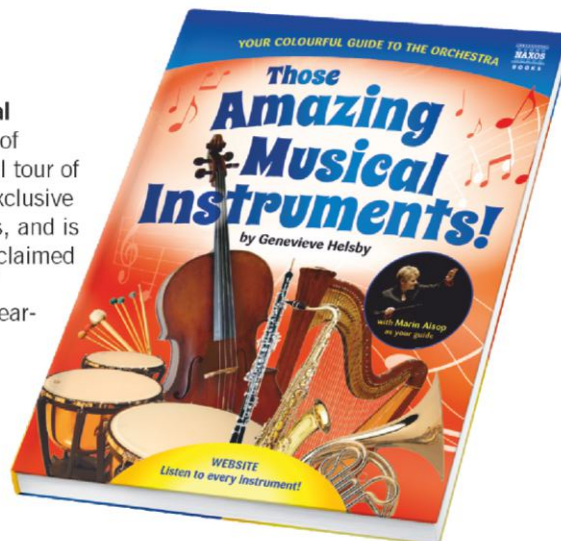
The Organ Student Experience (27–29 July) is for ambitious teenage organists of c. grade 6 standard and above. Directed by Daniel Moul, group and individual tuition is offered in repertoire and technique, keyboard skills and with a choral conducting programme led by NYCGB's Esther Jones.

If the TOSE dates are not convenient, or if students are not quite ready for TOSE, then consider the RCO Summer Course (2–5 August) directed by Andrew Cantrill-Fenwick. This is the big course with the personal touch for organists of all ages and stages and includes a series of classes taught by Anne Marsden Thomas on Fundamentals of Technique. Please pass this information on to your organ students and organ teachers. Full details and online booking can be found at www.rco.org.uk/events.php

Naxos Music

Naxos have launched their latest educational book, **Those Amazing Musical Instruments**, which is available to schools at the special educational price of £7.99 including P&P (RRP £12.99). The book takes readers on a colourful tour of the orchestra guided by eminent conductor Marin Alsop, with links to an exclusive website with listening examples both as solo instruments and in ensembles, and is an ideal addition to any primary school library. The book is authored by acclaimed children's author Genevieve Helsby, the creator of Naxos MusicBox, Naxos' comprehensive classical music education and listening resource for 4-14-year-olds.

Naxos have 5 free copies of the book to give away to MTA members who request a free trial of MusicBox by contacting Julian jedwards@naxosmusic.co.uk. MTA members can also further benefit from a 10% discount on all annual subscriptions to MusicBox and Naxos Music Library until 31 August 2021.



Ocarina Workshop

Ocarina Workshop continue to deliver their promise of Music for Every Child and Every Teacher™ by providing free curriculum and progression resources for ocarinas, voices and other instruments. All documents cross-relate to the English National Curriculum and Model Music Curriculum.

These resources support teachers musically and practically and can be requested directly from music@ocarina.co.uk with a simple YES, for immediate supply by email. Or download the Ocarina Music Curriculum KS1, KS2 & KS3 here: www.ocarina.co.uk/curriculum

Nottingham Young Musician 2021

Isla Keys is Chair of Nottingham Young Musician of the Year, a biennial competition open to young musicians of Nottinghamshire and bordering counties – Derbyshire, Leicestershire, Lincolnshire, Rutland and South Yorkshire.

The organisers of Nottingham Young Musician of the Year (NYMY) are delighted to announce that the biennial competition, which has helped launch the career of Sheku Kanneh-Mason, is planned to take place in October and November 2021. All sessions will take place at the University of Nottingham's music facilities, spread over three weekends.

Mervyn Cooke, Professor of Music at Nottingham University, is the new patron - taking over from Professor John Morehen, who sadly passed away suddenly at the end of March.

The festive competition – a celebration of young musicians in the East Midlands – is open to those in school Years 6-13 who play piano, brass, strings & woodwind instruments, as well as singers, if resident or at school in Nottinghamshire or surrounding counties. Handsome cash prizes, trophies and performing opportunities are on offer!

Please do visit our website - <https://nymyblog.wordpress.com> - where full details are available, together with online entry form.

Trinity College London

Introducing Electronic Keyboard – Part 1

This step-by-step tutor can be used by beginners of all ages and is suitable for use either with a teacher or by self-learners, taking you from your very first lesson up to the standard required to begin Trinity College London's Electronic Keyboard exams (Initial level). Each stage introduces a mixture of keyboard functions, playing techniques and music theory through a series of exercises that prepare you for performance pieces in which you can show off your new skills.

Introducing Electronic Keyboard – Part 2

This step-by-step tutor is designed for players of all ages at an early stage of their studies, having mastered the main keyboard functions and with a foundation of basic

music reading and playing skills in place, and follows on directly from Introducing Electronic Keyboard - Part 1.

Suitable for use either with a teacher or by self-learners, this book will reinforce what you learnt in Part 1 and develop new performing and reading skills alongside increased use of keyboard functions, taking your playing to the next level and equipping you with the key skills required to begin preparing for Trinity College London's Electronic Keyboard Grade 1 and Grade 2 exams. In this book, you'll explore syncopated rhythms and swing feel, playing in different keys, using scales like the pentatonic and blues scales, and later on, you'll be introduced to reading your left hand in the bass clef and pianistic technique.
TrinityCollege.com

Viscount Organs Wales

A new organ is the crowning glory at Queen Anne's, Caversham

It may be relatively small in size but John Padley, Director of Music at Queen Anne's Caversham, believes the Viscount Chorum 40 S organ delivers a fanfare fit for any royal occasion.

John chose the instrument after visiting Viscount Organs (Wales) before lockdown. He enthuses, 'I was so impressed by the versatility and sound of the Chorum 40 S.' He continues, 'it's compact size is ideal for any and all settings whether for small or large - from a home to a church - but the sound is anything but compact! Its tracker touch action and selection for four different voicings, makes it a wonderful instrument for teaching.'

In addition to this, Viscount's flexible payment plan (spread over two years) has proved extremely useful to Queen Anne's.

'We introduced the plan because so many organisations are currently in a difficult position,' said Viscount's Tony Packer, who started the company 13 years ago. 'Our Play Now, Pay Later option offers a new organ for a



modest deposit with interest-free payments spread over the following two years. We appreciate that times are hard and sadly may continue so until we are fully back to normal after the pandemic is over.'

The Chorum 40 S and the Envoy 23 S organs are available from as little £189.00 per month. This plan cost is exactly the same as if the organs were purchased. Viscount Organ Wales can also provide a customised plan to meet personal requirements if required. www.viscountorgans.wales

RSCM Launches New Education Plan



The Royal School of Church Music (RSCM) has launched a new and exciting plan for its future education work. *A vision for the future: making music do more* is designed to help, support and nurture all those involved in making music in churches, but also in schools up and down the land. Through its national web of local area teams and a new network of RSCM tutors serving the whole country, the RSCM is uniquely placed to provide the ongoing training and development needed to support those committed to improving their performance and striving to be the best they can be.

The RSCM works with every age and stage, from primary school children through to young adults and lifelong learners. We are especially excited to be launching *Hymnpact!*, our new singing programme, working with primary schools to introduce more children to the fantastic benefits of a lifelong love of singing in particular, and music more generally. We know that many primary schools struggle to deliver a singing programme that really makes a difference in the lives of our children. The RSCM wants to help change that. *Hymnpact!* offers schools everything they need to encourage young learners to find their voice and get singing, all in a package which provides the kind of 'wraparound' support schools tell us they need.

To find out more, please visit www.rscm.org.uk and search for 'Education Plan'.

Introducing Theory of Music Naomi Yandell



This book has been designed to help the beginner student to read and write commonly used musical symbols, providing a firm grounding in notation from which to progress onto Trinity's Theory of Music Workbook Grade 1.

There is ample opportunity to practise each element throughout this workbook, with symbols often explored in more than one way to build deeper understanding and to consolidate the learning.

'Did you know?', 'Handy tip' and 'Remember' boxes give advice along the way, encouraging the development of good musical handwriting habits. After completing the exercises in this book, students are sure to feel confident when they begin studying for their first Theory of Music exam.

Getting back to touring with Rayburn Tours

With the restrictions on international travel beginning to lift, demand for concert tours in 2022 and beyond is extremely high. Postponed trips and pent up demand mean that many music leaders have already been planning their trips in the background, working with Rayburn Tours so that their group can experience a concert tour as soon as it's safe to do so. As the desire to travel returns, we're delighted to bring you our brand new 2022 Youth Music Trips Brochure – now available to download at rayburntours.com.

The diversity of trips that groups are planning is vast, so our new brochure is simply to help fuel your thoughts. From close-to-home European experiences, to far-flung all-out adventures across the globe. From new choirs arranging an international tour as an incentive to gain new members, to music departments who usually tour year after year. From chamber choirs looking for pitch-perfect acoustics to school bands wanting to entertain locals in village squares.

But one thing that unites all the trip organisers we are hearing from is their desire to get their ensembles back performing together. To make up for the invaluable opportunities they've missed over the past year. To bring



their ensemble together on a whole new level by giving them the opportunity to bond as a group and explore an exciting new music scene.

If you're eager to arrange a concert tour for your ensemble, Rayburn Tours will work with you to create a tour that perfectly matches your requirements. Fine-tuning all the details so that you can focus on the music. Plus, with the Rayburn Tours Covid Guarantee, you can plan your next adventure with confidence.

Discover more at rayburntours.com where you can also download our 2022 Youth Music Trips brochure.

Collins
MUSIC

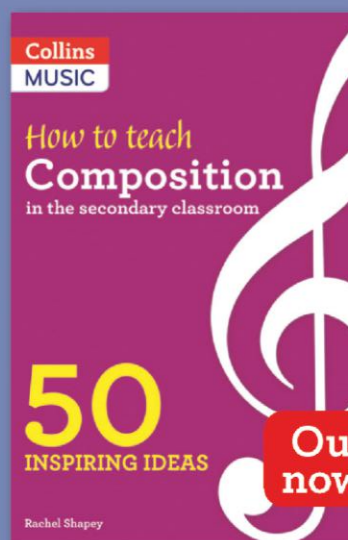
How to teach Composition in the secondary classroom

Written by RACHEL SHAPEY

Concise and easy to implement ideas to tackle everything from starters and plenaries, project ideas and composition techniques to technology and assessment. This practical handbook will invigorate composition in the classroom and beyond!

50 INSPIRING IDEAS

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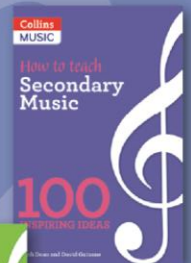
978-0-00-841290-6



978-1-4279-2739-2



978-0-00-841291-3



978-1-4279-2737-8



978-1-4279-2738-5

Steinberg: Cubasis 3.3

Originally launched in 2013, Cubasis is Steinberg's mobile app version of Cubase. Over the years there's been a lot of development, including the launch of an Android version. Cubasis 3.3 is the latest update and has several new features and improvements such as MIDI Learn, Mackie Control and HUI support interacting with external controllers. Audio Unit Multi Output and sidechaining support plus extended MIDI routing (iOS only) are other great features that turn Cubasis 3 into a music production powerhouse.

Using Cubasis 3, you can quickly and easily capture your musical ideas and turn them into professional-sounding songs with this multi-award-winning app. Enjoy performing, recording, mixing and sharing your music, wherever you are, on an iPhone, iPad, Android smartphone or tablet. Cubasis 3 is one of the fastest, most intuitive and complete audio and MIDI DAWs available for mobile devices.

JAM - Quickly embrace new musical ideas on the go, without interrupting your creative flow.

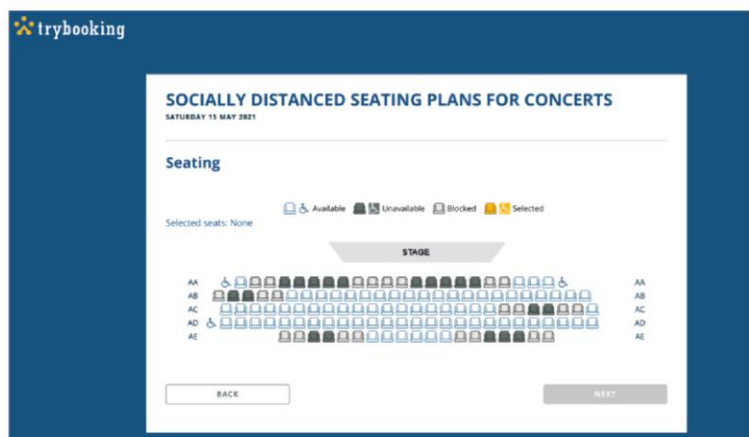
SEQUENCE - Intuitively lay down MIDI parts with the internal keyboard and pads, or your external gear.
 RECORD - Import loops, or connect an interface to record your guitar, vocals and more.
 EDIT - Once recorded, use the integrated audio and MIDI editors to quickly make your performance perfect.
 MIX - Polish your music to perfection with a full-blown mixer, in-depth automation and pro-grade effects.
 SHARE - Share your music with the world in a few taps, and load Cubasis projects with Cubase.

The Cubasis app is unmatched when it comes to helping you create your music quickly and easily. Enjoy all of the great new professional features, still with all the quick operation, ease of use and unparalleled usability that you rely on.

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

Trybooking

Socially Distanced Seating Plans for any size or type of musical concert



You might be starting to plan internal concerts, or concerts with parents from the Michaelmas Term.

Trybooking.com is a corporate sponsor of the Music Teachers' Association and supported the MTA Annual Conference in May 2021.

We make online ticketing simple to do for any size or type of school concert.

We are easy to use, with very low booking fees. We are also free to use for all free concerts and school events.

One of our most recent additions is a Socially Distanced Seating Plan, which enables your parents and guests to confidently book seats for your performance. No matter the size or shape of the school venue, our seating plan is very easy to set up, and fun to create. Add reserved seats for Governors and/or students, add disabled seats and block seats and rows for socially distancing.

Additionally, you can also decide how many seats will automatically block out next to booked seats – as few as 1, or up to 5 seats can be blocked. All the details of our Socially Distanced Seating Plan Feature are here: <http://bit.ly/Sociallydistancedreservedseating>. Please call us on 0333 344 3477 or write to our MD and ask for more details: joan@trybooking.co.uk. **www.trybooking.com**

INTRODUCTION

DR STEVEN BERRYMAN, CURRICULUM LEAD FOR MTA,
IS GUEST EDITOR FOR THIS EDITION'S FEATURE SECTION

Steven is Director of Arts, Culture and Community for the Odyssey Trust for Education as well as a Visiting Research Fellow at King's College London and Guildhall School. He is a Visiting Lecturer at Buckingham University where he supervises EdD candidates and is Subject Lead for the Secondary PGCE programme. Steven is a board member for several music organisations including UK Music Masters and Spitalfields Music, and sits on various advisory panels for arts and cultural education. He is Fellow of the Royal Society of Arts, Chartered College of Teaching and Chartered Institute of Educational Assessors.

@Steven_Berryman



It is a pleasure to welcome you to this collection of articles by music educators focused on curriculum. You will quickly see that it is not possible to separate curriculum from pedagogy, and whilst the authors consider various approaches to what we teach these are inextricably interwoven with how (and why).

Anthony Anderson and John Finney open the collection of articles with some big questions; Anthony showing how music teachers are 'curriculum designers' (amongst many roles we play) and sets the scene for this issue by reminding us 'the complexity of curriculum as an entity should therefore come as no surprise. We've known for some time that it is a demanding domain'. John introduces us to the wonderful legacy of Paynter and Aston explaining how their seminal book 'Sound and Silence played a key role in a paradigm shift in music curriculum thinking'.

Emily Crowhurst shares the beginnings of a curriculum design process toolkit, which some of our MTA members have been discussing in a group she has

been leading in recent books. Readers will find this an interesting take on curriculum thinking, that is deserving of close reading. Emily is keen to hear from members who want to join the MTA Curriculum Design Process working group – do get in touch if you want to hear more. Sean Dingley's article follows Emily's well, and Sean explores what it is to sequence a Key Stage 3 curriculum.

David Guinane shares expert insight into the valuable DAWs beyond the realm of composing – we will all know how valuable technology has been during the challenge of lockdowns, and this article will inspire departments to consider how they can capitalise on the extensive promise of our technological resources. This is followed by an excellent article by James Leveridge that enhances our awareness of student perceptions of curriculum. Holly Craven's article explores what it is to develop an 'all-round musician' at Key Stage 2, and leads into a reflection by Jonathan Burgess on how integrating Zoltan Kodály's approaches into his curriculum has resulted in

super results. It is a joy to read Helen Byard's article as she champions the value of specialist music teaching in primary schools. Kathryn Dawson's article on introducing the MiSST (Music in Secondary Schools Trust) programme in her department is an enjoyable read, and shows how there are models that can be adapted with aplomb to our unique contexts.

MUSIC TEACHERS and CURRICULUM CHESS

Dr Anthony Anderson

Dr Anthony Anderson is a Research Assistant in Music Education at Birmingham City University. He is a former Head of Music and Performing Arts in secondary schools.

These days I can only seem to do one thing at once.

Perhaps it's my age, perhaps it's lack of post-it notes, or perhaps it's simply that I'm too busy over-thinking everything. But it's very different for the classroom Music teacher. The Music teacher is often a simultaneous technician, musician, tactician and more.

It's not unusual for classroom Music teachers to teach, assess, record, rehearse, perform, compose, arrange, direct and facilitate music all within the bounds of a single lesson. Now add to these activities the standard teaching fare of duties, parental correspondence, and school meetings. Finally season with a liberal dose of rehearsals, music interventions, concerts and events. Voilà! You have what is probably just a canapé of the average music teacher meal.

And yet there is something more. Music teachers are also curriculum designers. They plan lessons, they create schemes of work and they design Programmes of Study across Key Stages. This is not easy. It involves conceptualising, retaining and arranging potential learning pathways and combining these into a cohesive whole. You might remember Mr Spock on Star Trek playing three-dimensional chess. Curriculum design is a lot like this, but a bit more difficult.

The sheer effort required to design music curricula is infrequently discussed, but it should be. Music teachers are curriculum couturiers, designing learning clothing tailored for

the specific needs of the young people with whom they are working. They are the curriculum architects, designing the structure within which musical learning is experienced in their schools. Add to this the complex nature of musical learning with its multidimensional relationships, modes of communication and expressive characteristics and the level of demands placed upon music teachers is considerable.

The complexity of curriculum as an entity should therefore come as no surprise. We've known for some time that it is a demanding domain. Bernstein (1971) describes it as one of three message systems (pedagogy and evaluation are the others) within which curriculum "defines what counts as valid knowledge" (1971, p. 47). Such dimensions are important, not least because policy-makers can use curriculum structures to define what knowledge is and what it isn't (Maw, 1993; Espeland, 1999; Cox, 2011). Bruner explored some of these complexities when he suggested that curriculum is a three-way conversation between learner, expert, and defined bodies of knowledge existing within cultures (1991). There isn't room here to even begin to explore this adequately, but let's just say that culturally defined knowledge offers some significant challenges, especially when we begin to consider that the cultures of schools can be hugely disparate, never mind wider cultural settings.

Curriculum in music is even more intertwined. Elliot (1986) proposed that the curriculum is actually several curricula in synchronous operation and when you think about it, what teachers are trying to achieve in music certainly reaches far beyond the walls of the

classroom (Anderson, 2012). Perhaps it isn't that surprising that there is potential for multiple curriculum strands being woven together. Discussion of music curriculum since Elliot has continued to explore intricate ideas. Spruce (2012) outlines curriculum as negotiation between knowledge and pedagogy, and Cooke & Spruce (2016) further contend it is a "dynamic phenomenon" (2016, p. 79). In the context of pedagogy, Cain & Cursley (2017) suggest that it is not an object to be 'delivered' to young people; whatever else curriculum is, it is not a package, which if no-one is in, is left on the doorstep. Curriculum is a living and dynamic entity which becomes visible, and audible, in the musical interactions between teachers and young people in the classroom.

We do not yet know enough about how classroom music teachers approach these complex issues. In seeking to build on my earlier research into Key Stage 3 Music curricula and how teachers plan these (Anderson, 2019), I am currently engaged in a research study which looks at recent teacher approaches to Key Stage 3 music curricula design. At the time of writing, some aspects of the research are still to be conducted, and yet emerging findings demonstrate some clear trends. At this early stage of analysis, the study shows a continued topic led approach, in which the Blues is taught to Year 8 in 80% of schools, and in which over 90% of teachers begin their Key Stage 3 programmes with Musical Elements (also known as the inter-related dimensions of music) in year 7. School structures are having an increasing impact on teacher choices, with over 30% of schools reporting a two instead of three-year Key Stage 3, which participants report

has impacted music curriculum development and negatively affected Key Stage 4 Music progression. Whilst many teachers reported that the effect of the Covid pandemic had the most significant impact on their curriculum this year, many did not. Other significant inhibiting factors which the teachers identified included: leadership, engagement, resourcing, Ofsted curriculum framing of intent, implementation and impact (Ofsted, 2019), as well as large class sizes. Curriculum is therefore not clear-cut yet, not matter how challenging our times. Look out for more details about the findings of this research when the report on Curriculum Models in School Practices is published later this year.

Curriculum continues to matter. More than that, curriculum continues to constitute the vehicle through which many young people access music in schools, a vehicle which, despite some pre-set parameters, is nevertheless largely designed and maintained by Music teachers. Such a vehicle has the potential to be a “white-van” (Savage, 2013, p. 85), but with Music teachers, I think this is rare. Perhaps music curriculum is a Tesla Roadster meets M3 Amphibious Rig? Stop reading now and look them up. Curriculum is everywhere you know.

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FIFTY YEARS of SOUND and SILENCE

John Finney

John Finney taught music in secondary schools in Southall, Worcester and Basingstoke before teaching at Reading University, Homerton College and the Faculty of Education, University of Cambridge, where John led the Postgraduate Secondary Course in Music. John retired in 2011. His publications include *Music Education with Digital Technology* (2007 with Pam Burnard); *Music Education in England 1950-2010: The Child-centred Progressive Tradition* (2011); *Masterclass in Music Education: Transforming Teaching and Learning* (2013 with Felicity Laurence) and *Creative and Critical Projects in Classroom Music: Fifty Years of Sound and Silence* (with Chris Philpott and Gary Spruce). His interest focuses on developing an ethical approach to music education found in the relationship between pupil, teacher and what is being learnt, constructing relational knowledge and a music education with human interest. John writes a blog *Music Education Now* (www.jfin107.wordpress.com)



“ In this book teachers are offered an approach which encourages children and young people to compose music themselves. ’

The book was *Sound and Silence: Classroom projects in creative music*, the year 1970, and the end of a decade of innovation and change in classroom music. The herald had been Peter Maxwell-Davies at Cirencester Grammar School who had discovered that ‘given favourable circumstances, the composition of music is no less natural for children than painting.’¹ At the same time John Paynter and Peter Aston, working separately in both primary and secondary schools, were experimenting with their particular approaches to classroom composition. Coming together on appointment to the new music department at York University, the fruits of their experimentation found a loose synthesis in the thirty-six projects that comprise *Sound and Silence*.

Paynter and Aston were acutely aware of the failure of music education of the time to commit fully to the majority of pupils as part of a general education. In their view music as a subject of the curriculum had taken on a form that progressively excluded the majority of pupils. What they now offered was music for the majority.

Paynter and Aston noted how Art, dance and drama were at ease with placing children's creative work centre stage and in finding inspiration from the work of contemporary artists, from modernist movements of the twentieth century, for example.

It was these lines of justification that provided the structuring principles of *Sound and Silence* and that were able to give a sense of coherence to the thirty-six projects. Paynter and Aston write:

[The projects] represent ways of thinking about creative music-making, and we see them as only gateways. From any one of these, teachers may devise for themselves courses of work through which a great deal of music could be taught. In this sense, the projects we offer are not complete in themselves: we hope teachers will evolve others like them.²

This was not the way textbooks were meant to work. Instead of a teaching manual here was an invitation to re-imagine the classroom in a way that would invigorate the professional lives of music teachers and enable pupils to experience the art of music from the inside as 'artists'. It was a call for the teacher to be a creative musician able to improvise both musical and pedagogically, to be a co-explorer of musical ideas alongside their pupils, to act with sensitivity to what pupils offered, to ensure that whole pieces of music were made, and importantly, to gain insight into the compositional process itself.

Each project asks questions about the nature and function of music taking teachers and their pupils into the heart of their subject's reasons for being. Carefully crafted assignments are set with constraints and freedoms finely balanced, and sometimes cumulative in character. Exemplary outcomes are provided assisting the teacher in knowing what kind of outcomes might be expected, and these often are music composed by children and young people themselves. Projects conclude by offering further lines of enquiry and calling for analysis of exemplary works from the repertoire, illuminating the children's work. Over three hundred works are cited serving to explode the school music canon of the time.

In its conception and design *Sound and Silence* remains *sui generis*. And now fifty years on a new work is on hand - *Creative and critical projects in classroom music: fifty years of Sound and Silence*.^v Chris Philpott and Gary Spruce and I have brought together a response to *Sound and Silence*. Our purpose is to

- celebrate seminal work on musical creativity in the classroom;
- promote the integration of practical, critical and analytical writing and thinking around this key theme for music education;
- contribute to initiating the next 50 years of thought in relation to music creativity in the classroom.

We have been assisted by contributions from a wide range of music educational thinker-practitioners. The reader is offered a series of classroom projects, and like the original, raising questions about the nature and function of music, while offering gateways inviting teachers to devise work appropriate to their own situations and as a means of evolving their own practice.^v The sixteen projects are complemented by critical reflections on the ideas underpinning Paynter and Aston's work in the light of music and music education scholarship developed during the intervening years. Issues addressed include

- conceptions of the creative process in music and the arts;
- the process of giving value (assessing) to musical creativity;
- creativity as ideology;
- the creativity of early childhood;
- pedagogies of the creative classroom;
- music and the making of meaning.

Sound and Silence played a key role in a paradigm shift in music curriculum thinking. Paynter and Aston had shown how it was possible for pupils of all ages to compose music in relationship to other components of the curriculum – musical improvisation, analysis, performance (vocal and instrumental) and critical thought about music, and how a vast repertoire of music could be intelligently engaged with in the process. At the same time their intention was to provide music with a distinctive role within the curriculum as a whole.

We think that the basic principles of *Sound and Silence* are not ones to be left behind: indeed they should be swept up and taken forward. Music education need not be profligate with the past if it is to secure a future.

ⁱ J. Paynter and P. Aston, *Sound and Silence: Classroom Projects in Creative Music*, 1970, Back cover.

ⁱⁱ J. Britten, ed., *The Arts and Current Tendencies in Education*, 1963, p.11.

ⁱⁱⁱ J. Paynter and P. Aston, *Sound and Silence: Classroom projects in Creative Music*, 1970, p.9.

^{iv} J. Finney, C. Philpott and G. Spruce, *Creative and critical projects in classroom music: Fifty years of Sound and Silence*, 2021.

^v See <https://jfin107.wordpress.com/2020/12/07/propaganda-politics-and-protest-in-the-music-classroom/> and <https://jfin107.wordpress.com/2020/12/09/the-one-minute-solo/> for insights into Project 3: Propaganda, protest and politics and Project 13: The one-minute solo.

CURRICULUM DESIGN PROCESS: A THINKING TOOLKIT

Emily Crowhurst

Emily is Head of 4-18 Music & Performing Arts at School 21: a pioneering school in Stratford, East London, for children from all backgrounds.

Designing, building and redrafting a curriculum is one of the most important and exciting roles of a teacher. Our curriculum, not only the skills, knowledge and repertoire we wish to share, but the meanings we want students to explore & make, the opportunities both in and outside of the classroom we want to promote, the connections we want our students to form with each other, the community, the world, and so much more, are all wrapped up in this complex and ever evolving web. It can be daunting and dizzying to think about all at once, but bit by bit, with every new experience, new angle and new reflection, our thinking and understanding around our curriculum deepens. It is a developmental journey we are all on, and we must support and empower each other as we move through it.

In that spirit, this article shares some curriculum development tools that support rich thinking, and offer processes for interrogating and growing a values based, purpose driven, and importantly, flexible curriculum. If you are interested in working with these tools more tangibly, we have recently launched an MTA Curriculum Design Process working group, set up to build and offer CPD opportunities in this area for music teachers of all stages of experience.

Stage 1: Getting to the Big Ideas- Values, Purpose, Meaning

When building a curriculum, you are never ever starting from a blank sheet of paper. Whether you are new to the profession or have been teaching 30+ years in multiple roles, you have ideas, lessons, projects, schemes, experiences and earlier curriculum iterations from which to build and refer. Any curriculum development process must start by looking at this work and what it tells you about your values, and what you are currently valuing in your curriculum. Understanding this, and the extent to which it represents what you really want the purpose of your curriculum to be, is hugely revealing, and is a step towards knowing and understanding the principles, practices or big ideas that underpin and guide the work you do. It is helpful to be able to go through this process within a team, but as many music educators do not have this luxury, journaling your reflections, sharing your thoughts with a trusted colleague, or seeking a connection space with an MTA member could also prove fruitful.

To help you get to the big ideas, core practices and/or values of your curriculum, here are some questions to help guide your personal thinking and team discussions. These can and should be elaborated upon in your department and CPD time over the year.

1 'BIG IDEAS'/CORE PRACTICES/VALUES:
How do we decide? Questions to discuss whilst looking at your current work...

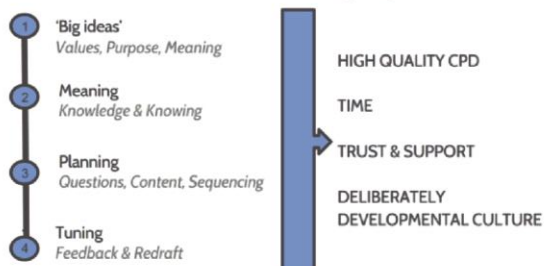
VALUES: What are your values/what do you value about your subject?

PURPOSE: What embodies the ultimate experience of 'living out' or being 'immersed in' your subject?

MEANING: What will students revisit and re-understand over a 5/7/14 year journey? How will the *knowledge* and *knowing* surrounding the big idea deepen?

In my own setting, we interrogated and explored this space for approximately a year before establishing five core practices, which we believe embody what our 4-18 curriculum is, and is trying to do. They create a coherence to our work, whilst allowing for flexibility. They can be simplified and complexified, and some have multiple interpretations. The short statement connected to each helped us capture these overarching terms in the spirit we wanted them to be thought about, though we always challenge the reality against the rhetoric.

Four Non-Linear Thinking Stages



1 'BIG IDEAS': School21 music big ideas/ core practices/ values



Ensemble: Exploring all music authentically through the vehicle of ensemble

Mastery: Progressing towards technical, academic and creative excellence, where every mistake is an opportunity to learn

Community: Music making for purpose- promoting social action, developing community empowerment and living well

Creativity: Pushing the boundaries of music making and celebrating self and group expression

Flow: Reaching a state of unconscious competence where the knowing of music is in you

Stage 2: Making Meanings- The Knowing & Knowledge

Making meanings in a curriculum is an integral part of any student's journey, and for this they not only require knowledge, but an understanding of different types of 'knowing'. This means not just thinking about the stuff we want students to learn or listen to, but how they will understand themselves and the learning better. Two processes could help here. The first considers which types of 'knowledge' or 'knowing' will be explored through your core practices or big ideas. The second creates a language base around these forms of knowledge to enable students to discuss, critique, analyse, explore and develop their work, or understand others, at a deeper level.

CREATIVITY

What is our knowledge base for learning, developing, discussing & exploring **CREATIVITY**?

MECHANICAL KNOWLEDGE:
Making connections, composing, skills of invention, improvising, arranging, reimagining, story-telling, 'musicking'

SOCIAL KNOWLEDGE:
Contributing ideas, critiquing, re-drafting, collaborating, co-operating, listening, concentrating

EMOTIONAL KNOWLEDGE:
Re-understanding, expressing yourself, originality, patience, (re)interpreting, risk-taking, reflectiveness

school21

MASTERY

What is our knowledge base for learning, developing, discussing & exploring **MASTERY**?

MECHANICAL KNOWLEDGE:
Pitching, breathing, counting, applying dynamics, technical fluency (instrument specific), notating, theoretical understanding, rhythmic accuracy, control, articulating, harmonising, improvising, sight-reading

SOCIAL KNOWLEDGE:
Practising, rehearsing, conducting, leading, routines, preparation

EMOTIONAL KNOWLEDGE:
Shaping, phrasing, interpreting, confidence, vulnerability, controlling nerves

school21

FLOW

What is our knowledge base for learning, developing, discussing, exploring & finding **FLOW**?

MECHANICAL KNOWLEDGE:
Locking in (finding the groove), balancing challenge and skill, finding & creating patterns

SOCIAL KNOWLEDGE:
Non-verbal communication, body language, self-awareness, social awareness

EMOTIONAL KNOWLEDGE:
Connecting, living vs existing, being in the zone, authenticity, enjoyment, confidence, embracing challenge, state of mind, reflecting

school21

COMMUNITY

What is our knowledge base for learning, developing, discussing & exploring **COMMUNITY**?

MECHANICAL KNOWLEDGE:
Eye contact, posture & gesture, synchronicity

SOCIAL KNOWLEDGE:
Provenance, historical/political/social context, communication, purpose, audience, authenticity, role

EMOTIONAL KNOWLEDGE:
Empathy, connecting, outward facing, emoting, togetherness

school21

We did a lot of background reading on types of knowledge (explicit, implicit, tacit) to kick start this process, before compartmentalising each of our core practices into mechanical, social and emotional knowing. We then developed a language for talk for each of these (made into a poster friendly word bank), which is used regularly within our teaching practice to help students connect their work to the core practices and the bigger aims and meanings behind what we are doing. It makes the wider aims of our curriculum more transparent and explicit for students, whilst allowing for flexibility and growth regarding how each is viewed and utilised within different schemes/projects and at different ages.

Stage 3: Planning: Questions, Content, Sequencing

This stage is often where teachers will spend most of their energy and rightly so in many ways. If you've established some solid content already, now is the time to interrogate it through Stages 1 & 2. If you're now thinking about how it can be deepened and enhanced further, here are some further thinking processes for both macro and micro planning, to support getting to rich, meaningful content.

Questions- Macro Planning

You can never ask too many questions of your curriculum. When we plan or re-draft any project (this is how we refer to our schemes of work), we reference a bank of questions we generated in previous CPD sessions, that ensure we continue to view our content and project designs through the lens of our core practices. Below is an example of questions we generated for 'ensemble' and 'flow'. You could try this for your own curriculum.

Ensemble

- How do we define ensemble in each context?
- What are the ways of being an ensemble?
- What will be learnt explicitly/implicitly?
- How does an accomplished ensemble musician behave?
- What do they do? What will they hear? How will they be?
- How much time will students spend as an ensemble during the lesson/project?
- How will ensemble connect to other big ideas? Community? Mastery? Flow? Creativity?
- How does playing in an ensemble make you a better musician?
- How will the nuances of ensemble be modelled/explored?
- Are roles well defined?
- How do we assess to plan in this area?
- How will we support increased independence?
- How will ensemble be the vehicle for exploring the music?
- What are the expectations at 4? 11? 18?
- What are the hallmarks of great ensemble musicians?

Flow

- How do/will students find flow? What are the musical conditions?
- How will challenge and skill be balanced for optimum flow? How will you maintain challenge? What is the right level of challenge for every student?
- What is the role of play/games in exploring and finding flow? Is it an explicit part of the lesson?
- What will 'flow' look like in your lessons and during the project?
- How will you know they are in flow? How will they know?
- Will they want to keep working at this?
- Where is the space in a lesson to reflect on being 'in flow'?
- Which genres lend themselves to understanding flow?
- How does 'Groove' feed into flow? How does this make 'flow' tangible for students?
- What could get in the way of flow? How do we diagnose and support?
- How do we make the implicit nature of flow explicit? How can it then become tacit knowledge / knowing?

Content & Sequencing - Micro Planning

Almost all of our curriculum is delivered via term long (approximately 12 weeks) projects/schemes, that are planned in reference to a checklist we have adapted from a project design model designed by an organisation called 'Innovation Unit'. The model promotes a R.E.A.L (Rigorous, Engaging, Authentic Learning) approach to curriculum project building. This means developing project aims that connect rich subject content with real world problem solving. We do not apply this model religiously, however, we work to include many of the core elements deemed crucial to this brand of high-quality projects, by following the below planning checklist for everything we design. We do a huge amount of thinking, discussing and mind mapping around these questions before plotting into a fuller planning document. The checklist offers another possible tool for planning within your curriculum.

3 PLANNING: MICRO Checklist for Project/Scheme Content & Sequencing planning

- **Essential question:** *What question will drive the project/scheme?*
- **Authentic audience/outcome:** *What is the vision? What is the purpose?*
- **Cohort:** *Who are they? What do they need?*
- **End product which is crafted:** *What is being created? Who for? Who with?*
- **Significant content:** *How will the big ideas/types of knowing inform the content? What are the key pedagogies?*
- **Rigorous assessment:** *How will you ensure the students are moving forwards?*
- **Timelines / transparency/sequencing:** *What is the flow of the project? What/where are the key checkpoints? How will you share this with students?*
- **Student choice:** *Where is the space for creative expression? Roles?*
- **Grounding text/set work:** *What will students read/listen to in order to develop their understanding?*

Stage 4: Tuning & Redrafting

All curriculum planning benefits from critique and feedback, though it is important that this is relevant and meaningful to the creator so that it can genuinely move the planning forward. The below tuning process is best put in place at least half a term before the delivery of a scheme so that it can be acted upon in the redrafting process. Time willing, it might get repeated again for final feedback a couple of weeks before delivery, to iron out any final kinks. The process generally works best when one person is presenting their planning to around 3-5 people, hopefully with a range of different expertise and perspectives in the room. You may also want to request certain members of staff if you seek particular areas of expertise, and we are looking to offer some tuning sessions for MTA members to

try out this process amongst fellow music teachers over the summer term and beyond. The tuning process relies on the participants following the protocols of the tuning exactly. The timing ratios are deliberately rigid (though can be proportionately shortened for even speedier tunings), as are the expectations around when it's time to talk and listen, and what type of questions to be asking when. Once these are practiced, this tuning process offers an excellent opportunity to get quick, directed feedback on dilemmas around an aspect of your scheme/project planning. It should be developmental for both the presenter and the participants as it offers windows into others' thinking and provides an opportunity to hear and share ideas.

Tuning Protocol

- Hard on the content, soft on the people
- Be kind, helpful and specific
- Share the air (or "step up, step back")

Protocol: (20 min)

1. **Project Overview** (5 min):
 - The presenter gives an **overview of the project** and shares his/her thinking about key design issues.
 - The presenter then **frames a dilemma question** to guide the discussion. *Participants are silent.*
2. **Clarifying Questions** (3 min):
 - Participants ask "**clarifying**" questions of the presenter.
 - Clarifying questions have **brief, factual answers**.
3. **Probing Questions** (3 min):
 - Participants ask "**probing**" questions of the presenter.
 - Probing questions **help the presenter** expand his/her thinking about the dilemma.
4. **Discussion** (8 min):
 - Participants discuss the project proposal and provide insight on the presenter's dilemma question.
 - Start with warm (positive) feedback- race to five
 - Participants can then take a more critical analysis of the work including focussing on the dilemma question.
 - *During this time, the presenter physically removes him/herself from the group, is silent and takes notes. Participants should direct their comments to each other, not the presenter.*
5. **Reflection** (1 min): The presenter has the **opportunity to respond** to the discussion with reflections & next steps.

Practice Process

As with any process, any of these become more and more effective the more they are practiced and the better they are planned for. They also rely upon an investment of time, through CPD, department meetings and more informal spaces, something in short supply, but that we must try to carve out as best as we can. Curriculum thinking should be separated from the business aspect of running a department, and needs its own space to breathe and develop. These are just a few tools for digging into some of the work, and I hope that they offer something useful to bounce off, try or adapt within your own context. Remember, you are not alone on this challenging but rewarding journey.

SEQUENCING the MUSIC CURRICULUM: A CONCEPTUAL APPROACH

On the fifth day of my teaching career, I was teaching the twelve-bar Blues to a class of Year 9s and an Ofsted inspector walked in the room. Things went downhill from that point: it became apparent very quickly that students did not know what a chord was. In the process of trying to teach them chords, any discussion, thought or reference to the Blues was lost and became arbitrary. I am sure this moment will be familiar to many music teachers: you start a lesson with a new class in a new school with aspirations to teach them something musical and realise quickly that there are some significant barriers in terms of musical knowledge and skill which are going to make your carefully planned lesson impossible.

Time has passed since that moment and over the years, I have reflected on the musical knowledge and skill that our students arrive with in Year 7. The only thing that I can be sure of is that whichever class I am presented with, I am going to have a huge disparity in the standard of knowledge and skill: some students have had years of instrumental or vocal lessons, some have had some excellent curriculum lessons at primary school and some have had little or no exposure to curriculum Music.

Sean Dingley: Director of Music, Ridgeway Education Trust



This presents a challenge when planning a curriculum that builds student knowledge and skill – how do you provide a comprehensive musical education whilst also teaching students the fundamentals of how music works? There is danger when teaching schemes of work based on styles that the narrative of the curriculum can be diluted by teaching fundamental musical ideas at the same time. Equally, there is risk that the fundamental ideas do not have time to manifest in student memory, so their understanding of the style is ultimately less good.

When I arrived at Ridgeway Education Trust in 2016, I was presented with a blank slate and the freedom to do what I thought was best. After much consideration, I decided to plan the KS3 curriculum with a focus on musical concepts, rather than a focus on styles. Across Year 7, there are four schemes of work: Texture, Rhythm, Melody and Harmony and each unit builds on the previous:

This curriculum plan allows us to build a strong knowledge and skill base in all students at the beginning of their time with us and allows the introduction of more complex musical ideas and styles in the subsequent years. It also allows us to introduce snippets of musical styles depending on the unit – in the texture unit, polyphony and classical music can be discussed in conjunction with popular music to look at the different ways in which layers are combined.

The danger with this type of planning, however, is that a focus on learning musical language (polyphonic) can be accidentally prioritised over a true understanding of the musical concept as it is a lot easier to teach (and test) the definition than the concept. I am constantly adjusting to ensure that we get the right balance.

For our students, this approach provides a firm foundation in musical understanding whilst developing musical skill to prepare them for study in Year 8 and beyond. Over the coming years, we may see a shift in the knowledge of the students that arrive in Year 7 and so we will have to rethink our curriculum approach and we will relish this challenge when it appears.

| Unit | Performing | Knowledge | Other links |
|---------|-----------------------------------|--|---|
| Texture | 'Find your voice' singing mashups | How musical layers are combined and organise to create more complex music. | Textural norms of other styles Structure |
| Rhythm | Body percussion | Creating and performing rhythms Combining rhythms to create more complex pieces | Samba, Djembe drumming Structure, Texture, Metre, Tempo, Pulse |
| Melody | Keyboard skills | What is pitch and how do we perform, create and record sequences of pitches? | A look at a range of melody lines. Pitch notation, structure, metre, tempo, rhythm, pulse |
| Harmony | Keyboard and Ukulele | Combining pitches to create chords. Playing and creating sequences of chords | Popular music, functional harmony Structure, metre, pitch, tempo, metre, rhythm, pulse, texture. |

Table 1 - Year 7 curriculum overview

DAWs AS MORE THAN COMPOSING TOOLS

David Guinane

Music technology, and specifically DAWs (digital audio workstations), have become an integral part of many music departments. The meteoric rise of online DAWs (Soundtrap, BandLab) have helped bring this technology into a huge number of departments. Anecdotally, the majority of DAW use, at KS3 in particular, focusses on composition, and giving students a means of expression; something they may not have to the same extent through singing or more traditional instruments. The power of DAWs to aid composition is indisputable, but this article will explore some of the broader possibilities offered by the widening access to DAWs.

Can't you hear that guitar countermelody?

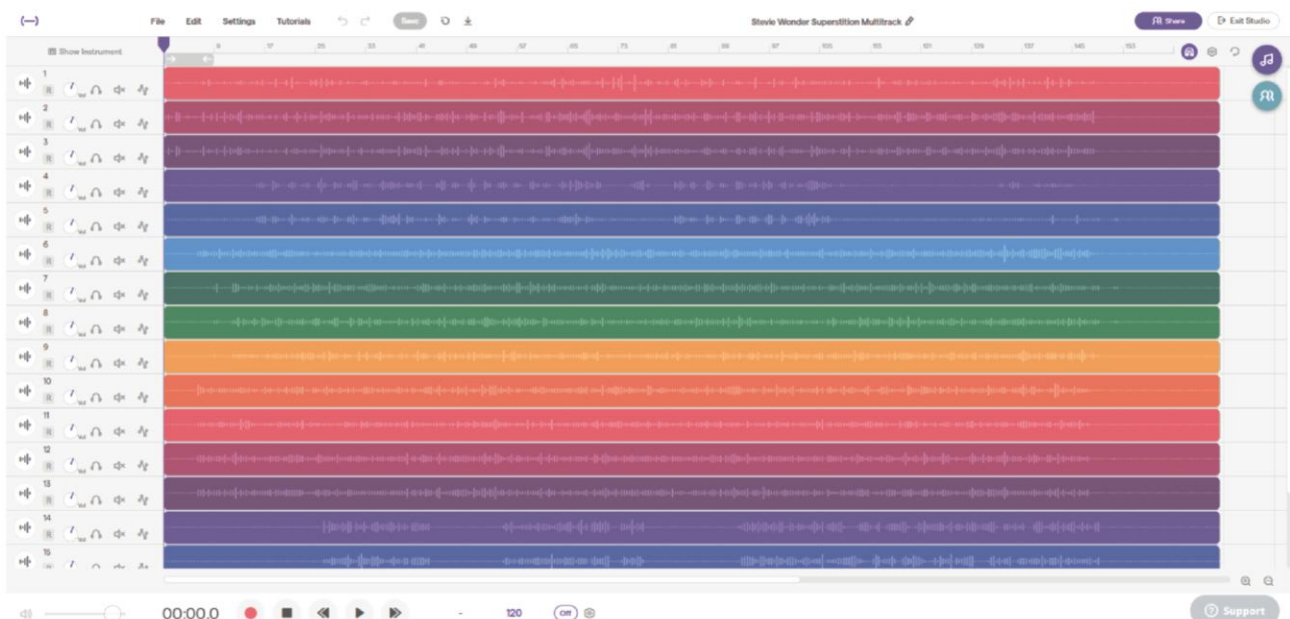
Hear how the flutes interact with the oboes.

Listen to this!

The third one is my favourite – often nothing more than a meaningless imperative. I use it all the time. The issue is, we don't know what our students hear when they 'listen', and as music becomes more complex it becomes increasingly difficult to direct them through the musical textures, helping them navigate towards the specific sounds we want them to hear. Active listening, a term I understand only intuitively, is something I yearn to develop in my students. Through DAWs, and more specifically 'stems', I have had some breakthroughs in recent years.

'Stems' are individual tracks, or groups of tracks, in a multitrack recording. A solo trumpet part could be a stem, or several tracks comprising 'the drum part'. A friend of mine passed me the stems to a huge funk hit from the 1970s - all as .wav files. I opened Google Chrome and dragged them into

an online DAW. This became one of my most valuable resources. By soloing and muting different tracks, students can hear individual lines, combinations of specific parts, and 'interrogate' the music in ways they had not previously understood. Students listened better when isolating parts, mimicking the benefits of effective modelling when doing practical work. Stems can be generated online using AI (albeit with mixed results - ezstems.com is a good place to start), so any music can be divided into smaller parts, and used accordingly. Consider taking a set work and isolating the drums/guitars/vocals/lead parts. Explaining and understanding musical features suddenly becomes much easier. It is more powerful than playing a line on a piano, and second only to class performance for immersion in the music (and in a class performance, you usually only play one part).

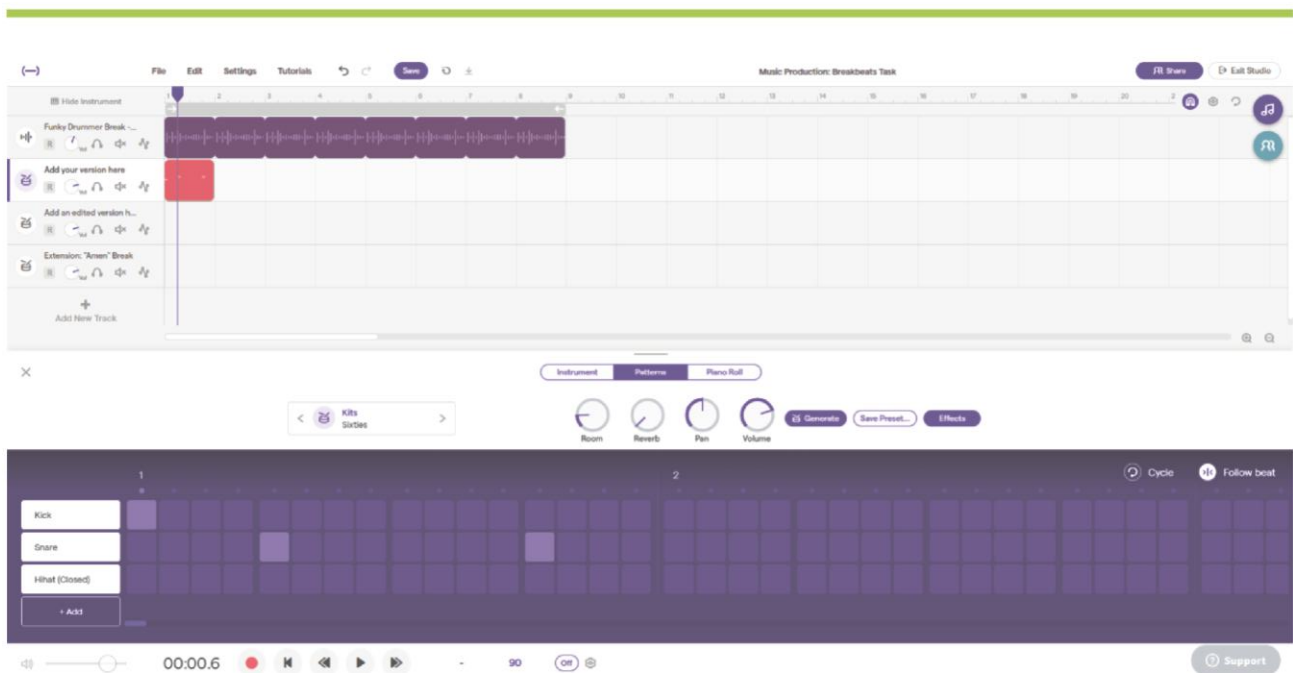


a multitrack recording can be an invaluable resource, with a broad range of potential musical outcomes

In some ways, it feels analogous to score reading. For students of notated music, a score allows the reader to isolate specific parts. When working with multitrack or stems, students are doing the same thing, alongside the sound. They aren't composing or performing, but the quality of their musical, or active, listening is very high during these tasks.

Alongside these multitrack projects, we look at sampling beats and breaks. In one lesson, I use an MP3 of the 'funky drummer' break, a four-bar drum solo from a James Brown track that has been reused in countless songs since. I use to teach, among other things, dictation skills. By looping the break, students can simultaneously recreate the beat using a drum matrix (grid) on

a track underneath the audio, constantly checking whether they have put the different drums sounds in the correct place in the bar. The level of concentration, and depth of listening required is very high, and students develop the basic principles of dictation and ear-training at KS3; they just use a funky drum break instead of a clapped four-bar rhythm.



recreating this drum pattern is a way of developing students' aural skills

This work touches briefly on the question of how much 'relevant' music we include in our curricula. A thorny issue, to say the least. Part of my approach, related to the ideas outlined above, is to teach an appreciation for the production techniques present in popular music. If students have a greater understanding of how the

music they enjoy is produced and composed (which, in my experience, they absolutely do not), then their listening becomes more attentive outside of lessons. In short, they listen 'more like a musician', which forms part of the aims of my curriculum.

Inevitably, most KS3 schemes of

learning using DAWs have to start with basic 'how-tos', dragging loops and 'quick-wins'. Yet, as music teachers it is important for us to design a curriculum with a broad range of musical outcomes. Many of these can be achieved through DAWs (alongside other forms of music-making); they are more than just composing tools.

CURRICULUM

James Leveridge

James Leveridge teaches Music at Brampton Manor Academy, Newham. As well as freelancing as a Percussionist, he has worked for Music Hubs in East London. James recently completed an MA in Education at the University of Sussex and is a part-time PhD student at Birmingham City University.



The Importance of Students' Perceptions

Historically, students' relationship with the curriculum has been problematic, with evidence suggesting many have low perceptions of their school music lessons (Youth Music & Ipsos MORI, 2019). This article argues that engaging with students' curriculum experience is an essential feature of curriculum development. By engaging with students' perceptions of their music lessons, teachers can develop the curriculum to improve students' experience, inclusive of their backgrounds, identities and preferences. Furthermore, understanding what students are familiar with musically may provide a strong starting point for guiding them through new and unfamiliar territory.

What is the 'Experienced Curriculum', and why is it important?

The traditional understanding of the term curriculum may be as written documentation; however, it is acknowledged within Education literature that the term goes far beyond this. One example is Pollard's (2018) conception which describes three layers to the Curriculum:

1. Official Curriculum

Planned content, perhaps inspired by the National Curriculum or Exam Specification.

2. Hidden Curriculum

The areas of learning which, although not prescribed, take place.

3. Experienced Curriculum

The areas of the hidden and official curriculum with which learners connect.

Pollard suggests that the Experienced Curriculum is the most impactful layer, highlighting the importance of understanding it. Through engaging with pupils' perceptions, we can consider how we may improve their experience. Furthermore, understanding the curriculum as several layers highlights how written plans may not reflect the learning taking place in the classroom. Cooke & Spruce (2016: 79) recognise this in suggesting curriculum is a

'dynamic phenomenon which is emergent from the (musical) interactions of teachers and students'. They discuss how approaching the curriculum in this way may help to avoid alienating pupils from school music. As Music Educators, we need to consider curriculum beyond what we teach, reflecting upon how we teach, why this is, and the impact these decisions have on our learners.

Engaging with Pupils' Perceptions

There is a range of ways in which we probably already engage with pupils' perceptions of the curriculum, including surveys, focus groups or even informal conversations. Reflecting upon students' feedback on lessons or schemes of work can play an integral role in improving teaching and learning. NFER (2013) offer some excellent 'how to' guides in researching the school environment and emphasise how careful planning makes the process much easier. Before beginning to research, it is helpful to think about what we want to find out, considering the most efficient way of doing this. A recent project of my own (2020) focussed on one particular year group and used three research questions as a starting point for planning the research:

1. **What are students' perceptions of their school music lessons?**
2. **What do students perceive as important to an inspiring and engaging curriculum?**
3. **Are students' perceptions influenced by their prior musical experience, and if so, how?**

Further considerations include the steps we take to minimising the impact of power influences between teachers and student. Students may adjust survey responses through fear of reprisal; therefore, guaranteeing anonymity and that grades will be unaffected is essential. Furthermore, we should consider how all learners' views are considered, rather than those who frequent our departments more regularly. There are examples of school music favouring students thought to be 'gifted' (Bray, 2009) and from wealthier backgrounds (Youth Music, 2019). If we only engage with a narrow range of students' views, we risk alienating many others who have the same right to Music Education.

What next?

The most crucial part of engaging with Pupils' Perceptions is how we follow up on our findings. However, this is likely to involve a range of complexities and lead to further discussion within our departments. It is not to say that we should strive to teach students what they want, but using music they are familiar with may provide a strong starting point for guiding them through new and unfamiliar territory. Additionally, discussing what we teach may become a key feature of our discussions. However, we should also consider our approach's success, including how we sequence learning to enable progression.

Ultimately, as Music Teachers, we have the opportunity to develop a curriculum relevant to our learners. Engaging with students' perceptions need not be complex, although a degree of planning will make the process easier. Considering students' curriculum experience is an ongoing process. Through ongoing engagement with their views, we can improve the quality and impact of Music Education for all within our schools.

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DEVELOPING the ALL ROUND MUSICIAN at KS2

Holly Craven

Holly Craven is the Director of Music at St Peter's 8-13 in York, having joined the school in September 2019. The school became the Choir School for York Minster in September 2020.



There are few teaching positions as privileged as that of music teacher; whether 1:1 or class teacher. We see children at their most expressive, and, at times, their most emotionally vulnerable. We often teach them for a number of years so have the enviable position of watching them grow up. We also have the pressure of moulding the next generation of musicians – for without their music teachers to inspire, encourage and cajole, where would any musician be?!

How do we develop the all-round musician at KS2? As music teachers, we want to gift our pupils with a passion for all areas of music, a willingness to get involved in whatever opportunities come their way, and the knowledge that they are the best musician that they can be. It's vital, therefore, that we engender a love of the subject, and that, school-wide, it is acknowledged as being a subject that matters – that's possibly an area for another article entirely! I am very lucky to work in a school where music is seen as essential, rather than sidelined, and have seen first-hand the positive effect it has on creating an atmosphere in which all musicians can flourish.

The all-round musician must be given the chance to **express themselves**. Whether in a performance, or through composition tasks, they must be able to connect emotionally with others through music. Performance opportunities need to be there for every child – not just for the most able. I love watching the pride on a child's face when they perform their

composition task for the rest of the class – and it is no different whether that child is a Grade 6 violinist using their own instrument, or his peer who is playing one of the school glockenspiels. All musicians need

The all-round musician respects other musicians

opportunity to shine and be celebrated. I have found that a postcard home after a child has performed a solo in school (whether in chapel, busking in the foyer, in one of our weekly informal concerts, or in a more formal performance space) is worth so much to both the musician and the parent. Not only does it solidify the idea that their playing matters, but it praises their achievements and acknowledges the time and effort that they put in. The all-round musician **needs to be encouraged**.

To develop our pupils as musicians requires huge commitment – from class lessons to the lunch time and after school clubs which are a staple of any music room! Our musicians need **confidence and resilience** – in themselves as musical thinkers, performers and composers. We need to give them the ability to get back up on the horse when they have fallen off

– a vital life skill too!

The all-round musician **respects other musicians**. Composition in class is brilliant for a number of reasons, but this one is high up the list. All of our musicians need to be able to sit and listen to their peers perform, appreciating the music that they are hearing; and to be **empathetic** when things don't go according to plan. My pupils love composing; it's the backbone of our schemes of work, and I find that the skills developed here enhance their extra-curricular ensemble playing too.

Which leads me to **opportunity**. We all know how important opportunity is; personally speaking, if my school hadn't given me the opportunity to learn the flute for a term, I wouldn't be writing this now! In order to develop the all-round musician, we need to provide the opportunity to play and sing as much as possible – schemes of work need to have copious amounts of listening, composing and performing structured into them (I've known composition tasks take 3 lessons because the ideas kept flowing and the enthusiasm was sky high!) for every child at KS2 (though I would recommend steering clear of 35 Year 3 recorder players all composing using C-G....not my finest moment!). Opportunities need to be available outside of lesson time too – a choir, a small wind band, a symphony orchestra – any ensemble that can be put together can only be a good thing. We have the responsibility to **inspire and enthuse**.



NAXOS MUSICBOX

- Comprehensive KS2 and KS3 classical and world music resource
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CURRICULUM / HOLLY CRAVEN

MUSIC TEACHERS' ASSOCIATION

The all-round musician should be inspired; not only by their teachers, but by what they hear and see in the musical world around them. They need to be enthused by adults who are clearly passionate about music. Playing a wonderful piece of music for 5 minutes and letting the children revel in the sound is a super use of time. This can be used as a stepping stone for class performance or group compositions or for 'down' time at the end of a busy lesson. My pupils love hearing live music from professionals – when a visiting music teacher comes into a lesson to demonstrate, for instance. However, it can also be performances by enthusiastic amateurs that brings the greatest joy - one of the highlights at my school is at the end of the Christmas term when the staff sing carols as the children are arriving at the start of the school day – one year we had nearly the whole school in the reception area and down the corridors off it joining in with the 12 days of Christmas, united as a community by music.

As Bruce Springsteen said, “the best music is essentially there to provide you something to face the world with”.

There is endless talk of music education being a privilege. Surely, it is a child's right. As Bruce Springsteen said “the best music is essentially there to provide you something to face the world with”. What greater gift can we give our pupils?

ENABLING EVERYONE: SINGING AT THE HEART OF THE CURRICULUM

Jonathan Burgess

Jonathan Burgess is Director of Music at Kensington Prep School and a Trustee for the British Kodaly Academy. He has directed children's choirs and orchestras across the UK and in Italy, Germany and Hungary, where he has also undertaken study in the Kodaly approach to music making.

Music plays a big part in the life of Kensington Prep School. For the past 13 years, I have been Director of Music at the school, and the implementation of a Kodály based programme has been one of the most exciting projects I have undertaken in my career.

There is compelling evidence that music can boost children's academic performance and our pupils love it – we have an amazing 97% at Kensington Prep currently learning a musical instrument.

Music standards are very high – the school gives performances at Cadogan Hall in Chelsea, St John Smith Square in Westminster and overseas concert tours and girls regularly obtain secondary school music scholarships - but we are also very inclusive. The music department, one of the biggest in the UK for a prep school, gives 260 lessons each week with a team of 18 visiting music teachers. We have four orchestras, three choirs and a number of smaller ensembles.

In recent years the choir and orchestra have toured to Belgium, Germany, Holland, Hungary and Italy.

There is no such thing as tone deafness!

At the heart of the department is the classroom music programme which is singing based, using a developmental and sequential approach based upon the principals of Zoltan Kodály, the Hungarian composer and educator.

The programme commences in Reception, where girls are taught via musical games and songs. These in turn lead on to the development of accurate pitching - *there is no such thing as tone deafness!* - and reading of basic notation.

With a Kodály based programme the pupils are faced with two forms of music learning, beginning with the aural form which leads on to the reading and written form.

The strength of the programme is that it begins as an aural based programme, enabling *everyone* to participate. By starting to teach children aurally, the ear is beginning to be developed. By teaching with a systematic approach, the child is developing musical intelligence, and finally leading the way to a love and appreciation of music. This lays a foundation for the child to develop his or her skills further with musical instruments and ensemble work.

Girls are encouraged to participate from year 1

At Kensington Prep, individual lessons do not commence until year two, but girls are encouraged to participate in beginner recorder clubs and strings club in year one.

They can immediately begin to put their note reading skills into practice whilst enjoying the social aspect of group music making. Monday

afternoons with 45 beginner violinists, violists and cellists is a memorable moment of each week!

The knock on effects of this programme has been staggering.

The main school orchestra now has 115 members made up of 42 violins, 6 violas, 16 cellos, two double bass, 18 flutes, 2 oboes, 7 clarinets, 2 bassoons, 7 trumpets, 1 French Horn, 2 harps, and 8 percussionists.

In addition to the main orchestra, the school has a string orchestra of 35 players, a Key Stage One orchestra made up of Year one and two girls, which now numbers 34. The school chamber orchestra is by invitation and presently has 50 members.

These groups are not compulsory and the girls attend with great enthusiasm.

The same can be said of the three school choirs. Two of these choirs are non-auditioned, while the school chamber choir is by invitation.

During the pandemic, we have been able to run year group orchestras which have been smaller chamber orchestras. This has been an interesting exercise in itself, although I am very much looking forward to a return of the full symphony orchestra, and with it the joy of seeing the older girls assist the younger members underlying the positive principles of the Kodály approach.



The choirs have the closest link to the classroom programme. Performances often include material that has been used in the classroom as a learning tool.

Sometimes too, we use other material which, while it may not necessarily be of obvious educational use in the classroom, remains of educational use in the performance arena.

At Kensington Prep, concert programmes will always include a significant number of folk songs from around the world. Most of these have been used as a vehicle of learning in

the classroom, but equally a concert programme will include other songs from a more popular genre or in the case of an overseas performance, music of a sacred nature. It is crucial that the material has some educational benefit such as developing part singing, or developing vocal range.

The Kodály approach also encourages learning and development of the teacher. I believe this to be an important factor in its success. I regularly attend workshops, or in some cases run workshops, enabling further development. Summer Schools in Hungary have become a great way to

develop my own musicianship and to remember what it is like to be a student!

The Kodály programme is designed for *everyone* and not an elite few. We involve all our 300 pupils, offering them a positive experience in the classroom and beyond – and above all providing them with a lifelong love for music.

THE MUSIC CURRICULUM IN PRIMARY SCHOOLS



Helen Byard

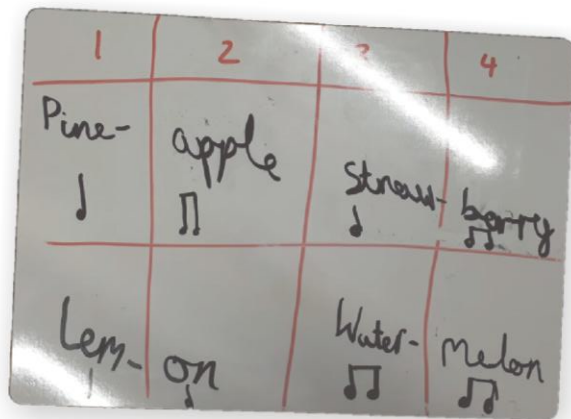
As a primary music teacher, it astounds me that the range of music education provided by primary schools can still vary from absolutely none for the whole year to an hour a week per class with an additional singing assembly and continuous music references during the school day in all subjects. I am very glad that Ofsted now has its attention on schools delivering a 'broad and balanced curriculum' but, if this is the expectation, how is music still being left to barely get by in some settings?

subject and the expectation of regularly teaching high quality music lessons is set in place. But it can be a struggle for a class-based music lead to persuade other class teachers of the importance of music if the Leadership is not on board, however passionate they may be about music themselves.

opportunity to observe a specialist with the intention of then teaching the subject themselves. But this was because it was not an expectation and therefore, when the 'music specialist' teacher left that school, the other teachers had not gained any knowledge or confidence in teaching music and no more music existed at that school.

At one school I worked at I was left to my own devices regarding leading and teaching music. This could have been because the Head had no knowledge of the subject themselves. This may be

viewed as lucky; being a valued, trusted member of staff who knows their subject matter very well, therefore not needing any observation or support. But I interpreted it as being 'handy'. To the Leadership this just meant that no other class teacher needed to teach music or have any involvement in music.



Year 3 rhythm patterns



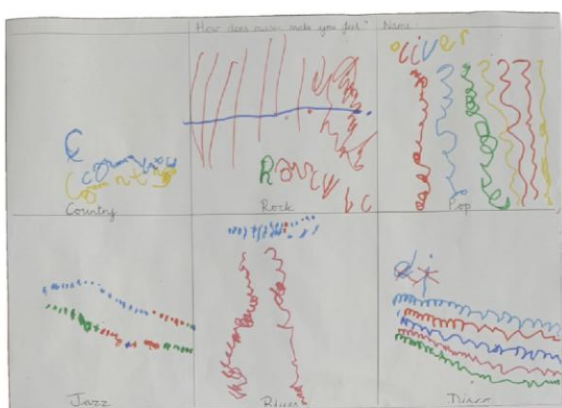
Year 3 graphic notation - pitch

I have worked at several schools in the South East over the last 20 years. The creative arts culture of the school seems largely based on the attitudes of the Leadership. Schools that are willing to invest money and time in a music specialist, visiting musicians, instruments, or whole school music training for class teachers, help to embed music as a valued curriculum

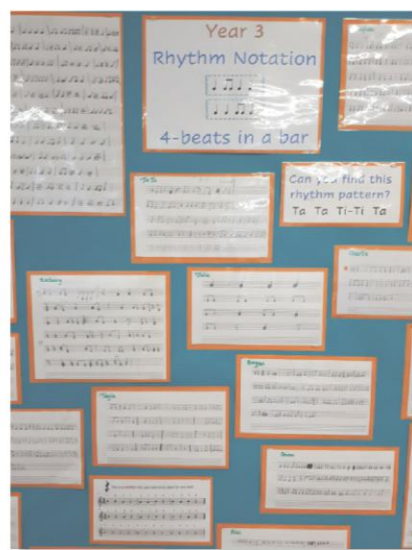
I understand that not all teachers are 'confident' teaching music. When music lessons were not during PPA time, I suggested that teachers accompanied their classes to the music room for the music lesson with the music teacher. Some teachers would either hop off to do something else 'more important' or bring marking and completely miss the

I am glad to say that I am currently working at a school that really values music. I am constantly told by other staff, TAs, parents and children how much they are enjoying their music education and they tell me the benefits it is having. I work with interested staff who receive weekly lesson notes and show an appreciation and acknowledgement for music in their children's lives. And just as importantly, I hear the same message from the Head. They recognise how music can have a positive impact on their whole school community. I am lucky to teach music to every class in the school from Nursery to Year 6 for an hour a week, in a dedicated music room.

“ Schools that are willing to invest money and time in a music specialist, visiting musicians, instruments, or whole school music training for class teachers, help to embed music as a valued curriculum subject...



Reception music



Year 3 graphic notation display

Being a specialist music teacher means I can concentrate on designing a personalised music curriculum to suit the cohort; I can deliver high quality, focused music lessons, and clearly see progression throughout the year groups. I can use my expertise to analyse gaps, moderate, assess and do all the additional things that teachers are expected to do like put up interactive, stimulating displays and apply for grants to fund resources.

This is a rewarding role, as I can see the change a consistent, embedded music curriculum is having on the children. I realise not all schools have this luxury but as it is an option available, I do wonder...

why not?

APPRECIATING THE SMALL THINGS; STARTING A NEW DEPARTMENT IN A PANDEMIC

Kathryn Dawson

Kathryn Dawson qualified as a teacher in 2008 and has since gone on to lead and manage music in a number of schools in the North West and London. Kathryn is currently Lead Teacher of Music at The Hathershaw College, Oldham.



Anyone who has ever taken on a new role will share the excitement: that feeling of purpose and motivation. I am confident that feeling of reinvigoration is one that not every profession experiences! Starting a new school and a new department during a pandemic has been the most fantastic, unpredictable, exhausting and rewarding thing I have experienced in a long time.

The Music in Secondary Schools Trust was founded in 2013 in North London. The programme continues to expand and MiSST now works in fourteen schools across London with a further three schools across the UK. The programme provides students at Key Stage 3 with classical instruments and a peripatetic teacher as part of the School Music Curriculum, along with additional opportunities to perform and meet other students on the programme including MiSST Together days, the Annual Concert in London and a four-day music residential at Radley College, Oxford. Having worked with MiSST previously, I knew that the opportunity to help bring it to the North West was too good to ignore!

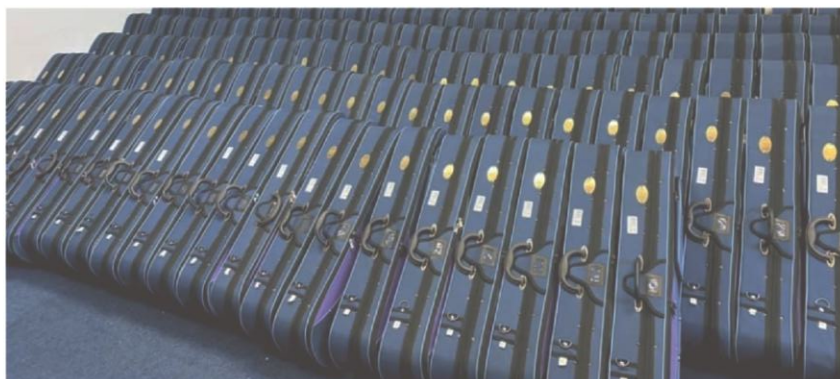
When starting to build a new department, there are some very important decisions to be made about space, resources and curriculum, and my new school were keen to work with me at every stage. Sadly, Coronavirus hit and schools were shut the week after my interview. I'm confident

discussion was ongoing behind the scenes but it was some months before I heard anything from the school as the focus was, quite rightly, on the challenges of a pandemic! After May half term the emails came thick and fast with photos of the room for my approval, discussions over resources, timetabling, curriculum and risk assessments. I was still at this time in my previous Head of Music role and was having to make decisions for both schools for September - my replacement hadn't been appointed. Two sets of risk assessments, room plans and staffing considerations was always to make things a little tricky!

In July, the big orders started to arrive and were all waiting for my attention! The restrictions meant New Intake Evening had to be cancelled and I was unable to launch the MiSST Programme in school and would therefore have to do all the 'selling' in September.

Job number one was the Violins - 220 of them. Despite having made plans to order Flutes and Violins, Covid meant every child in year 7 had been ordered a Violin and my first job was to tune them... all of them. I always find the highlight of ordering equipment for school is the unboxing! My excitement was short-lived when I discovered that, whilst the Violins had been strung, they had not been tuned at all. Much of August was spent working my way through the Violins, tuning 15 - 20 each day. By the third tune most of the Violins had settled and the process became much quicker. I often remind students that during August I tuned three thousand, five hundred and twenty violin strings!

Job number two was furniture removal. Much of the furniture in my classroom had been left so I could decide what was needed and what wasn't. Most items were moved to create space in my practice room both to house the



Violins and eventually, to allow small group teaching to take place in September.

Job number 3 was unboxing keyboards and laying them out. Violin tuning and clearing furniture had taken much of the summer holidays so the unboxing of Keyboards happened in the first week of term while the room was out of use as students settled into their 'bubbles'. What happened next was a bit of a shock to the system!

I cannot be the only person in education who now shudders when someone mentions a bubble but they have become an enormous part of our daily routine. In my first two weeks I had travelled through every part of the school to find the best route between various bubbles and my classroom. I still remember very clearly travelling from my classroom to the year 7 bubble rooms with 30 Violins! Although we could have survived the first two weeks of the MiSST programme without instruments, it was important to start as we intended to continue. Every morning I would round up other members of the Expressive and Performing Arts Faculty who would help me wheel and carry Violins to and from bubbles. Many of the staff outside EPA had never met me; the majority still have no idea what I look like without a facemask, but in the first two weeks everyone knew when I was on the corridor, as the trolley I had been made was wheeled through. The only time anyone saw me, I was wearing a face mask with steamed up glasses and drowning in Violins being followed by a small army of people who were also drowning in Violins.

Two weeks in and I was transporting students with their Violins to music. This was exhausting, not because of the number of steps I was doing each day but in those first few weeks the movement around the building was very careful. Students in different bubbles couldn't pass on the corridor

and shouldn't pass outside unless it was unavoidable. Students in years 7 to 9 had bubble classrooms but students in year 10 and 11 were still able to move between their options choices. It took a full half term for me to time my routes to perfection so I didn't accidentally compromise a bubble or another member of staff. I have to confess, walking round the outside of the school collecting students in the rain and snow was not a highlight. The Autumn term saw high numbers of Covid cases in the North West and this impacted student attendance, most classes were missing some students and, as in many schools, whole bubbles were isolating as a precaution.

As per the MiSST Calendar, we were able to record and launch our first virtual MiSST Assembly. Twelve weeks of Violin lessons in the most difficult of times and the students were able to give a great performance. This was truly a highlight! Due to the ongoing situation the majority of our other

events were cancelled or moved online. Students have definitely missed out on some of the experiences music making can provide but my SLT and Faculty lead have been unbelievably supportive and we have been able to offer some extra-curricular activities and events. We were still able to run a small school orchestra and participate in Orchestras for All Modulo Programme (virtually) and we are keeping everything crossed for participation in some small face to face events at the very end of the academic year!

As we begin to prepare for the next academic year with proposals to offer instrumental tuition beyond the MiSST programme and an increasing number of new extra-curricular opportunities, the recent lockdown has provided some time for reflection. Students are engaged in music and are asking for more opportunities, learning has not been lost and whilst everything has been 'a little nuts' the Music Department is appreciating the small positives, not just the 'big wins'.



ACHIEVING A FLEXIBLE MUSIC CURRICULUM IN AN EVER CHANGING SITUATION

Michael Morgan

Michael Morgan is Head of Music at a British Curriculum Academy in Dubai, UAE. He is responsible for curriculum from FS – Year 13 and has a passion for the use of technology in the classroom and assessment in music.



In March 2020, the UAE instructed all schools move to remote learning for 2 weeks due to the COVID-19 pandemic. Like most of the world, this was extended to the end of the academic year.

With the school moving to a blended learning model in September 2020, I identified that flexibility was going to be key for our department in ensuring students are receiving the best learning possible. We had a mixed timetable where some of our students would be onsite, others were at home and some year groups alternating week by week. The looming possibility of moving back into lockdown also needed to be considered.

The process to ensure our music curriculum and assessment were as flexible as possible was an exciting opportunity to explore. This was an idea forced from the COVID-19 pandemic but I had my own desire to develop an innovative Key Stage 3 curriculum.

There were two areas of focus as a department: (1) how flexible can we make the learning at Key Stage 3 and (2) how we can implement an effective assessment model within this.

Topics to Concepts

During the remote learning period, students responded really positively to choice of tasks. We trialled many different models. One of the most successful was the offering of tasks where students could participate using a variety of mediums (e.g. own Instruments at home, QWERTY Keyboard, BandLab/Garageband, singing, research tasks). An example of this came from investigating Minimalism with a focus on the use of Ostinatos and layering.

We found that while some needed support, others were really engaging with this topic in many different ways. It resulted in a range of projects submitted. Some excellent research projects were made where students found ostinatos in other pieces of music and compared with minimalism. They even created some composing projects to show this. This really did get me thinking

It opened an idea of moving from topics to concepts. Why do we need to look at Minimalism to investigate Ostinatos? Why can't we focus on Ostinatos and use a range of musical styles to teach this as concept?

I wanted to map our Key stage 3 curriculum at year 7 to investigate this.

Moving into the new academic year, our new Key Stage 3 schemes now investigate rhythm, melody and harmony over 3 terms. We select different concepts of each element and spend numerous lessons investigating these through performing, composing, improvising and listening to music.

Students are able to engage in music in different ways. If we are investigating time signatures, a student could engage in this through performing a piece on their instrument at home, this could be piano, guitar, drums. They could engage through body percussion, QWERTY Keyboards, or apps while in class. Eventually, we will move to the music rooms where students will use school instruments. They are already excited by this prospect

Our students come from a variety of musical backgrounds and it opened the idea of being able to engage with multiple musical sources through one concept. They could perform Blue Danube and the Mission Impossible theme in the same lesson. We could add Arabic rhythms and Son Clave rhythms in the same lesson. This really

“ There has been training for students but they are very much involved in the process. The idea of calling it a review, rather than assessment, came from a student.

got the students excited and added a sense of identity to our curriculum.

The scope for flexibility in this model is diverse and exciting to develop. Students still needed some training in how they can be flexible, but we are also enhancing competencies in initiative, independent learning and curiosity along the way.

Assessment Model

With this change in curriculum approach, it also allowed us to focus on the assessment model for Key Stage 3 music. As students were now investigating music more flexibly, the assessment model has to follow this.

Having an assessment at the end of the term was not viable. Students may not be in school for the full term, or might even be in one week and then have to quarantine for the next two lessons. The logistics of this approach could not work for us.

Another piece of transition research conducted by a member of our team found that one of the many anxieties caused for year 7 is the focus and importance on assessment. This is something we wanted to address.

We developed a model where students are given feedback every 4 weeks in

four different areas: Performing, Ideas, Knowledge and Evaluating (PIKE). This idea was introduced to me by colleagues at another school. They are given a review comment in each area during this cycle. We use MS Teams and rubrics to ensure workload is manageable and we base this on what we see in lesson through class activities. There is no pressure of a final performance or presentation. Teachers are also able to fill in the rubrics as we go. Other subjects have adopted this system and have used spreadsheets and mail merging to help make the system smarter. The tools are not important, but the process is where we are looking at impact.

All success criteria remain the same. **Performing** is focused on performing in time, using correct notes and fluency, while **Ideas** are based on how interesting their creations are and the development of musical ideas. **Knowledge** is based on using the concepts within the music and being able to explain these, while **Evaluating** is the ability to act on feedback and reflect on work.

The only aspect that changes is the success criteria for a task, which is prescribed by the teacher. If we are investigating pentatonic scales, then tasks can be set where students perform a piece of music with the

pentatonic scale and then create their own in a similar style, or even add a B section.

The 5th lesson is an evaluation lesson. The students receive individual feedback from the teacher and use success criteria from previous lessons for their own self and peer evaluation with classmates. Students go back over previous work completed in class and improve. This creates conversations with their teachers of areas to improve and what they need to do next. Again, this is developing their competencies of reflection, initiative and independence.

Both approaches offer flexibility in our ever-changing situation. The assessment can be conducted any time as it is based on students' work in the classroom. Developments are still being made in each approach. Looking at how this can transfer into the music classroom and working in groups is the next phase. There has been training for students but they are very much involved in the process. The idea of calling it a review, rather than assessment, came from a student.

I am someone who looks for opportunities and believe the situation has allowed us to really consider our curriculums and assessment and make them more meaningful for our students.

SPARKING CURIOSITY: BROADENING HORIZONS THROUGH LISTENING

David Quinn

David Quinn is currently the College Organist and a Music Teacher at Bradfield College in West Berkshire. Having read music at St Peter's College, Oxford, he has previously held positions at Radley College and Headington Prep School.
Twitter: @davidedwinquinn



Pop music has flourished at our school recently, and we have benefited as an academic department. As our GCSE music cohort has grown, so too has the variety of their prior experiences. Unsurprisingly, not all of my pupils are as enthusiastic about Vaughan Williams as I am, and so the quest has begun to move our pupils beyond their own horizons as they tackle the unavoidable hurdle that 'classical' music can present within the GCSE and A-level syllabus. Of course, it shouldn't be an obstacle. I found a lot of common ground in Nick Gibbs' foreword to the recently published *Model Music Curriculum* for Key Stages 1–3 – I too want our pupils to experience the joy that listening to a wide variety of music has brought me.

Answering the question of how to broaden the horizons of my students has started with a fair amount of self-reflection on my own classroom practice and resources. The tapestry of potential answers is rich and varied, but here I wish to explore some of the ways in which I have been trying to 'upgrade' my year 9, 10 and 11 resources with a combination of more carefully selected repertoire and technology.

One of the real strengths of the more recent changes to the GCSE syllabuses is the scope for exploring 'wider listening'. This is also true of the IB and, to an extent, of those A-level courses with which I am familiar. I have a reasonable degree of freedom in my repertoire choices and, with this in mind, if a pupil has spent two years with me in the classroom and hasn't engaged with the repertoire, what does that say about the repertoire I'm using? In years 10 and 11 I think I have been guilty of picking repertoire to demonstrate the musical elements based on clarity of example or ease of finding resources, at the expense of sharing those pieces which create the spark of imagination in pupils who might consider themselves uninterested in 'classical' music. To my shame, in year 9 I haven't used much of this repertoire at all, focusing more on practical music-making than listening.

When curating these lessons my renewed focus is on selecting repertoire which surprises my pupils, connects with their experiences, is familiar, challenges them, opens up discussions regarding context, undermines their assumptions, or simply stops them dead in their tracks because the music

is so stunningly beautiful.

In year 9, having recently added sequencing using Logic Pro X to the curriculum, we looked to cloud-based Soundtrap as a substitute while working remotely. Being unable to reuse tried and tested resources can be liberating, and for one of the more successful projects a colleague adapted the 'Beethoven remixed' resources from BBC Radio 3 to suit our needs. In the project the pupils used audio tracks of segments from Beethoven V to create their own remix by adding loops or other software instruments. The engagement with the project and quality of the creativity was really positive. It provided the perfect opportunity to include an abridged virtual performance in our lesson and a subsequent discussion about the piece. Getting the students to then engage with the material in a way which was accessible to them yielded positive results. Perhaps most significantly for me it was proof that we don't need to compromise our exploration of this repertoire as a result of enhancing our curriculum with sequencing – we can have our cake and eat it.

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“ As we emerge on the other side I hope we can renew our efforts to offer students the transformative experience of hearing music live and in particular, the visceral power of hearing a whole orchestra.

For us, I think that our year 10 and 11 pupils have suffered the most from the lack of experiencing live music during lockdown. As we emerge on the other side I hope we can renew our efforts to offer students the transformative experience of hearing music live and in particular, the visceral power of hearing a whole orchestra. As a supplement to this, I've been trying to capitalise on the engagement of various online platforms and Microsoft Forms has been a valuable resource. As an example, I've used it when preparing students for their longer-answer question, in which they have to explain how the music is descriptive in some way. A recent example was Mendelssohn's *Fingal's Cave*. I have found that you can set up scaffolded questions with ease, directing the pupils to consider a specific musical element. YouTube links can be inserted to provide the audio and setup to play from the appropriate point, gently directing their listening. Marking is

instant upon submission, and the statistics on each question provide an additional insight into pupil understanding. Above all, using this online resource heightened engagement with the music when compared with what, in the classroom, would have been a traditional listening activity.

One platform I'm using more and more in KS4 is Padlet. It provides one interactive workspace that everyone can contribute to at once. It embeds neatly into OneDrive, keeping our workbooks looking tidy as an added bonus. The novelty factor has certainly heightened engagement, but the strength of the platform for me is the opportunity for peer and teacher assessment. At its most basic, the ability for everyone to see one another's posts provides opportunities for the students to question one another, but with a class you really trust you can even turn on a rating feature and allow students to comment on their peers'

responses. In a recent Padlet I asked my year 11s to explain how Saint-Saëns' *Aquarium* is descriptive of an underwater scene. I labelled the columns with the different musical elements and off they went sharing their observations or 'rough work'. Their engagement with the repertoire was visible and heartening.

In these examples the online platforms have helped me engage the pupils in my classroom with a more carefully selected repertoire from the Western Classical Tradition. Of course, I'm not going to pretend that this is the sole answer to our quest, but if I am to make a judgment based on the atmosphere in the room then I'd say it is helping bridge the gap. As with anything in the classroom, time will tell, but I am quietly hopeful that I'm looking at a future where I am not the only Vaughan Williams enthusiast in the room.

BIRTH OF THE COOL – JAZZ IN THE CLASSROOM

Charles Price

Charles Price is a secondary school Music teacher, currently teaching at Loughborough Schools Foundation. Outside of the classroom he co-founded Jazz Plus Productions, an organisation that promotes the work of young jazz musicians around the UK. Aside from jazz, he enjoys watching cricket, drinking beer and going to Evensong.
@charleseprice



Introduction

For many teachers and students, experiencing and learning about jazz is something that may happen mostly in extra-curricular ensembles. The wide-range of styles and flexibility within the genre lends itself to groups of varying sizes and standards, and there is so much fun and enjoyment to be had rehearsing and performing it. But what about the curriculum? Does jazz have a place in our academic curriculum, and if it does what are the opportunities to explore it in depth?

If our duty as designers of curricula is to allow students to experience a variety of musical styles and develop the necessary skills in order for them to become excellent well-rounded musicians, then jazz has to feature inside the classroom as well as outside it. However pleasing it is to see key pieces from the genre appear in the new 'Model Music Curriculum', I believe there is much more that can be done.

What is currently on offer?

At A Level, AQA, WJEC, Educas and OCR offer one or more optional units in Jazz. For the most part, the content of these units gives students an analytical overview of key jazz styles, artists and historical awareness.

| Exam Board | Unit Title | Artists / Areas |
|------------|---|---|
| AQA | AoS5: Jazz | Louis Armstrong Duke Ellington Charlie Parker Miles Davis Pat Metheny Gwilym Simcock |
| WJEC | AS Level -AoS D: Jazz (1940-1965) | Big Band Bebop Cool |
| | A2 Level – Strand 5: Jazz Legends | Duke Ellington Miles Davis |
| Educas | AoS D: Jazz (1920-1960) | Ragtime Dixieland Early jazz Big Band (including Swing) Bebop Cool jazz |
| OCR | AoS2: Popular Song: Blues, Jazz, Swing and Big Band | Vocal Jazz and Blues Interpretations of 'standards' |
| | AoS3: Developments in instrumental jazz 1910 to the present day | Early jazz Swing Bebop Cool jazz Hard bop Avant-garde and free jazz Jazz-rock fusion Contemporary approaches to jazz |

A Level

I have taught the AQA unit to Year 12 for two years and have really seen the benefits of including jazz in their knowledge base. Students have found it intellectually stimulating, exciting and relevant, but it is not without its challenges. My students began the unit with no prior knowledge of jazz. Most of them had never consciously listened to any jazz before, let alone studied it in a classroom setting.

We would naturally expect the GCSE courses to feed into the A Level, however it is entirely possible for students to reach the end of their GCSE course with little to no knowledge of jazz styles.

This is what has happened with my last two Year 12 cohorts, and it has felt like a huge challenge (although a privilege) to be introducing them to this vast topic. Encouraging them to write critically and with a real awareness of musical style was daunting. Even some of the 'basics' such as reading chord symbols from a lead sheet proved tricky. I suspect other teachers have felt the same. I am certain that if these students had learnt about jazz in more depth at GCSE and KS3, they would enjoy the A Level so much more.

In my department, KS3 students' only exposure to jazz is through a six week Scheme of Work on 'The Blues' in Year 8. This may be the same in your department, and it has to change! Learning about jazz in detail should not be restricted to just A Level.

Why change our current approach?

In order to understand why we need to change our KS4 and KS3 curriculum approach we need to understand what jazz actually is. Musicologically, there are some key principles to help us. I'd really recommend reading Ted Gioia's *The History of Jazz* (Oxford) if you'd like a well-written and thorough overview of the genre. Gioia talks about the 'Americanisation of African music' and the 'Africanisation of American music' being a 'synergistic process' (Gioia 2011) and a crucial part of the development of jazz over time.

Mark Levine in his *The Jazz Theory Book* (Sher Music Co.) describes jazz theory as the 'little intellectual dance we do around the music, attempting to come up with rules so we can understand why Charlie Parker and

| Exam Board | Unit Title | Artists / Areas |
|---------------|--------------------------|--|
| AQA | AoS3: Traditional Music | Includes Blues Music 1920-1950 |
| WJEC / Educas | AoS2: Music for Ensemble | Includes Jazz and Blues |
| Edexcel | AoS: Fusion | Includes Esperanza Spalding's <i>Samba Em Preludio</i> |

GCSE

John Coltrane sounded the way they did.' (Levine 1995).

The current curriculum with its focus on knowledge mastery at A Level is "too little, too late". It seems that we have pushed jazz into a 'niche' and 'exclusive' part of musical experience when its heart is far from that. Jazz has listening and sharing at its core. New Orleans was a melting pot of cultures, races and musical ideas that was inherently inclusive. If you look at the jazz greats over time you will see that they all learnt from each other: Ellington from Armstrong, Parker from Ellington and Basie, Davis from Parker, and Coltrane from everyone.

If we want to create a more "jazz friendly" curriculum then we need to encourage listening to and playing of jazz in the classroom from a much younger age, doing this consistently and not just with token projects.

A new approach

One possibility for us as teachers is to create more Schemes of Work that link to the genre. These could help further expand students' awareness of style, culture and key artists. The possibilities are nearly endless, and the new Model Music Curriculum gives some excellent key repertoire suggestions. It is always worth bearing in mind that 'no holy grail of content selection will be reached' (Counsell 2018) when designing a curriculum.

Alongside this and most importantly, we should dare to teach students in the way that jazz musicians have always learnt, by embracing the aural tradition much earlier in a student's musical journey. Perhaps many students and teachers will find this way of learning difficult at first, but I believe it is worth pursuing. It's highly practical, and lots of fun. Transcription and dictation should be practised regularly. We should teach students how chords

function harmonically as well as how to form and recognise them, aiming, for example, to enable students to "feel" a II-V-I progression instinctively. Learn songs by ear, and learn every part. Complete performance tasks in multiple keys. Finally, teach improvisation in all settings: encourage listening, mimicking and the playing of patterns by ear, regardless of genre. At its heart, these techniques will improve the relationship between what we hear internally and what we do physically on our instruments or with our voices. It will create connections between different musical traditions that has always been crucial in the development of jazz. Not only are these skills useful for a young jazz musician, but they are also skills for us all. We will all become stronger musicians as a result, and jazz will move from the "niche" to the accessible and understood.

Conclusion

Jazz does have a place in our curriculum. It is vital that we engage students from an early age to appraise and learn about the vast depths of the style, both musically and culturally. We should also teach music in a way that enhances students' aural skills. Both of these strategies will help demystify the genre for students and afford them more opportunities for creative development. We can birth cool young musicians and we should delight in it!

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GUIDED REFLECTION: THE ROSENSHINE PRINCIPLES IN MUSIC EDUCATION

Catherine Barker

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Catherine also blogs here: [_https://musicpa.unitedlearningblogs.org.uk/](https://musicpa.unitedlearningblogs.org.uk/)



Amongst all the noise about the 'what' to teach (anyone heard of the MMC?) in 2021, MTA members have explored aspects of teaching and learning through a series of online discussion sessions – investigating the 'how' of the music classroom. Of particular interest are aspects of T&L that are nationally prominent, and how they relate to a musical classroom environment. After all, ideas about great teaching have been repackaged from generation to generation and a range of ideas (the VAK model, PLTS to name but a few) have come and gone – it's not surprising that whole school initiatives can be met with cynicism or indifference.

The most recent of these is the Rosenshine Principles of Instruction. There is nothing particularly ground breaking or controversial about these principles:-

1. Review prior learning
2. Present new material in small steps
3. Ask a large number of questions and check the responses of all students
4. Provide models
5. Guide student practice
6. Check for student understanding
7. Obtain a high success rate
8. Provide scaffolds for difficult tasks
9. Require and monitor independent practice
10. Engage students in weekly and monthly review

(<https://www.aft.org/sites/default/files/periodicals/Rosenshine.pdf>)

There are certainly areas where naturally music will lend itself to the principles, such as the notion of student practice. But, it is important that school-wide implementation of the principles should allow for any subject-specific nuance; to create the next generation of artists in our schools, music needs to be taught in an authentic way – where knowledge and understanding is gained through immersive musical experiences. The following sets out reflection questions for four of the principles, with prompts, for use in departments when reviewing their own approach to embedding the principles with a musical and contextual approach.

Present new material in small amounts or steps

- Within your schemes of learning is the direct instruction of new material spaced out across the term?

It is easy to work around a model where most of the learning of content and skills happens at the beginning of the unit, then these are applied throughout the rest of the term. However, Rosenshine encourages us to chunk up this learning, and space it out over the course of the unit.

- When planning lessons, do you ensure there is a logical flow starting from the core skills or concepts?

Start from deciding upon the objective you want the students to achieve – work backwards, and consider what prior knowledge or skills they will require each time. It is easy to overlook key holes in understanding which could lead to a low success rate.

- Do you ensure a good level of mastery, and give students the opportunity to explore a concept or skill deeply before you move on?
- Do you chunk up practical work by structuring the time for the class, with a model provided for each step of the process?

Asking students to compose an entire piece over an extended period of time can lead to students spending a large amount of time doing the wrong thing, being unfocussed or not knowing how to progress. Instead, consider breaking the task into smaller steps with clear

goals, and setting timeframes for the students.

Provide models

- Are you a musician in the room? (Do you perform on your principal instrument/sing/compose/improvise alongside your students?)
- How often do you use worked examples (following the process you are asking students to do and 'thinking out loud') as part of your explanation?

English teachers often do 'walking talking exams' with their classes where the teacher completes the exam and thinks out loud as they are doing it. This is relevant to music teaching – in a listening test, whilst teaching how to compose or how to practise an instrument.

- During the teaching of both performance and composition, are there times when you undertake collaborative work as a whole class to model ways to approach working creatively in a group?

A carefully planned session of collaborative composition or performance provides students with a model of how to work in groups to achieve these things and a very satisfying outcome drawn together from their ideas.

- Do you share examples of good quality work that students in previous years have created in response to the same task you are initiating?

Guide student practice

- At what point in your curriculum do you ensure that you model and teach your students about how to practise effectively? (Are you confident they are able to apply this independently?)

We all nag students about practising, but are we confident that they know how to structure practice time, and how to practise effectively?

- When teaching about the features of a genre or style, do you give enough time for students to practically try each one out, and embed their understanding?

You would never teach a student about the theory of baking a cake without giving the opportunity to try it out. Likewise, when teaching about the features of new styles, or new compositional techniques, it is crucial that students have the opportunity to practically explore them. This may take more time, but will help to secure understanding so that the topic doesn't require re-teaching.

- Are students engaged in their learning, and internally motivated to practise developing all skills when unsupervised (performance, composition, improvisation, listening and responding)?

If you are not confident in this, it is better to work as a whole class until this has been achieved.

- Do you provide enough material to support whole class practice time?

If students aren't guided by you, they may as well do the practice in their own time! Guided warm ups, metronomes for slow practice and target setting guide are all good tools.

Provide scaffolds for difficult tasks

- As your students' musical development progresses, do you gradually withdraw scaffolds to develop independence with increasing confidence?

We all think about how to cater for the least able or confident musicians in

our class, but do we ensure that for all students, scaffolds are gradually withdrawn, to ensure they become more independent over time? Think about building this in to your long term plans.

- How do you differentiate the content or tasks used within lessons, to ensure all are able to access the learning on their level?
- To what extent do you make use of your assessment data to direct appropriate scaffolding to each student?

Ability in music isn't binary: students can be highly skilled in one area and much weaker in others. It is important that we use the assessment data to consider for each task who needs scaffolding to move them forward. This applies to higher ability students too, when trying to extend them further.

- When do you make use of partially complete musical ideas or imperfect performances to act as a starting point to teach how to problem solve or overcome barriers in a creative process?

If every example we use in class is perfect, it could leave students feeling inadequate, but also we are not then teaching students how to problem solve, or overcome barriers. It is important that we model this too.

With thanks to Anna Jenkins (AP, Corby Technical School) and Steven Adcock (Deputy Director, Untied Learning) for their input and support.

COLLECTIVE BLOGGING: THE MTA AND BJME BLOGGING PROJECT



Dr Steven Berryman

The confidence of educators to interact with academic literature is seemingly thriving (on social media) with a growing number of educator blogs, articles and books that champion 'what the research says' and how the research plays out in classrooms. For music education, the work of academics in the field appeared to be dislocated from the reality of the classroom; the British Journal of Music Education is ranked 238 out of 263 in Educational/Education research (2019) with typically low citations and views of the articles. With the metrics visible on the journal website, we are able to have an accurate picture of the access to articles (online) over the past 12 months. The access appears minimal when we consider the size of the music education workforce.

As an educator that has worked from primary through to postgraduate, including undertaking my own research, I felt positioned well to consider how might we promote increased dialogue across the academic and classroom divide in Music. But also, consider how might we build relationships between these distinct communities so we could speak a common language, address shared concerns and feel heard. The debates that play out on social media would suggest there is a difference in priority between those operating in academic fields and those who work in classrooms, but fundamentally they share the same aspirations. I have known for many years working in music education that classroom

educators can feel underconfident to engage with academic literature, and could feel intimidated by academic expertise; not to mention the pay walls that prevent those outside the boundaries of higher education access to the literature.

The idea for a blogging project with the British Journal of Music Education (BJME) came about following a tweet by me about creating a curated list of interesting articles from the journal for teachers to read and reflect upon. The BJME editors were quick to respond and offer their support; we collaborated on selecting eleven articles with a focus article each week, giving any interested teacher a chance to read and share their response with me by the end of the week. These responses were gathered into a single post that was subsequently shared on a Music Education magazine platform, Music ED UK. We chose articles we felt were pertinent to now; issues of inclusivity, issues around what to prioritise in teaching and also issues of wellbeing in and through music-making.

Professor Martin Fautley, co-editor of BJME, welcomed the project and was a generous supporter of the venture: 'one of the common criticisms levelled at academic publishing is that it can be inaccessible to teachers, and that teachers are anyway far too busy with the day-to-day to devote time to reading it'. Despite the challenge of time, particularly during the pandemic, music educators welcomed the opportunity to connect with peers and

have a collective venture to sustain their professional learning. Participant David House noted that 'this type of reflective engagement is worth more than many courses, and in addition to the process itself it has enabled me to communicate with many fellow teachers from near and far'.

The project built on a previous version of a collective blogging project I delivered during the first national lockdown in the UK; this was more ambitious in that we blogged every day, which was far too demanding in some respects! When we made it to fifty posts there was a collective relief to have reached a natural closure, but it was far too time-consuming to blog that often and teachers were losing the energy to maintain contributions. We used a music teacher training book, responding to an activity in the book each day in this first project. Our BJME project worked much more effectively. It was a coherent set of articles from one journal, it was paced well to fit with teachers' lives (one per week, but with the whole set shared in advance some teachers jumped ahead to articles they were interested in) and it felt an achievable number to explore eleven articles over eleven weeks. BJME, published by Cambridge University Press, generously supported the venture by making the articles open-access for one year (as access and cost to journals and their articles can be prohibitive to engagement, but a number of educator associations provide access to journals for their members).

“ This project chimes so well with the need for all music teachers to engage thoughtfully throughout their careers.

We have completed the project now and all responses with links to the articles can be found on Music ED UK. I asked the editors of BJME to reflect on the experience of the project. Dr Ally Daubney, co-editor, felt 'the BJME blogging project has offered teachers a series of stimuli through which to reflect and reimagine music teaching and learning in their own context, and in this constantly evolving world. It has been great to read the thoughtful responses coming through and I'm looking forward to hearing more about how this may impact on thinking and practice in

the future'. One of the participants, David House, shared Ally's enthusiasm for the venture: 'the BJME blogging project has been another superb initiative driven by Steven Berryman, inviting music teachers to re-read and read key articles covering the spectrum of teaching music and give responses. This project chimes so well with the need for all music teachers to engage thoughtfully throughout their careers'.

Wonderfully when you look through the articles that featured in the project you can see the viewing

numbers over the duration of the project reveal access has increased.

This is thrilling to see, as it demonstrates that when we build the confidence of educators to access academic literature it encourages their peers to join in. You can see below how a gradual increase in views spiked during the blogging project (the early months of 2021).

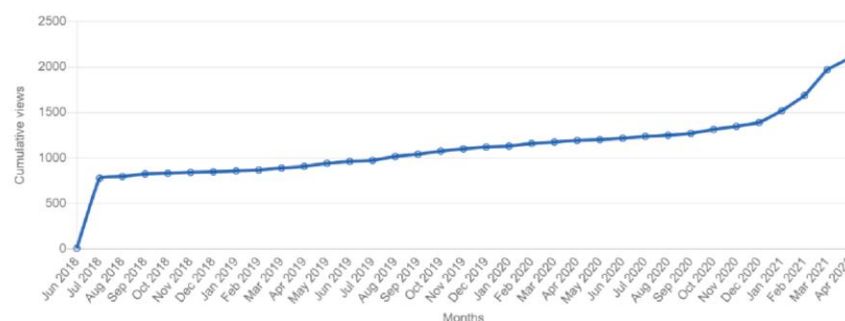
The posts created by the teachers' responses have received over 5000 views during the course of the project. It is clear there is a genuine appetite to engage in academic literature by arts educators, and if journals are willing to work with their subject associations, perhaps there are more blogging projects possible? This model is simple to instigate, and whilst I acted as editor by compiling the responses each week it was an achievable task (we had nearly fifty teachers involved in writing responses over the life of the project). Academic publishers might consider reaching out to subject and professional associations relevant to their field; this blogging project can serve as a model that is replicable with ease.

This project could serve as a model for sector engagement with artists by academic publishers more generally. Building access and a conversation around published articles further propels the key debates in the sector but primarily builds purposeful relationships between sectors that ultimately will enhance what we all aspire to do.

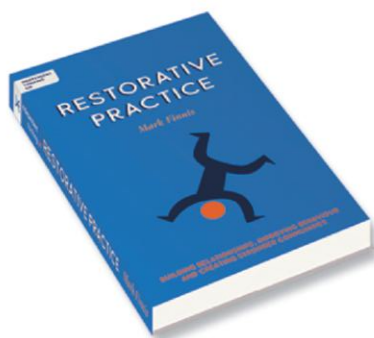
Full text views

Full text views reflects PDF downloads, PDFs sent to Google Drive, Dropbox and Kindle and HTML full text views.

Total number of HTML views: **1418** Total number of PDF views: **682** *



BOOK REVIEWS



Restorative Practice

Mark Finnis

Independent Thinking Press 2021

As we have returned to our schools many colleagues are rethinking approaches not only in terms of curriculum but also in terms of how we rebuild relationships with our students, and our colleagues. If you are keen to learn about relationship-focused, restorative practices, this book is an excellent read. If you're unfamiliar with restorative practices this accessible book will be an excellent introduction. 'To say you believe in relationships is simply not enough. We have to be prepared to let go of certainty, of being in control, of always being right...'

Music Departments play a key role in building relationships with students that often feel isolated, or on the peripheries of school life. Mark's book takes you on a journey to understand what putting children and young people at the heart of a school could mean, and how we can reflect on what it is to actively create a culture and community that forms meaningful relationships. This is more than empathy, more than sympathy. Chapter 3 is particularly interesting and will help the reader consider the language around 'behaviour'. Colleagues might consider ways musical activities can be 'restorative' and this book will give you the awareness to consider how your music department can contribute to building a supportive, and enabling environment for every child.

Young People on the Margins

Edited by Loic Menzies and Sam Baars

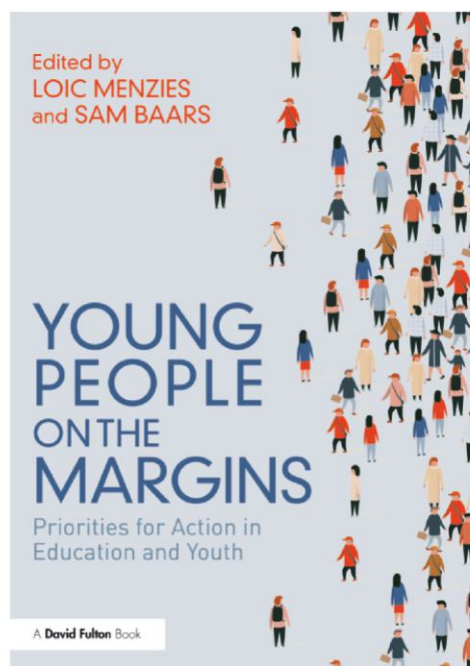
Routledge 2021

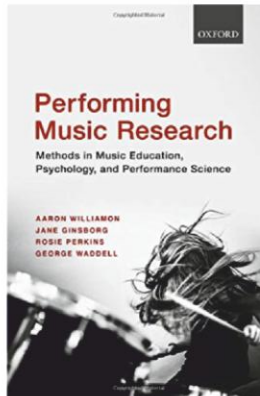
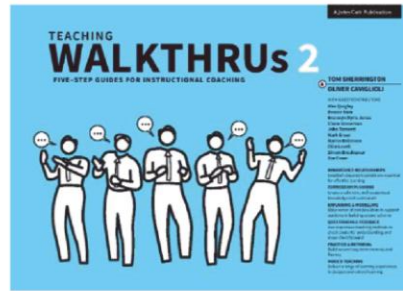
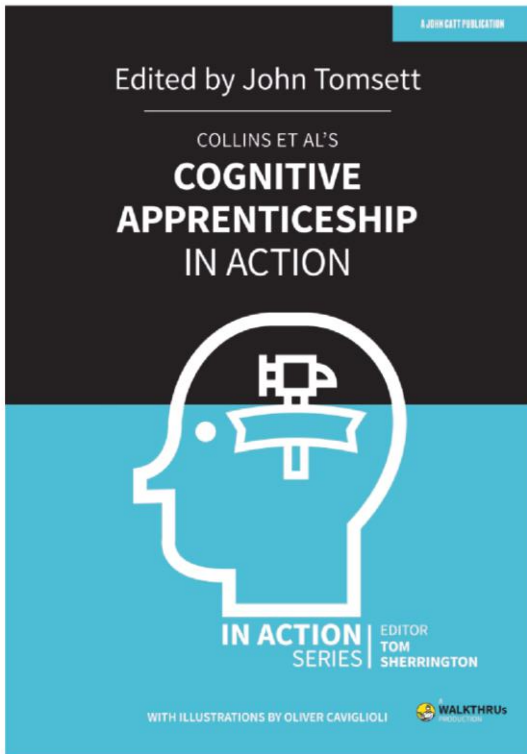
'Our society leaves too many young people behind. More often than not, these are the most vulnerable young people, and it is through no fault of their own. Building a fair society and an equitable education system rests on bringing in and supporting them. By drawing together more than a decade of studies by the UK's Centre for Education and Youth, this book provides a new way of understanding the many ways young people in England are pushed to the margins of the education system, and in turn, society'.

We have been made increasingly aware during the pandemic of young people who have experienced numerous challenges to be able to engage with their education; a lack of devices, an inconsistent provision in terms of free school meals and perhaps longer-term issues that have made being away from school difficult. *Young People on the Margins* has been described as a 'valuable and lucid account of the multiple ways in which generations of vulnerable young people have been failed by our education system and by society itself, and what we might do about it' (Melissa Benn). It is a testament to the remarkable work of Loic Menzies and the team at the Centre for Education and Youth whose rigorous research and sensitive accounts make for a difficult read alongside an inspirational call to arms for reform.

As well as these stories of challenge there are inspiring examples of how young people have been supported. This book tackles a series of issues – each accompanied by at times harrowing accounts of experiences in and out of educational settings – and teachers and leaders will find this an

important read. Music educators will recognise how they get to know the whole-child through their work in and out of classroom in Music, and this book reminds us how important it is for us to be aware of a young person's life. Kate Bowen-Viner's chapter was particularly interesting for me; it enhanced my awareness of homelessness and the implications for those in school. But all of the chapters will be educational whether you're a leader or a teacher.





Performing Music Research
 Aaron Williamon, Jane Ginsborg,
 Rosie Perkins and George Waddell
 Oxford University Press 2021

Cognitive Apprenticeship in Action
 Edited by John Tomsett
 John Catt Educational 2021

This book forms part of the In Action series edited by Tom Sherrington; the series seeks to translate, through the expertise of an establish school practitioner, some key research and ideas into practice. This book is based on the paper 'Cognitive Apprenticeship: Making Thinking Visible' by Collins et al. You might be familiar with the work of Ron Ritchhart and Mark Church or be familiar with the ideas of visible learning by John Hattie. The book works through a series of dimensions, all written by 23 teachers from the same school who have adopted the practices of cognitive apprenticeship in various ways, and to various degrees. Teachers will find the brevity appealing, and efficiency of the writing to provide clear explanations of the implications of Collins' work.

What is it to think like a musician? What is it to think like an expert musician? In the chapter on Music, by Liz Dunbar, we are able to read an account of Liz's approach with her mixed-ability classes to 'begin to discover the craft of creating original musical ideas'. Liz talks us through her approach from Year 7 that uses the phases of modelling, scaffolding, coaching and fading. It's an excellent account imbued with a verve for music

lessons being musical; I particularly liked the importance of everyone being able to contribute a musical response.

You will find interesting nuggets of advice from the different subjects featured in the book; I enjoyed reading the art and drama chapters but all are insightful and shared with a passion for supporting the thinking of every student.

Teaching Walkthrus 2
 Tom Sherrington and Oliver Caviglioli
 John Catt Educational 2021

I have followed Tom's work for years and have enjoyed seeing an increased focus on instructional coaching – this is backed by research as one of the most effective ways of enhancing teaching. Seeing the Walkthrus series grow with this second volume is a delight to see. The format works well, with each instructional strategy supported with the super graphical clarity of Oliver Caviglioli and at all times poised securely on the interface between research and classroom practice. Music teachers are particularly effective at modelling, but the explaining and modelling chapter offers some new ideas to enhance how we work with our classes. This book will fuel some excellent conversations between early career teachers and their mentors, but equally between more experienced colleagues in a department.

The Royal College of Music has become a centre of excellence in the research of performers, performing and performance. The authors all are making considerable contributions to the field, and Aaron Williamon leads a thriving department at the RCM exploring innovative and interdisciplinary ways to research performance. The book is structured to follow the process of research; planning, conducting, analysing and communicating your research. John Sloboda describes the book as 'a resource which will be a useful refresher to experienced researchers as well as a systemic guide for novices'. Whilst those working in school settings might find such volumes intimidating I would suggest this is not the case; this is immediately accessible for the music educator, and offers a window in the demands of the research realm. If you are considering pursuing further academic study, this book will enable you to work through the stages of a research project you might be expected to deliver at postgraduate level. Equally, you might be inspired to contemplate research in a school (or other educational) setting and the chapters will give you a meaningful framework to design effective research. Examples are plentiful, and concepts are explained with rigour and clarity. An accompanying website is excellent, and there are discussion prompts to help make this not only a great guide for the experienced and novice researcher, it can also function as a textbook for those working with others to learn recent approaches to performance research.

A reflection on MUSIC PRODUCTION

Dan Francis is Head of Sales and Partnerships at RSL Awards, provider of innovative, contemporary qualifications for music and the arts.



There's been a lot to think about over the last twelve months and, as musicians and educators, we've never been presented with a bigger opportunity to look at what we've been doing and how this is shaping the future.

Howard Goodall's Keynote 'Orpheus in the Cyberworld' at the MTA Conference provided some fascinating insights into the way music technology has changed the way creators create and publish their music. With things like granular synthesis, AI and digital streaming already having altered the musical landscape, we now have new ways of teaching music which have emerged from lessons in lockdown. This throws into the spotlight the relationship between music technology and more traditional modes of learning; together with the balance between virtual collaboration and real-life ensemble music.

Richard Llewellyn always gives a nice round-up of what's going on in the music technology world and we've all seen how Musicfirst, Soundtrap, Cubase, Ableton, Bandlab and other software has provided a lifeline for teachers trying to work out how to set creative lessons for students working remotely. The skill of the teacher, of course, has been in structuring the learning to enable a healthy balance of random, creative experimentation and focussed, reflective development.

We're now, hopefully, in that wonderful position of being able to add back in those great sessions of live, ensemble music-making whilst holding onto the new things that the virtual world has taught us.

Opening DAWs Extra-curricular:

Richard Bannister, Subject Lead for Music at Highcliffe School in Dorset, introduced a formal Music Production course as part of the school's Morning Enrichment Programme. During lockdown, the content was delivered via Teams in an interactive and practical format so that students learnt each of the concepts via applied tasks. Supported by a visiting teacher from Absolute Music in Bournemouth, Richard has been able to establish a programme from Key Stage Three to Five which channels and extends students' existing knowledge of music and music technology to prepare them for GCSE and beyond. He used Rockscool Grade 1 Music Production exams as the framework to establish the beginner group before leading on to a 'GCSE-ready' course using Grades 2 and 3. At Key Stage Four, he was then able to run an advanced course for students in Year 11 taking Grades 4 and 5 to 'cultivate Music Production cohorts earlier to ensure candidates are even better prepared for A-level and try to retain healthy numbers at Key Stage 5 recruitment'. Students in Year 12 were also able to join this course as a complementary route alongside other A-Level options and the final tier is a University preparation course covering Grades 6 – 8. The functionality of things like the Chord track, editor and Circle of Fifths in Cubase has provided

a particularly good route to support traditional music theory learning and the popularity of the beginner course during lockdown has meant that they are now running two cohorts during this summer term.

www.rslawards.com/rockschool/graded-exams/music-production

Opening DAWs Curricular:

Mark Aitchison, Head of Music at Droitwich Spa and recently appointed committee member of the MTA, has also introduced Music Technology pathways to generate engagement and progression in music post-14. Looking at his students at Key Stage Three, he realised they were typical in their different experiences of music before secondary school and found that adding a music technology pathway alongside GCSE provided an additional route which transformed his Key Stage Four provision.

These three students (profiles on the next page) : Sophie, Ryan and Ben (*not their real names*) all shared a passion for music and very evident musical ability.



Sophie is an incredibly able student who has oboe lessons. While her oboe lessons suited her outside the classroom, her wider interests in music lay elsewhere. Through the Composition and Technology pathway, she used a Digital Audio Workstation (DAW) to record other students using both DI and Audio, creating multitrack recordings of arrangements of pieces for strings and oboe. She also recorded her practice sessions to enable her to determine where she needed to develop her instrumental technique and used notation software to input parts and transpose them to engage in whole class performances. Where others have used their skills to create songs in their preferred styles of music, Sophie has applied the same conventions to create compositions reflective of the 21st-century western classical tradition. For her, creative engagement with technology has led to her developing a soundscape that has encouraged her to broaden her listening repertoire which has given her further impetus and inspiration.

Ryan doesn't have a keyboard at home or attend after school clubs but, by the end of the Year 7 and 8 curriculum, was able to play the chords to Last Christmas perfectly, using inversions with complete accuracy for the duration of his class performance. He engaged with the performers and the audience but, after three years, still doesn't have the confidence to look Mark in the eye during conversations. At the start of his Year 10 course, he's been composing with a DAW to develop an 8-bar chord progression with a suitable bass-line, solid melody line, and interesting and successful rhythms input in real time. He's learned to change the order of the chords, reducing the progression to four bars to create a successful chorus with bass and melodic hooks. Through the process of collaborative music-making and a structured use of technology, Ryan has been able to produce performances of compositions which demonstrate a strong understanding of musical conventions and has been able to demonstrate this through a creative process rather than a terminal test of his knowledge, understanding and nerves.

Finally, there's Ben who has access to multiple guitars and equipment, and the time and space to be able to engage full-time in his hobby. He's self-taught and can rattle off many a riff. His performance skills are at a level that can easily cope with the demands of a Key Stage Four course so his challenge is bringing his other relevant and complementary skills up to the same standard. To address this, Mark imported some backing tracks into a DAW. After learning the guitar part, Ben used Direct Input (DI) to record himself playing along. He's then been encouraged to review his performances, challenging him technically and musically to develop his repertoire. For his composition, Ben has been taught to record and multitrack his ideas using DI and Audio, exploring chord progressions, bass lines, pitch conversions (to create bass using electric guitar) and auto tune. He's also used his voice to create a melody, splice regions, copy and paste the chorus and manipulate the pitch and reverb to create backing vocals. For Ben – as for Sophie and Ryan – he was able to develop his musical faculties through a relevant engagement with music technology that both supported and led their process.

www.rslawards.com/vocational

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 Dan Francis: danfrancis@rslawards.com



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

Once this crazy weather realises what it's meant to be doing, we'll be fine. I'm writing this in what is meant to be this, 'Sweet and Merry Month of May', but it seems to have been replaced with intermittent downpours, random snow showers and bizarre frosty mornings. But hopefully, the 'Blip' is now behind us, and it'll just be regular trips to top up on the latest vaccine, drinks 'inside' a pub and summer holidays abroad?! Fingers crossed.

The big news over the past few weeks, has been that Audacity has been acquired by the Russian company 'Muse Group', who also own MuseScore (and Ultimate Guitar). There are many schools and students who use this free DAW, as well as the free MuseScore notation program. So, there is now a company that owns both a free DAW and a free notation program, with millions of users. They have also just launched MuseClass, which is also free. MuseClass will be offering a similar system to Music First and SmartMusic, by offering the facility to create, distribute, and grade assignments. These assignments can be by video or audio with the option of auto-grading. Auto-Grade will let you upload any MuseScore or MusicXML file (so you could use Dorico or Sibelius etc. with it), to distribute for assessment. It will be available for iPhone, iPad and Android. These entry level free pieces of software may help school music department budgets, and could be used as a stepping stone to the more advanced software for GCSE work and professional situations. For more info, check out: museclass.com

Online Rehearsal Tools

Making Music (makingmusic.org.uk) is a really good organisation that supports 'leisure-time' music making, with over 3,700 groups, representing around 200k musicians across the UK. Their website has lots of interesting blogs and information. One of the areas they

have covered recently has been 'online rehearsal apps' that allow musicians to play together over the internet.

'Latency' has always been the big bug word in this field, and the apps listed have all worked hard to minimise this 'delay', enabling musicians to play in time, together. To find a program that cuts latency to zero, is the 'Holy Grail', and these apps may be getting a bit closer!

These apps may be useful for schools, for instance, when students are isolated or for partnering with other schools. Here are three that may be worth a look: Jamulus (jamulus.io), SonoBus (sonobus.net) and JamKazam (jamkazam.com).

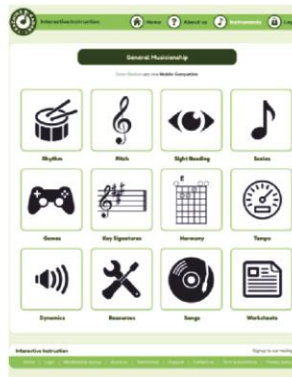


Fun – Music Quizzes, Puzzles and Games!

I recently met Elliott Smith, Head of Music at a secondary school in Bishop Auckland, and the man behind the wonderful Teaching Gadget.

TeachingGadget.com is a web based music resource hub containing hundreds of music games, quizzes, assessments and teaching resources for all key stages. Each resource is randomised and self-marking, so students never get the same series of questions twice. The site is updated weekly with new material and it's really fun, engaging and easy to use.

Rather than provide full units or topics, Teaching Gadget can be used in conjunction with your own scheme of work. Simply find the games or activities and add them to your existing lessons. Students can use the site both in school and from home, which of course is ideal for remote lessons and homework. All staff and students use the same universal login, so accessing the material is really easy. The teacher can then download the Tracking data. I would really recommend watching the short video that shows you more about the program and how it works.



Price wise, there are two options: **Standard or Premier Accounts.** **Standard Account** is a yearly subscription to Teaching Gadget that gives you access for every student to all the Interactive resources and teaching resources for schools, colleges, HUBs and teachers or individuals. Price: £7.25 per month or £87.00 per year.

The Premier Account gives you access to everything in a Standard Account, plus access to live results to all the teaching resources, quizzes and games, allowing you to monitor how a class of students are doing, giving you a trackable view on students' progress. Price: £12.50 per month or £150 per year.

For more info, please email info@teachinggadget.com

Building Music Technology with Conductive Music

Conductive Music (conductivemusic.uk) is a great organisation, helping to make Music Technology accessible for all year groups, Year 1 to Year 9 (KS1-3). For almost 10 years, Dr. Enrico Bertelli (Founder) and his team have been traveling across the county, delivering fun and engaging music technology workshops. They also have thousands of students interacting with their very popular online series of programmes. For Conductive music, learning is made fun. Their collaborative programmes mix science, design, technology and craft with music. They really are bringing Music and the 'A' of Arts into STEAM!

There are now many Music Hubs across the country engaging with

Conductive Music, all aided with Arts Council England funding. During their sessions they help students to imagine, create and build their own musical instruments from scratch, inspiring invention and creative music making. They challenge students by encouraging them to interact with new physical devices and guide them through the creation of unique musical instruments, with which they can then compose and perform.

Conductive Music also offer Teacher training, online or in person. For more info, please email: info@conductivemusic.uk



Podcasting and Vlogging

An Interview with Peter Stone and Susan Hickey of GoCreate Academy

The number of students that engage with Podcasts and Vloggers has grown exponentially over the past few years. YouTube is now over 15 years old and according to a recent Ofcom survey, in the UK alone, over a third of students aged 10 to 15 watch Vloggers on a regular basis. But what are schools doing to engage with this active media? I met up with Peter and Susan from the GoCreate Academy to find out more.

Who are you?

My name is Peter Stone and I studied piano and composition at the Royal Academy of Music. I have also worked for the Roland Corporation, and played keyboards, produced, composed/arranged for a host of acts that included Madonna, Simply Red, Cliff Richard, Leo Sayer and many more. I ran the Creative Agency at Capital Radio specialising in sound across all media, before setting up my own agency. I've written short and degree courses in areas such as Music Technology, Vlogging, Podcasting, Mobile Film Making & many more. Now I'm co-founder of GoCreate Academy, based at Ealing Film Studios, working alongside Susan Hickey, an award-winning media presenter and producer. We've been creating and delivering accredited online Creative Media courses in partnership with different institutions, including RSL (Rockschool) where we've just launched a suite of graded examinations in Vlogging and Podcasting.

Why should schools be interested?

Because Vlogging and Podcasting are fun and engaging, but with defined learning outcomes. Wrapped up in these subjects are transferable core life skills where storytelling is at the heart, together with developing communication skills to help students express themselves. All curriculum subjects can have content for Podcasts and Vlogging. It can cover all STEM subjects and connect to Arts. This could be a Science Department experiment being filmed or talked about, with some background music being composed in the music department. The microphones are in the music department, so when you record a narration, it becomes a Music Department collaboration with all other subjects. Progress can be measured through the RSL Graded Exams in both Podcasting and Vlogging from a Debut Grade right through to Grade 8.

Students can learn so much from storytelling, that English essay writing, structure, presentation skills, curriculum enrichment, personality growth will all benefit enormously. The school website may even be used to host Podcasts and Vlogs in terms of promoting the School, it's a really effective way to build an audience.

What do I need? How much does it cost?

One of the great benefits are the low-cost entry points, both from a technical and equipment perspective. We actively



encourage students to start with just their smartphones, which become their audio and video recorders. There is great (yet inexpensive) computer software available to edit content too, things like the 'Adobe Premiere Rush for video' app & iMovie for video editing and we love Steinberg's new 'WaveLab Cast' software for Podcasting too. It's the first software created specifically for Podcasting and Vlogging, and is at an incredible price, considering all it can do.

How could I get things started at my schools?

Check out the RSL (Rockschool) graded exams syllabus to get a better idea on what would be expected. (rslawards.com/creative-qualifications). Ask your students if this would be something of interest. Talk to your SLT and Head to gain approval and support. Suggest it as an Extra-Curricular activity, or how about a lunch time Podcasting and Vlogging Club?

How easy is it to teach?

It's very easy and will be extremely popular with all your students. Given that a huge percentage of young people want to become entrepreneurs or influencers, Vlogging and Podcasting skills will help them reach and build audiences for their business ideas. GoCreate Academy have created e-books for each stage of learning, full of tutorial videos, images and insights. This helps promote student-led learning and provides the right level of support for self-evaluation and progress. Additionally, we are happy to set-up online courses specifically for teachers too, should there be the demand. There has been an amazing response from students across the globe and we are constantly inspired by the content we see young people creating. To witness some of the incredible stories being shared so eloquently through these mediums, gives us immense satisfaction and joy.

For more info, please email: hello@gocreateacademy.com

A woman with long dark hair, wearing a white ribbed sweater, is playing a violin. She has her eyes closed and a focused expression. In the background, there is a large, dark, angled structure that looks like a piece of musical equipment or a stand. To her left, a laptop screen displays the Dorico music notation software interface, showing several staves of musical notation. The background is lit with soft purple and pink lights, creating a modern, artistic atmosphere.

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NEW MEMBERS



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

| | | |
|------------------------|--|-------------------------------------|
| Karol Fitzpatrick | Music Teacher | Dollar Academy |
| Amy Baker | Music Teacher | Sedgefield Community College |
| Susan Keeling | Music Administrator | Temple Church Choir |
| Chris Fish | Assistant Director of Music (Academic) | Alleyn's School |
| Charlotte Hill | PGCE Trainee | Sawston Village College |
| Neil Crossley | Visiting Music Teacher of Saxophone and Clarinet | |
| Mark Rolfe | Music Teacher | Nottingham Girls' High School |
| Mollie Smith | Trainee Secondary School Teacher of Music | Balcarras School |
| Sharon McMahon | Teacher | Bottisham Primary School |
| Shelley Oliver | Music Administrator | Shrewsbury School |
| Janos Imre | Teacher of Music | The John Roan |
| Karen Marshall | Music teacher and author | Osboldwick Primary Academy |
| David Stokes | Coordinator of Music | St. Francis Xavier's College |
| Arron Green | PGCE | |
| Katie Neilson | Freelance music teacher and researcher | |
| Jonathan Beatty | Teacher of Music | Alleyn's School |
| Helen Byard | Primary Music Teacher | Edenbridge Primary School |
| Alex Laing | Artistic Director (Music) | Kings High School Warwick |
| Stephen Tomlinson | Head of Music/Performing Arts Coordinator | British School Jakarta |
| Vicky Byrne | Assistant headteacher | Holland Moor Primary School |
| Jessica Atkins | Trainee Teacher | Blundell's School |
| Anne-Marie Kotowicz | Music Teacher | |
| Ruth McCreath | Assistant Director of Music | |
| Laura Prime | Peripatetic Teacher | |
| Kathryn Dawson | Lead Teacher of Music | The Hathershaw College |
| Claire Warner | Trainee Music Teacher | |
| Emma Greveson | Trainee Teacher | |
| Sophie Taylor-Denton | Teacher of Music | St Bede's School, Redhill |
| Matthew Hodgetts | Student Teacher | |
| Jeremy Nicklin | Director of Music | The Blue Coat School, Birmingham |
| Clare Gray | Head of music | Highfield, Harrogate Ladies College |
| Clare Gooing | Senior Lecturer | Bishop Grosseteste University |
| Javier Merchán | University Adjunct Professor | University of Salamanca |
| David Conlan | Music Curriculum Leader | St Cuthbert's Catholic High School |
| Joanna Cantor | Primary School Teacher | Broad Square Primary School |
| Henry Marshall | Trainee Music Teacher | |
| Rosamond Savournin | Specialist Music Teacher | Woodridge Primary School |
| Dawn Bradley-Buxton | Head of Prep Music | Abbots Hill School |
| Katie Lawrence | Music Co-ordinator | Ballacottier Primary School |
| Hanna Trevorrow | Teacher of Music/Head of DASP Music | The Thomas Hardy School |
| Oliver George Franklin | PGCE Music Teacher | |
| Robin Norman | Director of Music | Springwood High School |
| Chris Hanks | Director of Performing Arts | Spenn Valley High School |
| Stephen Jackman | Head of Curriculum Music | Shrewsbury International School |
| Zoe Hogan | Head of Music | Southfield School for Girls |
| Steve Cook | Senior Assistant Headteacher | Formby High School |
| Andy Casterton | Director of Music | St Pauls Juniors |
| Mira Opalinska | Piano Tutor | |
| Fiona Oakes | Trainee | St Thomas More Catholic Academy |
| Rachel Chomsoonthorn | Leader of Learning, Primary Music | Bangkok Patana School |
| Lisa Mallett | Primary Music Teacher | Bangkok Patana School |

NEW MEMBERS

| | | |
|------------------------|------------------------------|---|
| Nada Popovic | Head of Music | Egypt British International School |
| Mary Heywood | Music Teacher | The Greville Primary School |
| Nicole Matthews | Teacher | Felpham Community College |
| Daniel Leocadio | Music Educator | |
| Charlotte Hansen | Class Teacher | Low Ash Primary School |
| Karen Braden | Assistant Director of Music | Dragon School |
| Edel McDonnell | PhD Student | University College, Cork |
| Charlie McLean | Primary Music Teacher | Bangkok Patana |
| Marie-Claire Gervasoni | Teacher in Charge of Music | Merchant Taylors' Girls' School |
| Nicola Chadwick | Trainee Music Teacher | |
| Toby Carden | Director of Music | Dulwich College, Shanghai Pudong |
| Niall Jones | Teacher of Music | The De Montfort School |
| Will Sherwood | English and Music Teacher | Archbishop's School |
| Timothy Webber | Teacher of Music | BRGS |
| Claire Robins | Music Teacher | Scott-Broadwood C of E Infant School |
| Blaire Gove | Class Teacher and Music Lead | Buckhurst Hill Community Primary School |
| Andrew Purtell | Head of Music | |
| Nathaniel Nixon | Music Teacher | Castle View |
| Stuart Bates | Director of Music | Parmiter's School |

OUR OFFICERS, STAFF & COMMITTEE



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



President / Don Gillthorpe
president@musicteachers.org

Don is Assistant Principal and Director of Music at Ripley St Thomas CE Academy in Lancaster, Head of Publications for the choral charity Sing for Pleasure, and Director of Music at Lancaster Priory. Don's specialisms are in choral music, with a particular focus on establishing a singing culture in a secondary school, and boys' changing voices.



President-Elect / Catherine Barker
Catherine.Barker@unitedlearning.org.uk

Catherine Barker is the Head of Music and Performing Arts in United Learning, the largest national schools' group. She also leads national performance events and the Singing Champions programme.

CURRICULUM LEAD



Honorary Secretary / Caroline Robinson
honsec@musicteachers.org

Caroline 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.



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 Toyne
stoyne1@dret.co.uk

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



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

Keith is a Senior Lecturer at Leeds Conservatoire and has a Masters degree in Songwriting. He speaks nationwide on songwriting 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.



Gill Davies
Conference Administrator
gill@musicteachers.org

As a first study French Horn player, Gill went to Chetham's School of Music and studied music in Cambridge, before forging a career within the travel industry as part of the senior management team for a Marketing and PR agency. For over five years she has also been Secretary of a tourism association.



Sophie Kirk
Administrator & Membership
01223 312655
sophie@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 Education and music administrator at St John's College, Cambridge.

Help strengthen our voice

Committee members serve a term of three years. Positions are advertised when vacant and if necessary, voted on by the membership. In the first instance, please contact either the President or a member of staff for more information.

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.



Mark Aitchison

Mark is Head of Music at Droitwich Spa High School and Sixth Form Centre.



Dr Steven Berryman (Co-opted)
Sberryman@odysseytrust.org.uk

Dr Steven Berryman is Director (Arts & Culture) at the Odyssey Trust for Education, and a Visiting Research Fellow at King's College London and Guildhall School.

CURRICULUM LEAD



Emily Crowhurst

Emily is Head of 4-18 Music & Performing Arts at School 21: a pioneering school in Stratford, East London, for children from all backgrounds.



Lewis Edney (2024)

Lewis is Director of Music at Bishop Wordsworth's Grammar School, Salisbury. Before teaching he spent 15 years as a professional trombonist and now looks to promote the participation and benefits of performance throughout his work, including building partnerships and relationships.



Margaret Edwards

Margaret is currently concluding her PGCE and is about to undergo her NQT years at Bradfield College as a Teacher of Music. Prior to this, Margaret earned a BA and MA in musicology from Durham University. She is a huge advocate for developing choral traditions for young adults in schools.



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

Tim is the Director of Music at Westminster School and a trustee of Musical Boroughs Trust, (Tri-borough Music Hub). He is a huge advocate of sustained partnership, linking together teachers, pupils, music departments from both the state and independent sectors.

PARTNERSHIPS LEAD



Andrew Henderson
a.henderson@stonyhurst.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



James Manwaring (2023)
JManwaring@twbs.co.uk

James is Director of Music for Windsor Learning Partnership, a multi-academy trust in Windsor. He teaches students from Years 1-13 and writes at manwaringmusic.blog. He has been nominated 5 times for Music Department of the Year.

TEACHER SUPPORT LEAD



Luis Pares (2024)
ParesLA@dulwich.org.uk

Luis is Head of Keyboard & Music Partnerships Lead at Dulwich College. He has enjoyed a career as a concert pianist and chamber musician. He is also an examiner, and an adjudicator in many music festivals and competitions.



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

Mark is Director of Music 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.



Caitlin Sherring (2022)
csherring@harrowsschool.hk

Caitlin is the Head of Lower School Music and Assistant House Mistress (Prep) at Harrow International School Hong Kong. She previously worked for nine years as the Music and Arts Lead at Woodcroft Primary School (Winner: Outstanding Music Department) in London.



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.



James Wilkinson (2024)

James Wilkinson is Director of Music at St George's School Windsor Castle. Here he teaches class lessons, oversees the Visiting Music Staff and takes part in the wider strategic development of the school, as well as running a comprehensive choral programme.

THE FINAL WORD

DIVERTIMENTO

Op.53



A sideways look at music education from Jonathan Varcoe

Have you solved the enigma of Elgar's variations? It seems everybody is at it, and every popular tune has been forced to 'fit' as a countersubject. The latest is Men of Harlech about which it is said Elgar was obsessed – possibly an annoying earworm (he wasn't Welsh).

Another idea to try out is to see how the name of Elgar's daughter Carice, coded into music, might fit the bill. It would be a pity if someone really did crack the problem or solve the puzzle; as a recent Madeiran billboard announced 'Elgar's Puzzle Variations'.

I am no mathematician but the golden section does fascinate me. I understood it first as an architectural proportion purveying the most satisfying and aesthetically beautiful visual attractiveness from Classical Greek temples to the present day. Roy Howat's book 'Debussy in proportion' spells out the use Debussy put GS to in his music. Doubtless there are other composers who employ the section in their works. Indeed a recent article in the Daily Telegraph recounts the discovery of it in Musicals such as Les Miserables, Phantom of the Opera, and Cats.

Could Mozart or Beethoven be far behind? Get your PhD thesis idea approved as soon as you can! Seriously, the proportion of 1 to 1.61834 seems to resonate with the human spirit as a perfect fractional symmetry. I am told you can get excited about the Fibonacci series as well with correlations between the two. Music and maths go together. Right? Shame I only got the pass mark at Add. Maths O level, but there we are. Take a look at the shape and form of music you come across and see if there are definite breaks or changes approximately two thirds along. You may be surprised.

Having just completed reading The Mirror and The Light, the third and last of Hilary Mantel's superb trilogy, and having spent many hours getting to

know Tom Cromwell, I was amused to see press reports of an even slower artistic venture: John Cage's As Slow As Possible. The piece, played by the 'prepared' organ at Halberstadt, began in 2001, the music changed to the second chord during a weekend in August 2020. The third change is scheduled for February 2022 and the end of the eight page manuscript is due 639 years after it began. 4 minutes 33 seconds is something I can understand as the audience is alerted to hear incidental noises in or outside the hall, but this slo-o-o-w piece seems a gimmick too far. No-one will ever hear it all. The best that probably can be said is that it brings tourists to Halberstadt to witness the rare changes and to partake in a bit of weird musical history!

A neat distinction of the difference between pop musicians and jazz musicians: one plays 3 chords to 1,000 people, the other plays 1,000 chords to three people. (Mullo-Abbado, jazz bassist).

Spotify users have been asked questions about their musical taste to see how it can be an accurate indicator of personality. What a wonderful party game! Sex Pistols, Beatles, Bach or Elgar – I'll leave you to define the personality types. Taste is a difficult topic, so personal, so variable. My special liking for the music of Orlando Gibbons and Henry Purcell no doubt mark me out as a complete nerd, mind you I also like Britten, Stravinsky, Berg and Glass.

'One Hundred Miracles' is the title of a fascinating and daunting book about the life of Zuzana Ruzickova the famous Jewish Czech harpsichordist who died in 2017. And what a life it was; largely spent under the thumb of Nazi Germany and then under the Stalinist regime of Russian occupation. She spent so much time wondering when her life would end but was buoyed up by her love of Bach's music, in particular her talisman piece, Bach's English Suite No.5 in E. That she

survived all the privations and threats is testimony to her toughness. Ruzickova took frantic risks to ensure she and her mother remained together as they were moved from one concentration camp to another. Her hands and fingers were worn to shreds by the labour she was forced to do, yet once she attained freedom she managed by force of personality to get herself back to playing mode and become not just a great harpsichordist but a wonderful musician and teacher. An indomitable lady.

Recapitulation to Elgar. Was he somehow aware that he might be a great composer despite his humble background? At school when asked his name he replied 'Edward Elgar'. The teacher sharply told him to add 'sir'. Elgar replied 'Sir Edward Elgar'.

In a nice piece of timing I was about to finish 'Benjamin Britten A life for music' by Neil Powell. A fascinating study. The day after The Duke of Edinburgh's funeral I read that Snape Maltings Concert Hall was opened by the Queen. A member of the royal party (presumed to be Prince Philip) expressed an overheard wish: 'Well, I hope the old man has written something we can understand this time.' The royal couple had supported Britten well over the years, and the Duke had even commissioned pieces from him including the Jubilate in C and William Lovelady's Psalm 104 setting, both performed at his funeral.

Finally, a recent article on public speaking suggested that the *content* of your speech (as in oratory) contributes 7% to its importance, *voice tone* contributes 38% while *body language* accounts for 55%. Consider how you come across to your classes and in rehearsals. It may be quite sobering!



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