



# ENSEMBLE MAGAZINE

No. 115 / Winter 2021/22

CONNECTING  
INSPIRING  
LEADING

**RESTART.** ENSEMBLES  
& CHOIRS  
RESOURCES FOR MUSIC TEACHERS



**VISCOUNT  
ORGANS** *Wales*



COACH HOUSE

*In partnership with  
Coach House Pianos*

**Trusted to supply instruments and  
service throughout the UK since 2008**

2 year interest free finance  
Rent to own  
Instrument hire  
Play now, pay later™  
Part exchange welcome

Mention code MTA for free delivery

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

RCO

**Tel: 01792 721499**

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

**viscount**  
*Classical*  
organs

Technology bringing  
tradition to life

# WELCOME EDITORIAL



Keith Ayling  
Editor

## A call to arms has galvanised the passion of musicians and teachers across the sector to speak up for creativity.

#CanDoMusic is something we can be proud of. For the campaign, our association joined with Music Mark and the ISM to make sure that our collective voice was heard across the sector and resources were provided to support music teaching in our schools.

The arts are undervalued and have been one of the most critically hit areas during the pandemic. In July, TheStage.co.uk reported that music, performing and visual arts has been the creative sector hardest hit by Covid-19 – losing 80,000 jobs and an estimated £4 billion in gross value added for the UK economy, according to new data published by the Creative UK Group.

The study concluded that 'we must invest in creativity'. Part of this investment must surely be in rescuing the creative subjects in our education system.

It often takes a crisis to motivate the people to a campaign. The music industry and music education sector has certainly stepped up recently. As a member of *The Ivors Academy*, it has been a joy to see the initial impact that the campaign for a fairer pay system for songwriters and composers (as a result of streaming) has had with the government and a review is now underway.

UK Music (the body that acts as a collective voice for the UK music industry) has just released an important report into the impact that the pandemic has had on music. Covid-19 has wiped out 69,000 jobs in music - one in three of the total

workforce. The study found that employment plunged by 35% from 197,000 in 2019 to 128,000 in 2020. The music industry's economic contribution fell 46% from £5.8bn to £3.1bn in 2020 and music exports dropped 23% from £2.9 billion in 2019 to £2.3 billion in 2020.

But one thing we can be very proud of is that this crisis has brought national organisations, cultural leaders and artists together with one voice. We must not lose our cultural strength. The creative industries - hand in hand with arts education - is central to the UK's cultural recovery. Across the two sectors we have seen partnerships growing as our voices get louder. A call to arms has galvanised the passion of musicians and teachers across the sector to speak up for creativity.

In this issue we have focused in on recovery and how teachers are inventing new ways of re-establishing ensembles, groups and choirs in our schools. There are signs of life and it has been heartening to see the efforts of music and arts teachers to bring creative subjects back into our schools.

But the road ahead is going to be hard and we must continue to work from the same hymn sheet for some time as we sing ever more loudly for the power of music.

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

Keith Ayling  
@keithayling

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

Music Teachers' Association  
Magazine No.115 Autumn 2021  
Compiled, edited and designed by Keith Ayling. Feature typesetting by John Gill, Laserdesign. All further contributions credited where relevant.

Printed in the UK by The Magazine Printing Company [www.magprint.co.uk](http://www.magprint.co.uk) Ensemble is published by the Music Teachers' Association three times a year. To join the Music Teachers' Association email: [sophie@musicteachers.org](mailto:sophie@musicteachers.org).  
Reproduction in part or whole is prohibited. All prices and data are subject to change. The publishers take no responsibility for changes in data. Opinions expressed are solely those of the writers and are not necessarily representative of the Music Teachers' Association.

# JOIN US



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

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

## Membership rates 2021

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

Graduate/PGCE/NQT FREE

[MusicTeachers.org/join-us](https://www.musicteachers.org/join-us)

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

# CONTENTS & RESOURCES



## UPDATES & INFORMATION

- 3 Editorial  
**Keith Ayling**
- 7 From the President  
**Don Gillthorpe**
- 8 Association News
- 9 Events & Podcast
- 10 Curriculum
- 11 Partnerships
- 12 Updates from Schools
- 14 Ask James
- 15 Corporate Members' News
- 42 Music Technology
- 44 Corporate Members
- 46 New Members
- 48 Our Team

# CONNECTING | INSPIRING | LEADING



## RESOURCES

### RESTART: ENSEMBLES & CHOIRS

- 20 **Looking Ahead**  
Catherine Barker & James Manwaring
- 21 **Music City**  
Dave Lowe
- 22 **Gabrieli Roar**  
Paul McCreesh
- 26 **Putting Live Music Making Back at the Heart of our Schools**  
Tim Burnage & Liz Dunbar
- 28 **Getting Voices Back into Shape**  
Michelle James
- 30 **Is it Safe to Sing again in Schools?**  
Paul Smith & Ann Wright
- 32 **5 Things to Help Build Everything Back up Again**  
Caroline Robinson

- 33 **Kensington Prep**  
Tours - Musica Europa
- 36 **Youth Brass 2000**  
Tours - Travelbound
- 38 **Buckinghamshire Youth Ensemble**  
Tours - Club Europe
- 40 **Brentwood School & KES, Stratford**  
Tours - Onestage

## CONTRIBUTORS

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



**Liz Dunbar**  
York Secondary Music Pathfinder Lead



**Dave Lowe**  
Head of Music at Manor CE Academy, York



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



**Caroline Robinson**  
Director of Music at Warminster School

# musicaeuropa

*Experience a World of Performance*



Truly memorable, unique, bespoke concert tours for  
orchestras, bands and choirs of all ages.



**CONTACT US NOW**

**T: 01628 776795**

[enquiries@musica-europa.com](mailto:enquiries@musica-europa.com)

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

**ABTOT** 

Member 5051

# 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.

"Never waste a good pandemic." I taught on a summer course at the start of the holidays and this phrase was used several times by a senior member of staff where things which we had thought about changing for years had now become a necessity. Changes are often difficult for some people the first time round but, these things will happen again next year, they will then officially become tradition, and most will quickly forget the previous way of doing things.

Whilst I'm not convinced the epithet "good" is ideal in this circumstance, I think that the sentiment is sound: we have all had such a difficult time over the last eighteen months and it would be easy to revert to the way things were, unless we actively look for the new opportunities which have arisen in our practices as both musicians and teachers.

For us at school we have come to terms with the fact that things will not be as they were before the pandemic. They can't be. They shouldn't be. Instrumental and vocal lesson numbers dropped as some pupils weren't keen on doing these online (thankfully they bounced back when we returned to in-person teaching), the suite of ensembles and choirs were unable to meet in their usual way because of bubbles, we did as much video and audio editing as we could but, to be honest, it wasn't great. It is tempting to be downhearted: a decade of building and development reduced to something unrecognisable. Will we ever be able to get it back?

The problem with this kind of thinking is that it only serves the downward spiral. In the spirit of not wasting a "good" (?) pandemic, we looked for as many positives as we could find. Here's some of what we came up with:

- Our KS3 curriculum was ready to be reviewed and refreshed anyway and, whilst we would normally produce a workbook for each year group covering the whole year, the blended-learning approach made this unworkable. As such, we reviewed the curriculum entirely and only printed workbooks for each half term, in some cases tweaking and in others completely rewriting them throughout the year. What we have ended up with is far stronger than we ever could have achieved in an 'ordinary' year.
- The Virtual Learning Environment—Firefly at my school—was an under-used resource in the music department, largely owing to a lack of time to develop resources. Moving everything online forced us to discover all sorts of powerful features of the platform which have now been woven into teaching and learning across all year groups. Pupils have also developed new-found technological skills and, whilst I am keen for them not to spend too much time on screens, these will need to be harnessed as we move forward.

• Our ensembles and choirs have largely had the same structure for many years, with a healthy mix of open-access and auditioned groups, lots of pupil participation, and a wonderful community feel. With the enforced break, we decided to sit down with a blank piece of paper and completely review our provision. What do we actually need? Are these groups right for our pupils? The new programme is exciting, draws far more on the expertise of our peripatetic team, and presents something different to energise teachers as well as pupils.

For the MTA, we have seen the largest sustained growth in membership during the pandemic, and this is attributed partly to our incredibly popular webinars, all of which are included in the cost of membership. The benefit of being able to attend this kind of CPD—by teachers, for teachers—without needing to arrange travel or cover is huge. Colleagues can also watch the recordings back at a more convenient time, which is especially useful for our international members. This increased interconnectedness means that we have become even better at supporting and encouraging each other, getting out of our individual silos, and becoming interdependent as a community of professionals. This is the whole *raison d'être* of the MTA and we would be delighted to hear from members who have suggestions of how we can strengthen these links even further.

As we continue to navigate national issues in music education (the Model Music Curriculum, Ofsted's Research Review, the new National Plan for Music Education, &c.), please be assured that the committee, employees and I will offer whatever support we can to ensure that members and their pupils can thrive and get on with the business of making music.

With very best wishes as you re-establish, refresh, renew and reinvigorate your musical communities in the weeks and months ahead.

# ASSOCIATION NEWS

CONNECTING - INSPIRING - LEADING



Welcome to the 115th 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 Restart: Ensembles & Choirs feature section (from page 19) which has valuable ideas and resources to help you through teaching in these times.



## SOCIAL MEDIA

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

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](http://www.musicteachers.org)

## 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.

## 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, Online 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. 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](http://www.MusicTeachers.org)**



# EVENTS & PODCAST

## ONLINE EVENTS

Our online events have got off to a flying start! We were joined by RSL Awards to launch the new term, and had a great session lead by James Manwaring for our first Teach Meet of the year, bringing together a small group of MTA members to 'ask, share and learn'. A highlight was the first of The Hibbins Series with Steven Berryman in conversation with Judith Weir CBE, as Judith shared the inspirations that influenced her career, as well as the technical composition process for her work, Heroic Strokes of the Bow.

Missed the sessions live? Then catch up in your own time, with all recordings now available to view via the members' area of the website.

Looking to the half term ahead, our informal small group Teach Meets have dedicated sessions for small music departments and primary school resources, and the Hibbins Series features composer Sally Beamish discussing her work Opus California, and an analytical look at Berlioz' Symphonie Fantastique.

And don't miss our Spotlight Webinar on the 25th November where Catherine Barker and Steven Berryman will be joined by Mark Phillips from Ofsted.

Register for all sessions at [www.musicteachers.org/online-events](http://www.musicteachers.org/online-events).

## PODCAST

Our Podcast, presented by Patrick Johns, continues to grow and deliver high quality guests and up to the minute comment on music teaching. It is a fantastic tool to introduce your colleagues to the Association and its work. Please make sure you send it round your departments or to your networks.

### Recent Episodes this term:

#### Episode 45.

Bhamika Bhudia on four teaching trends that should be abandoned in the classroom, including demonstrating progress, and frequent marking. And Senior HMI and Music Lead for Ofsted, Mark Phillips discussing assessment in music education: what's valuable, what's not; the dangers of over-assessing; and a new approach to Assessment for Learning.

#### Episode 44.

Lewis Edney gives an update as to the MTA's Partnerships programme; an extract from the most recent Hibbins Series webinar with Master of the Queens Music, Judith Weir; and composer Shirley J Thompson on fusions, and her influences.

#### Episode 43.

Music and Drama Education Expo Special!  
Ben Turner, reflecting on his CPD session, The Music Teacher Bias; Hans Lavdal Jakobsen, on Ear Master, an app to help with students' aural awareness; Tasmin Little on her perception of Music Education; and Emily Penn, Lead of Online Music Education Initiative Connect (NYMAZ), on using online technologies to support instrumental learning.



Wednesday 10th November @ 4:30pm

### HIBBINS SERIES: #2

Steven Berryman in conversation with Sally Beamish

Members and their pupils only

Thursday 18th November @ 5:00pm

### TEACH MEET: Focus on Primary School Resources

Members only

Thursday 25th November @ 5:00pm

### SPOTLIGHT WEBINAR

Hosted by Catherine Barker and Steven Berryman, with guest speaker Mark Phillips from Ofsted

Open to all; membership not required

Wednesday 1st December @ 4:30pm

### HIBBINS SERIES: #3

Featuring Berlioz Symphonie Fantastique; speakers TBC

Members and their pupils only

## ANNUAL CONFERENCE

13 - 15 MAY 2022

St Edward's School, Oxford





## In Memoriam

Director of Music, Richard Lake

We musicians can make a compelling case for teaching almost anything. Yet, limited as we are by time, space and resource, we cannot teach everything. Any discussion about what to put in a curriculum is also a discussion about what to leave out. With this in mind, I'd like to write not about what I teach, but about what I don't teach - or, to be precise, to write about some things I used to teach, but don't any more. At Key Stage 3—where we secondary teachers have greatest freedom—I've always viewed the curriculum as a work-in-progress, with hefty chunks discarded as the years roll on. Here are three that fell by the wayside.

### Music and Painting (2006)

So many years have passed since I taught this project that I struggle to remember much about it beyond the laminator. Thinking about it, I'm not sure there was much of a project beyond the laminator. Dimly, I recall students in groups being handed an indestructible colour printout of a painting. There was a Pollock, definitely, and a Miró, and maybe a Kandinsky. These were to be interpreted musically, with students in groups on classroom instruments. That, at least, was the plan. With a task so wide-open, the results were—to be kind—divergent: the occasional moment of beauty gleaming amid hours of formless rumbling and rattling. With a bit more direction and scaffolding, the outcomes could have been infinitely better. In my classroom, though, the interdisciplinary vision went unrealised. The handouts are now, I imagine, failing to biodegrade in landfill somewhere. I have not touched a laminator since.

### Birdsong (2008-2009)

In my second school I had a fantastic colleague, a classical pianist who had read Paynter's *Sound and Silence* in one sitting, and hadn't looked back since. "What was that you were doing with your class?" I once asked. "Oh, it's called *Yan tan tethera* - a composition project." came the reply. "Based on sheep-counting systems in the North of England. I heard about them on Radio 4." (Our then Head of Department gave us a vast degree of curricular freedom.) In this company, it seemed quite tame to take Year 7 outdoors, pencils in hand, trying to capture in graphic score the avian chatter of suburban West London. The graphic scores then came back into the classroom where they were realised on instruments. So far, so good; close listening, imaginative melodic writing. The last bit, where these melodies were supposed to combine and develop into actual pieces, was where it fell down. Despite my carefully selected excerpts of Messiaen, the task was just too abstract, too remote from any musical tradition that the students could get a handle on. I rehashed it the following summer but couldn't make it work, and the unit went to join the choir invisible.

### Minimalism (2008-2011; 2014-2017)

Compared to the other two, this had a good innings. It started with a set of ostinatos taught first by ear: singing, clapping, transferring them onto tuned percussion and then layering them as a whole class. Then students broke into small groups, using the material as a basis for composition and developing it through textbook minimalist processes: transposition, note addition, rhythmic displacement. I've always loved the kinetic quality of Orff instruments, and this gave students a chance to really work on ensemble musicianship and practise locking into a groove. They liked the listening tasks, too. Steve Reich's *Music For Mallet Instruments, Voices and Organ* hit a sweet spot: completely new to them, and hypnotically appealing.

And yet, for all its potential, our Minimalism unit bit the dust too. There was nothing wrong with it: it just got squeezed out in the end to make room for a double-length blues and jazz that had outgrown its slot. If the trade-off is that Year 8 really get to know their way around a 12-bar chord progression, then the sacrifice was not in vain, I suppose.

### Looking back

These days I have the enormous privilege to lead a department of seasoned teachers. Together, our emphasis has shifted almost organically towards greater depth, fluency and mastery, with fewer discrete topics. I now think far less in terms of a procession of six-week projects, and more about Key Stage 3 as a well-sequenced, coherent whole. (There is an irony here: our collaboratively written, shared programme of study leaves less scope for teachers to go as far off-piste as I once did.) In writing this, I will admit to feeling a pang of nostalgia for the wackiness of my early efforts. Over time, though, my experience has been that students have found more agency and meaning where the curriculum has been firmly rooted in musical genres, practices and traditions.

This is a personal take, of course, and others will see things differently. I am convinced, though, that there is real value in looking at what we throw out—and why—as a lens through which to focus our curriculum thinking. So let's spare a thought for those bits of our curricula long-retired: gathering dust on high shelves, or languishing in a dark corner of a hard drive. Perhaps they still have something to teach us after all.

# PARTNERSHIPS

MUSIC TEACHERS' ASSOCIATION

OUR REGULAR COLUMN CURATED BY OUR PARTNERSHIPS LEAD TIM GARRARD



## Regional Partnerships

Director of Music, Lewis Edney

When I joined the committee in May, I knew I wanted my focus to help to continue to build partnerships between music departments. Tim Garrard has been trail blazing on this subject since I joined the MTA in 2016 (and probably years before) and I am delighted that he has invited me to join his team to continue the cause.

Many of us have organised, or been part of, collaborations and projects and we all know how valuable and rewarding they can be for pupils and teachers alike. But as already highlighted in recent Ensembles, this is only the tip of the iceberg for what can be achieved within a successful partnership and relationship. We can all ask ourselves: 'what can I offer?'; 'is there something in my department that I'm not using that could be shared?'; 'Is there something I need that someone else might have?'. This list is endless, but the most important thing is making the connections in the first place, and sometimes that isn't the easiest thing to do when we are so busy within our own departments.

Over the last 18 months we have been forced to discover a new-found ability to connect with people without leaving the comfort of our own homes, and whilst we may have all tired from constant Zoom and Teams meetings, they do offer us the chance to reach out a lot easier than before. Over the next few weeks we will be looking at where all of our

members are situated and begin to create a virtual map with us all pinpointed and this is where we are hoping to hear from you to be involved in a 'Regional Partnership'.

Initially, the plan is to help establish links between local regional MTA members, if they haven't already, and then ask you within that group to think about inviting other local schools. (I'm sure that Don would like me to add that this would be a wonderful opportunity to explain the marvellous benefits of becoming a member of the MTA!). All members of the group will be placed on our virtual pin board and we will be looking at how we can publicise the map and the benefits of the regional partnerships.

I hope you will all see this as an open ended opportunity to reach out and connect with music teachers in your area. By pushing the boundaries of partnerships beyond joint performances and concerts, I hope we will begin to see that they have limitless possibilities for all involved.



## NAXOS musicBOX

**Naxos MusicBox is a beautifully presented music resource, offering a comprehensive introduction to the world of classical music.**

**MusicBox is aimed at students at Key Stages 2 and 3, and has a wide range of activities accompanied by excellent teacher support material.**



For more information contact Julian Edwards  
jedwards@naxosmusic.co.uk • 07768 448381



www.naxosmusicbox.com



An invaluable streaming music resource for  
Music Departments, Universities  
Public Libraries & Music Professionals

## NAXOS MUSIC LIBRARY

- Over 2 million tracks
- 40,000 composer and artist biographies
- Study guides and musicology articles
- Aural trainer
- Interactive dictionary
- Educational discounts and package prices available

THE MOST COMPREHENSIVE COLLECTION OF CLASSICAL MUSIC  
AVAILABLE ONLINE  
www.NaxosMusicLibrary.com



# UPDATES FROM SCHOOLS & TEACHERS

## Warminster School, Wiltshire

Director of Music, Caroline Robinson

### News from the South West

Warminster School recently hosted a group of Directors of Music from the South West at their Annual 'Canford Group' meeting. Schools represented included Downside, Wells, Clayesmore, Blundells, Truro and Kings Bruton. The day kicked off with a fast-paced session led by **Rachel Leach**. The practical workshop she delivered offered great ideas to engage Year 9 pupils, in a bid to help boost GCSE Music take-up. She gave everyone fresh material and plenty to digest. Aside from having a huge amount of fun getting involved, all participants left with excellent ideas and resources to take back to their schools. The afternoon session allowed all in attendance to share their concerns and advice for the term ahead:

### Top Tips

- Justify larger choir groups to Senior Management as being smaller than lunch groups talking loudly in the dining room
- Still ventilate rooms fully for instrumental lessons and keep wind, brass and singing in larger rooms
- Whether there will be thirty in the audience or no audience, keep concerts going ahead
- See if you can get agreement to employ professional players to fill spaces to enable performances to go ahead in the light of last minute absences
- Take out a 'cultural tour' of London, watching concerts and shows rather than an orchestral or choir tour abroad in the Summer, to keep pupils enthused

- Figures in lockdown watching the concerts online, either recorded or live-streamed were very successful so you could consider this to be continued

### Concerns

Some members are concerned that keeping concerts online might stop some people coming to the real concerts. Some schools have decided to avoid live streaming to encourage people to attend in person. There is no right or wrong here, but it is something to keep a close eye on.

### An Unexpected Bonus!

One member reported an unexpected bonus. They are using the screens that were used in Instrumental lessons for Orchestral rehearsals, as low-level sound protection!

## Twyford School, Hampshire

Director of Music, David Hall

Twyford School in Hampshire celebrated the return to live music-making with a full afternoon of performances and workshops. 'Bring Back the Music' was a fantastic afternoon of music-making with the whole of Year 3 up to Year 6.

The event started with live jazz from saxophonist Alex Western-King accompanied by Director of Music, David Hall. We then had some wonderful performances from pupils at St Swithun's School. All the children loved the body percussion workshop led by Carl Smith, founder member of Stomp! And finally, Joanna L'Estrange led a vocal workshop, teaching 200 children to sing a round from her latest composition 'Green Love!'.

It was amazing to see all the children singing, clapping and dancing together for the first time since March 2020.



# Huntington School, York

Director of Music, Liz Dunbar

If you feel like this term is going to be the start of a long rebuilding process, in the department you have grown and nourished for years, you are not alone.

I'm lucky to work in a non-selective state school that has maintained a 3 year KS3 with an hour's teaching a week, in a team of four Music specialists (2.9 FT equiv). Like most Music departments, we are in rebuilding mode right now, and that's on top of all the usual challenges - winning hearts and minds, changing perceptions, challenging prejudices, year in year out.

As part of our rebuilding process, the Music team at Huntington has created a website. The aim is to make something that our students, parents and other Music teachers will find useful.

The national picture of a gradual erosion of A Level, GCSE and KS3 curriculum time, has inevitably led to the increase in one person Music departments. I am meeting more and more Music teachers in this position - so the Huntington Music team would also like the website to be useful for other teachers, not only in the form of resources, but also in the form of discussions, ideas, thoughts, conversations and whatnot.

And that's because we know what it's like when you're on the back foot after a lunchtime rehearsal. We know what it's like when you have to choose between finishing an arrangement and

preparing Year 11 material on a Tuesday night. We know how long it takes to make decent resources, and how rubbish it feels when you have to wing a lesson, and you feel like a right fraud.

The fortnightly podcast and blog entries will reflect our department conversations, approaches to thinking and planning, and the strategies we're employing to tackle the everyday challenges of the job.

We'll be talking about curriculum design and progression, and a heap of other stuff that affects us all. We don't think we've got all the answers, far from it - we're just making our conversations available for anyone who wants to listen.

We'll also be sharing our thoughts and strategies as we rebuild our extra curricular Music provision, and how we're approaching reestablishing a culture of taking part in Music outside the classroom. This is something that is going to take time and we know we're going to have to be patient, both with students and ourselves.

So take a look, take a listen, use whatever you like, and let us know what we're getting right, and what we're getting wrong. You can find email contact details in the 'about' section of the website if you want to get in touch, or you can DM us on Twitter @HuntSchoolMusic.

Website: <https://huntschoolmusic.com/index.html>



# The King's School, Gloucester

Director of Music, John Pennington

The last two years have been quite tricky, but here at King's we have at least maintain a chamber choir and put together solo virtual concerts. Online teaching has been a great success within the school at large - we have all learnt to use new software and developed our own teaching skills.

This coming summer would be 'our' slot for a music tour, but I have been advised by our SMT to stay in the UK. NST, who I usual use for tours, also inform me that many schools are opting for UK tours next summer. At the start of term I am holding a Parents' Tour meeting, in the hope that this will encourage musicians to get involved in our music ensembles as a prerequisite for coming on tour. I am hoping to plan a trip to North Wales. I can see it now: the chamber choir singing on the top of Snowden, medieval music (and dance) performed in Conwy Castle not to mention a cathedral trip to Bangor (or possible Chester). The scenery is beautiful, with some lovely beaches and museums, so I should be able to make it appealing.

As far as I am aware, we will be able to resume all our musical groups with no need for bubbles - so it will be business as usual (I hope!).



# Ask James

James Manwaring (Windsor Learning Partnership) is our Teacher Support Lead, helping members to find quick solutions to everyday questions that arise in the classroom.

September has come and gone and another year is underway. It has been great to get back to some sense of normal. Here are some of the things teachers have been asking me over the last few weeks:

## Are you back to normal in terms of extra-curricular?

The short and simple answer is – Yes! All of my groups, choirs, bands and ensembles are back up and running and I am so thrilled about this. I am adding in some precautions and reminding students about hand hygiene, but we are back!

## What new things are you trying this term?

This term I am starting to use Focus on Sound with all Key Stage 3 groups. The lessons & tests are really helpful, and it is great for home learning. I am setting tests in lessons, and I have integrated Focus on Sound Pro with Microsoft Teams. This has already proven to be the best decision I have made for a while. I am now seeing students really engaging with their own learning in lessons.

I am also trying to give Key Stage 3 students more space and time to complete work rather than rushing on to the next thing. I am trying to focus more on the learning than on the task itself. For example, I am currently working with Year 9 on rhythm and metre, using drum-kit parts to explore this. I am giving them space to create and explore drum-kit rhythms and it is proving to be a really useful process.

## Are you students behind in their learning?

Yes, they are, of course they are. They have missed so much, and I am seeing the impact of this every day. Key Stage 3 seem to be very far behind, and I am really working hard to get them back to where they need to be. But on the flipside, I think that students are happy to be back and want to learn. All Key Stages have missed out and I am hoping that I will be able to get them back to where they need to be. New strategies and a real focus on motivating them is hopefully going to solve some problems. I think the key thing for me is working out what they need to do and how we are going to do it. I am focussing on keeping things positive and supporting them as much as I can.

I wish you all the best with the year ahead and I hope that if you need any support you know where to find it. As Music Teacher Support Lead for MTA, I am here to help. Please don't hesitate to get in touch with me if you need to! If I don't have the answer I will find someone who does. MTA is all about supporting teachers, that is why we are here.

## What are you reading at the moment?

I am currently really enjoying the WalkThrus books that have been put together by Tom Sherrington. There are two books, and they are both great. I am also reading a great little book by Kate Jones on Formative Assessment strategies – helpful and interesting. Another great one book is Organise Ideas by Oliver Caviglioli & David Goodwin. Education books might not be your thing but I really do find them helpful in my practise.

## What are you most looking forward to this year?

I am obviously looking forward to concerts, musicals and events. I think Christmas will be a real highlight and I can't wait to start on carols. I am also really excited for the MTA conference and all of the amazing webinars that we have coming up. I think that in person & zoom events will give a great mix of stuff for me to enjoy. One of the best things to have come out of the pandemic is the fact that we can put stuff out on zoom and share so much with so many. But in person conferences will be a real highlight.

Ask James  
on ZOOM

**James Manwaring, Music Teacher Support Lead**  
[teachersupport@musicteachers.org](mailto:teachersupport@musicteachers.org)

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

MUSIC TEACHERS' ASSOCIATION

## Sing for Pleasure

Sing for Pleasure (SfP), the national choral charity, returned to in-person events this summer with a weekend course for conductors and vocal leaders in June, held at John Lewis's headquarters in London, and the annual Summer School for singers, conductors and vocal leaders, which took place at the new venue of Jesus College, Cambridge in August. Summer School included a performance of SfP's most recent publication *Jazz Missa Brevis* by MTA president (and SfP Head of Publications) Don Gillthorpe. Other in-person events included a children's singing week in Stockport and several training days for young ethnic minority musicians, collaborating with the National Youth Choirs of Great Britain, Redbridge Music Service, and RC Diocese of Leeds Music.



The charity has recently launched a series of new repertoire packs, designed to offer great value and help choir leaders discover more of SfP's road-tested repertoire. Packs on offer include selections of books suitable for KS1, KS2 and KS3, as well as packs themed on material type – for example 'rounds' and 'two-part songs'.

In September 2021, we once again open the scholarship application process for our Young Conductors Programme, designed for 18-25 year olds. See <https://singforpleasure.org.uk/young-conductors-programme-open/> for more information.

Autumn 2021 also sees some changes to the Management Team, with Manvinder Rattan stepping down as CEO following his appointment as Chief Executive of The Voices Foundation. He will continue in his role as Head of Conductor Training at SfP, with Stephen Gregson taking on the position of Interim CEO for the year from September 2021.

## Onestage

Onestage are back with personalised tours

The past two years have been quite challenging at OneStage but at the same time, the essence of what we do has not changed. Our 20th anniversary celebrations were somewhat thwarted by the pandemic, but OneStage are still here to work alongside schools and youth music to offer a personalised tour package with the benefit of our music touring experiences.

OneStage continue to work with established partners at destinations all over Europe and the UK, as well as offering an exclusive Festival series for youth music in the Loire Valley, France and Wallonia, Southern Belgium. Please do get in touch with Pippy and Sonia to discuss your plans and plan for the future. Simply email [concerttours@onestage.co.uk](mailto:concerttours@onestage.co.uk) or call 0208 568 5486 to speak to either one of us.

## Beat Goes On

**Percussive greetings from Beat Goes On!** The last few months were our busiest to date, and we thought you might like to check out some highlights:

Ollie collaborated with **world-record breaking beatboxer SK Shlomo** - [https://youtu.be/EI611Fe\\_Af4](https://youtu.be/EI611Fe_Af4)

We delivered some fun sessions with UK educators from Music Mark, Music Teachers' Association, Stagecoach, Voices Foundation, music education hubs and arts organisations.

Our online output kept us very busy, with work across the globe a tour of the USA, conferences in Canada, workshops in Ireland, composition for Lucknow Primary School, Australia and workshops for Qatar International School.

We've also been working with **National Youth Choirs of Great Britain**, with body percussion for their online spring course; with **Sing Up Day 2021**, composing a body percussion routine to accompany '(We are) Unstoppable' by Emily Barden; with **United Learning - 'Green Love'** collaboration with Voices Foundation and Alexander L'Estrange & Joanna Forbes L'Estrange - premiered on October 15th. Finally, we delivered **online resources** for the David Ross Education Trust (DRET) and received this commendation from Simon Toyne:

*'For me, the most wonderful thing about the resources - apart from the carefully constructed sequencing and scaffolding, engagement, inclusivity, authenticity and top quality teaching - is the quality of your musicianship. Your work here will have a major impact - thank you so much!'*

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



Steinberg Media Technologies GmbH

## Dorico for iPad !

Over the summer, Steinberg added a new member to its Dorico family of music notation and composition software, with the introduction of Dorico for iPad. It's free to download from the App Store and could be an ideal way for you to extend the use of notation software both in school and for students at home.

Dorico for iPad is totally compatible with all versions of Dorico for macOS and Windows, so you can easily share files between your tablet devices and your desktop or laptop computer. Students can open files from shared folders like OneDrive, Dropbox and iCloud Drive, work on their projects on their iPad, and then share them back to the network folder so that they can keep working on them on the computers in the music classroom.

In addition to being fully compatible, Dorico for iPad looks and feels just like the desktop versions of Dorico, so there's nothing new for students and staff to learn. But the iPad version does take full advantage of the capabilities of a touch-enabled device, with on-screen instruments for inputting and editing music, which in addition to looking beautiful are also great fun to use, allowing students to use familiar-looking piano keys, drum pads, and even a guitar fretboard.

Uniquely, Dorico for iPad even includes the full sequencer-style piano roll MIDI editor of the desktop version, meaning that it is the only music software for iPad that allows you to work both with beautiful music notation and directly in MIDI, and it's also the only music notation app that allows you to use third-party Audio Units instruments and effects, broadening the sonic possibilities of the software.



With the addition of Dorico for iPad, there's now a version of Dorico suitable for practically every device and every budget: Dorico for iPad and Dorico SE for macOS/Windows are completely free, and ideal for students to complete assignments at home; Dorico Elements for macOS/Windows provides an inexpensive path to writing for larger ensembles; and Dorico Pro for macOS/Windows is the ideal software for faculty and for A-level and beyond.

For more information about Dorico for iPad, please visit [www.dorico.com/ipad](http://www.dorico.com/ipad) or email Richard Llewellyn (UK Education Manager) on [r.llewellyn@steinberg.de](mailto:r.llewellyn@steinberg.de) Tel: 07841 516066.

## Club Europe

New fully comp Covid travel insurance gives music touring leaders a confidence boost

Music leaders can travel with confidence again thanks to a new comprehensive Covid-19 insurance policy, STF Travel Sure, which has been created exclusively for schools and youth groups travelling with a School Travel Forum member.

Developed in partnership with ABTA and AXA, the new bespoke policy covers any traveller who has to cancel because of a positive test or has been in contact with someone testing positive. There is no excess (excluding luggage) on claims and no exemptions for pre-existing medical

conditions. The cover also provides free access to a travel companion app, which includes a medical translator, hospital locator, emergency numbers, medical assistance and lots more.

To see full details of the new policy, visit the insurance page of leading STF member Club Europe's website, [www.clubeurope.co.uk](http://www.clubeurope.co.uk).



**Oxford University Press** are pleased to announce two major new additions to the highly respected *Oxford Solo Songs* series: *Oxford Solo Songs: Secular* and *Oxford Solo Songs: Christmas*!

In *OSS: Christmas* you will find solo arrangements of festive favourites, including John Rutter's 'Candlelight Carol', and Will Todd's 'My Lord has Come', alongside brand-new pieces from Becky McGlade and Toby Young. *OSS: Secular* presents well-loved classics, including Eleanor Daley's popular setting of 'The Lake Isle of Innisfree', and Bob Chilcott's 'The Lily and the Rose', alongside exciting new pieces such as Joel Thompson's strikingly atmospheric 'Supplication' and Marques L. A. Garrett's jubilant setting of 'The Gift to Sing'.

Each book is available in versions for high and low voice with piano accompaniment and downloadable backing tracks for practice and performance. Perfect for services, weddings, recitals and even unison choir, these collections are essential new additions to your music shelf!  
**Claire.watters@oup.com**



## Viscount Organs Wales

### Viscount Organs premiers at Woldingham School

Viscount Organs Wales was delighted to be chosen as the preferred organ supplier for the installation of a new organ in the school chapel. They selected our premium tier Envoy 350 deluxe, a Physical Modelling based digital organ with 50 stops in a beautiful real wood veneer cabinet.

It was a pleasure to receive this wonderful feedback from Director of Music John Hargreaves and Chaplin Father Gerry Devlin:

"The Envoy 350 Deluxe is a fantastic instrument and perfect for the acoustic in the chapel. The versatility and expression of this organ is incredible. There is a lot of excitement from staff and students, and chapel services are enhanced by the expertly balanced sound.

We have been delighted with the services of Tony Packer and Viscount Organs, from initial consultation to the delivery of the organ.

Viscount Organs spent a few hours with us installing the organ, and tweaking the various manual and pedal outputs to match our in-house sound system. What we have is a quality instrument that is already been played regularly by students (and staff).

In terms of marketing and the wider reach of the school, wedding bookings for 2022 have started to improve because of this new installation, and there is a lot of interest in our forthcoming organ recital by our organ teacher and one of the music scholars."

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



## Counterpoint recommends Sibelius for mobile



You already know what a fantastic tool Sibelius is for creating music in a studio or classroom, but did you know that you can now make music anywhere with the new iPad app?

With access to the same tools and features used by professional composers and production houses, you can do everything from playing with an idea to creating a full composition all on your mobile device. This new software is designed with Apple Pencil and iPad touch capabilities in mind to be intuitive and easy to work with. Coupled with an external keyboard or onscreen keypad you can still use all your favourite shortcuts and adjusting notes is easier than ever. The Create menu has also been optimised for iOS so you'll have no trouble adding clefs, key signatures, time signatures, barlines, symbols, text styles, and more. And there's a quick search function to find whatever Sibelius command you need.

**Sibelius First** is completely free, so why not download it now? You can use it to write simple scores with up to 4 instrument parts and see for yourself just how useful the mobile version of the software is.

## Hallé Set Works Concert

for GCSE and A level music

The Hallé's dedicated set works concert, 'Orchestra through the Ages' will once again be performed live at The Bridgewater Hall on **Tuesday 5<sup>th</sup> October 2021** at 13:45. A digital concert will also be available to view online from 1<sup>st</sup> – 30<sup>th</sup> November 2021. Prices: £100 + VAT (or £75 +VAT for Greater Manchester schools)

Created in collaboration with teachers across the country this concert provides a unique resource for pupils studying GCSE and A-level music.

### The Digital Concert features:

- The development of the orchestra from the Renaissance to the present day
- Concert repertoire taken from the GCSE, AS and A'Level music syllabuses of the AQA, OCR, Edexcel and Eduqas/WJEC exam boards
- Analysis of some of the key works
- Insights into the role of the conductor and the musical journeys of the three RNCM soloists
- Enjoy as a complete concert, or in bite-sized 'chapters' to enable learning in separate lessons and may be watched as a whole, or in 'chapters' as many times as you like between 1<sup>st</sup> and 30<sup>th</sup> November

[www.halle.co.uk/setworks](http://www.halle.co.uk/setworks)

INTRODUCING NEW CORPORATE MEMBER:

# SingSwingSing



At the beginning of March 2020 Swing Era singer Matt Ford, the UK's most experience exponent of Big Band vocals, was coming off the back of a key period in his career. Having performed in his fourth BBC Prom (August 2019, with the John Wilson Orchestra) he was invited to tour major UK concert halls with Martin and Shirlie Kemp (*Big Band Broadway*), and to top it all he once again starred in *Simply Sinatra* at a sold-out Royal Festival Hall. With over 20 years professional experience and 2000+ concerts under his belt, Matt felt it was time to pass on the skills and expertise he had learned throughout his career, and developed **SingSwingSing**, a Swing/Big Band Era vocal workshop.

Each workshop includes advice on stagecraft techniques (body language, use of arms, hands, eyes and facial expression), song interpretation (dynamics, pulse, imagery, projection, lyrics), connection (line, story and emotion), and understanding (connections with exam curriculums, with specific guidance on performance modules). While they are specifically aimed at Swing Era/Big Band repertoire, the skills developed through **SingSwingSing** are wholly transferable to other styles of music.

This student-centred experience also gives a rare insight into what it takes to be "one of the finest voices this country has produced" (Clare Teal - BBC Radio 2). Sessions are tailored specifically for each establishment and take full

advantage of Matt's unrivalled experience as "the archetypal crooner" (Mail on Sunday).

They provide perfect preparation for performance modules, and are a great help towards achieving that first-rate recital mark for all styles of music, as well as for those studying jazz / big band styles as part of the analysis sections of GCSE and A Level content.

Booking enquiries were hitting the **SingSwingSing** inbox when Matt's, and indeed all our worlds were turned upside down. Within 7 days the Coronavirus pandemic had wiped out every booking in Matt's diary, both for **SingSwingSing** and concert performances. With an increasingly uncertain outlook (and a mortgage to pay), Matt had to find alternative employment. As a qualified teacher surely some supply work would fit the bill? Schools were promptly closed! The following eighteen months have been an interesting insight for Matt into what some people refer to as 'real' jobs. Temporary contract followed temporary contract as Matt stacked shelves for Lidl, cut hedges for Leicestershire County Council, and managed a Covid test centre in Rugby. In December Matt responded to the call from the NHS for non-healthcare workers to train as vaccinators. Four months of selection and training later, Matt was delivering jabs for his local NHS Trust.

In order to keep vocally trim Matt has performed in numerous live streamed events, mostly outdoors, with line-ups varying from duos to full big bands (depending on regulations at the time). He has also filled his **#SingSwingSing** YouTube channel with series after series of videos giving tips and advice to both experienced and aspiring Swing Era/Big Band vocalists. They provide a great 'bitesize' educational tool on subjects ranging from warming up to connecting with an audience.

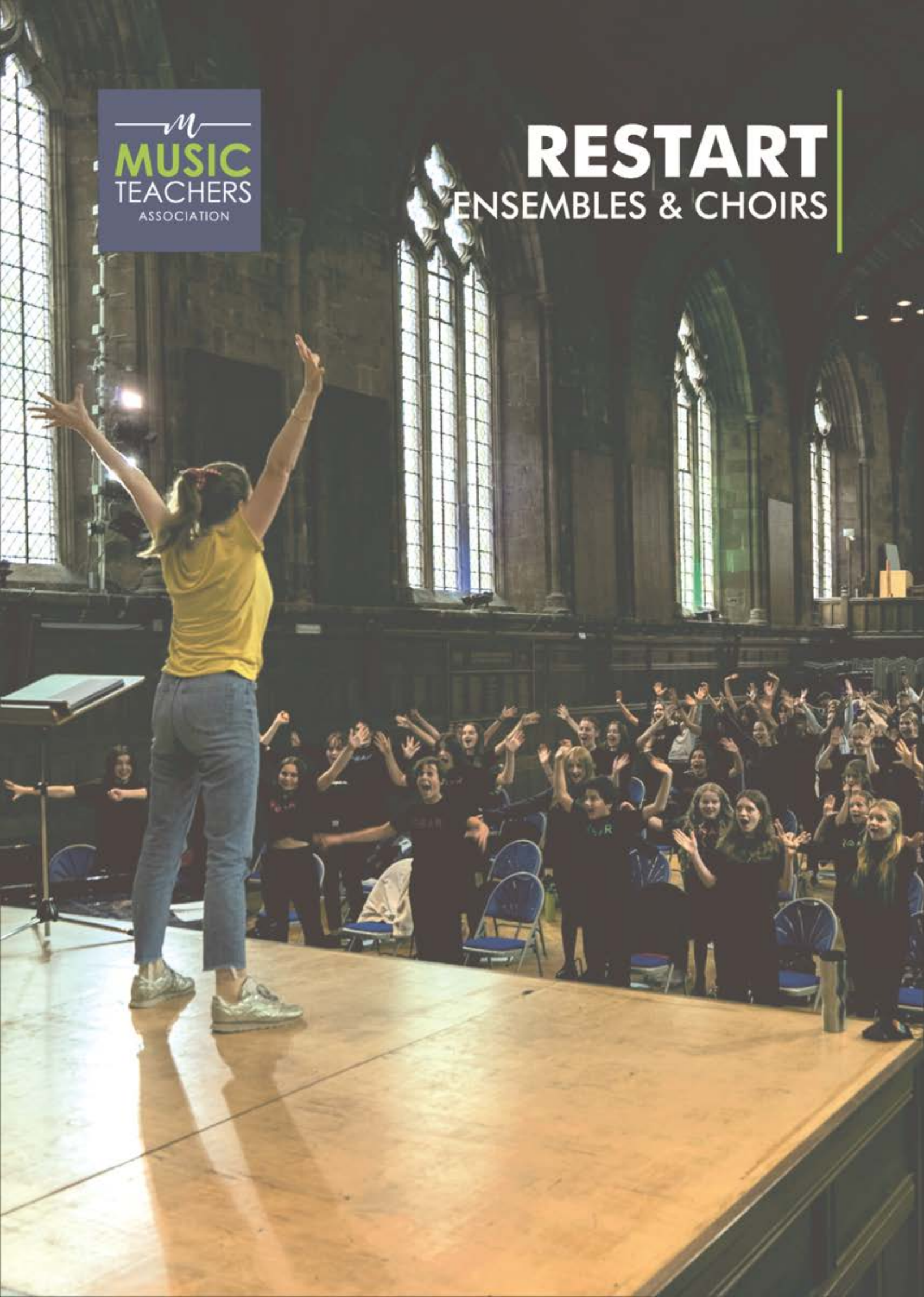
With the future gradually taking a more certain shape, Matt is looking forward to getting back to what he loves doing the most, performing for actual people (rather than camera lenses) and promoting excellence in performance through working with aspiring vocalists.

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

*M*  
**MUSIC**  
TEACHERS  
ASSOCIATION

# RESTART

## ENSEMBLES & CHOIRS



# LOOKING AHEAD

## WHAT WE CAN DO AS TEACHERS TO HELP US COME BACK STRONGER



Catherine Barker James Manwaring

We know that students, on the whole, haven't had a consistent experience of music in the past eighteen months. Of course, other subjects have felt this too—moving to remote learning, having time away from school has taken its toll—but in music the impact has been amplified. Most aspects of any department have had to be completely rethought, and music teachers have had to adapt their curriculum and co-curricular offer significantly in the past year.

One of the biggest gaps we are facing is through the lack of exposure to practical music making and live performance: time spent planning for the reintroduction of quality practical music making would be well spent. There is an opportunity to reset with new expectations and energy in 2021-2022. How will you make sure students build up to this gradually, step by step, building in confidence and technical skill? What repertoire will you use? Working with head arrangements, that allow for repetition and freedom of response through improvisation, could be a good approach for classroom and school bands. Or, the excellent Modulo programme from National Orchestra for All is a great, inclusive resource. If you are worried about standing in front of your ensembles after a while away, NOFA have an excellent online Music Leadership course – the first module is

completely free. And, how will you 'market' these opportunities to pupils and rebuild deeper engagement and love for music? How can you work in partnership with your parents, community and local Music hub?

We've also got some interesting reading to reflect on: the Ofsted research review, published at the end of the summer term, underlines the need to consider the cognitive demands of the subject. It is crucial that we don't overload students in our pursuit to catch-up too quickly, particularly with pupils in KS4 and KS5. It's important to consider how we present content & material to students who may require more support through scaffolding. And, interleaving subject content gradually over time—think 'little and often'—is worth factoring into your planning.

One issue that often arises in music classrooms is the approach to longer written questions in GCSE, A-Level and vocational qualifications. To be successful in these aspects of the specification, students need contextual understanding along with a catalogue of listening that can inform, inspire and engage them with their writing. Your wider listening (think about your Spotify playlist) – is a great use of teacher time, especially on your commute or when you are getting in some exercise!

The Ofsted review highlights the challenge of teaching composition in a music classroom; whilst this has also suffered in lockdown, there are increased opportunities with music tech following national roll out of devices through the DfE funded scheme in the past year. Websites such as Passing Notes Education & I Can Compose can help with ideas for composition. And, not forgetting Oak National: this is a treasure trove of great music teaching ideas, where creative exploration is embedded into every scheme.

Above all, as we look ahead and come back stronger, it is great time to rekindle whatever it is that got you hooked to music in the first place: pick up and play your instrument, go to concerts and gigs, listen attentively. Music teachers don't often have time for themselves, and planning for this proactively in the year ahead is time well spent.

.....  
Catherine Barker is the President Elect of the Music Teachers' Association and the Head of Music and Performing Arts in United Learning.

James Manwaring is the Director of Music for the Windsor Learning Partnership.

.....  
Modulo Programme: <https://www.orchestrasforall.org/modulo-programme>  
NOFA Music Leadership Course: <https://www.orchestrasforall.org/music-leadership-training>  
Ofsted Research Review: <https://www.gov.uk/government/publications/research-review-series-music>  
Passing Notes Education: <https://www.passingnoteseducation.co.uk/>  
I Can Compose: <https://www.icancompose.com/>  
Oak National: <https://classroom.thenational.academy/subjects-by-key-stage/key-stage-3/subjects/music>

# MUSIC CITY

## MANOR CHURCH OF ENGLAND ACADEMY, YORK



Dave Lowe

Lockdown was a good time to reflect on how effectively our music provision worked and the time of 'being without' has re-confirmed the importance of the subject, not only in its importance in the curriculum, but in recognising the real world needs of our student community and understanding better how music interacts with the rest of school life. In May, we launched the registration for our new 'Music City'. A complete redesign putting each student's constant daily musical development at the centre. Over 170 families have already registered to be part of 'Music City', with 49 parents volunteering to help with activities and events. Our greatest challenge so far has been the surge in students wanting to learn to play the piano, so our piano tutor team is now up to 5. Instrumental and voice lessons have been underway since last academic year and as Covid restrictions continued, the positive impact of their music, became increasingly obvious to members of our wider community. Those students were calmer, more confident and more independent in their learning. By the summer term it had also become obvious that the omission of regular singing with Key Stage 3 students over the last 18 months resulted in students not listening to each other and in a larger group, students feeling the need to shout more to be heard. From discussions with the head of PE, they've noticed similar challenges as a result of the restrictions. In particular, students finding team-challenges more difficult and struggling to see errors as opportunities to learn.



So we know so many things have been difficult. But there is very much light at the end of the tunnel now. We're expecting more uptake for Music City when our new activities begin from 13th September and the diary is already very busy with events and other extra curricular opportunities.

The new Music City model has been popular with other schools and in June and July, several heads of music visited Manor to learn about the model in more detail. Music City was free to implement and is free to run. It is fully backed by our wonderful SLT team, who understand the value and want every student to thrive in music, dance and drama. This year was also the first year we've taken the two GCSE Music pathways through Year 11. The outcomes were comparable, despite a significant increase in middle prior-attainment students, compared to the normal dominance of higher prior-attainers.

All aspects of Music City run by school staff are free to all students. Additional specialist tuition and specialist

ensembles are available to all for a termly fee with weekly activities costing about £5/session. As a school we're committed to finding whatever financial support is needed to help families for whom this would be otherwise impossible. Activities range, for example, from the opportunity to sing with a West End vocal coach to Rock Band coaching and lots more covering a wide range of music styles. Some families have planned their diaries to enable students to be involved in musical activities 6 days a week, such is their enjoyment! With Music City, it's not possible to do everything. Students design their unique experience and can ask for help or feedback at anytime throughout each week. This constant dialogue is a fundamental part of the design and is already having a hugely positive impact. Students can continue their musical learning whenever and wherever they like.

For more information about Manor Music City, please visit: [www.manoracademy.org/manor-music-city-parents](http://www.manoracademy.org/manor-music-city-parents)



Photograph: Andy Staples

# LET THERE BE LIGHT!

## Gabrieli Roar 'Re-Creation'



Paul McCreesh

Paul is an English conductor and the founder and artistic director of the Gabrieli Consort & Players

What a crazy time we've lived through – performing musicians and music teachers alike having to reinvent themselves on a seemingly daily basis. I think for most of us it's been a huge emotional roller-coaster, and while we're all desperately hoping the worst is behind us, I think we're all aware that we may yet have to work a few miracles to keep music live and alive. To be a silenced musician is to live as a wounded animal, and I'm sure many of us have been hit hard. We've been deprived not only of the thing we so love but often of our sense of identity; and this sense of loss is also felt keenly by many of our young musicians, for whom music is often a deeply enriching and defining part of their lives as they grow up.

Of all the things I missed most in the last long, and often silent eighteen months, it was the sound of a large choir, and most especially that thrilling, corporate joy to be found in a great youth choir. It was amazing to witness

"This was a stiff test for the young singers of Gabrieli Roar. It was a test which they passed with flying colours."

*Seen and Heard International*

the real sense of team spirit, as choral leaders in so many areas came together on the airwaves and on the internet to fight for choral music, especially in the face of often confusing and contradictory guidance from government. The imagination of so many organisations and teachers in creating all sorts of on-line activity was

heartening, but somehow the painful isolation of solitary screen contact only underlined how physical and social interaction is the very heart of the choral experience.

For Gabrieli's *Roar* project, all this presented a great challenge. The sadness of having to

cancel two summers of choral residential courses was accompanied by determination to ensure the project emerged with even more vision and drive. Bluntly, was this somehow the moment to create a statement, to plan more ambitiously, and to provide wider opportunities to a greater numbers of young singers, and in so doing help rebuild the nation's young choirs?



Photograph: Andy Staples

And so, after discussion with many of our partner choirs, the idea of 'Re-Creation' took form. A great national choral 'reboot' based around Haydn's Creation – a piece which is unquestionably wonderful yet within the bounds of possibility in a short rehearsal period, acknowledging that for many young singers, eighteen months without sustained choral activity will inevitably have led to a loss of skills. We set an initial target of including at least 1000 young people, which I'm sure we will exceed. And most excitingly, our list of partner choirs has grown from around a dozen to over thirty.

We have arranged five performances in iconic English cathedrals, from August to February – Worcester, Ely, Romsey Abbey, York and Durham, an important step as we develop Roar into a truly national resource. The young singers will perform alongside Gabrieli's own singers, and with the Gabrieli Players, and we are thrilled that many of the UK's leading soloists will take part too.

Our choirs will prepare in advance of a workshop day, and our chorus directors and I will be whizzing around the country to offer further support as we can. As always with Roar projects, it

will be something of a 'baptism of fire', but our young singers tell us time and time again how much they value these challenging experiences where, with our support, they reach very high levels of musicianship. We welcome some of our finest youth choirs into the Roar fold, but we have established relationships with many newer choirs, especially those working in challenging areas. Aspiration, potential and commitment are the three key factors.

"I LOVED this project. I thought the choir sounded fantastic and the opportunity to work with young people in this setting was really very moving."

Gabrieli musician





Our first pilot project took place as part of the Three Choirs Festival in August with 100 young singers from seven different youth choirs and schools from Worcestershire and London. We needed endless contingencies at every level, with seating plans, Covid testing regimes, and carefully arranged rehearsal schedules for pros and youngsters, all subject to different regulations. A huge challenge for all, but absolutely worth it when we heard the thrilling sound of massed young voices – 'Let there be light!'

I'm quite sure the next projects will throw more challenges our way, and I won't be surprised if the singers need to be spaced all around the cathedral, but rest assured we will do everything humanly possible to make these events happen. Please come to support these amazing young people – it's a tremendously uplifting experience.

[www.gabrieli.com/roar](http://www.gabrieli.com/roar)

**'Re-Creation' performances:**

**Saturday 23 October 2021:**  
Romsey Abbey, as part of the Ethelflaeda Festival

**Saturday 6 November 2021:**  
York Minster, in partnership with York Music Hub and the National Centre for Early Music

**Saturday 13 November 2021:**  
Ely Cathedral

**Saturday 12 February 2022:**  
Durham Cathedral

“Exciting, exhilarating and enjoyable”

*Roar choir member, age 14*



# Putting live Music making back at the heart of our schools



Tim Burnage



Liz Dunbar

Tim Burnage is the Music Subject Leader at Huntington School, York and Liz Dunbar is the York Secondary Music Pathfinder Lead

It's been really interesting comparing the restrictions that have been in place in Music departments up and down the country. For some, tuition and ensemble rehearsals have had minimal disruption, while at the other end of the spectrum, the corridors and practice rooms have pretty much fallen silent for eighteen months.

Online music making isn't the same. From the outside it looks great - and yes, like many, we've done the obligatory virtual choir rehearsals and even managed to run a virtual version of our annual 'Live Lounge' event on Twitter (@HuntSchoolMusic #livedownlocklounge), but it's a far cry from the real thing.

And while it's true that we've learnt a lot of new skills along the way, there's nothing like cramming 100 students into a classroom, and being surrounded by live voices, raised in song together.

We found with online rehearsals that after a while, even our most loyal and most experienced students weren't always joining us on zoom.

As one of our students said at the end of last term:

**'all this online stuff is fine, but really I just want to get back to live music making'**

...and frankly we couldn't agree more.

We know how hard it is going to be for some to return to the 'old normal'. Students have lost so many of their established musical routines. Will they want to come back at all?

We are fully aware that what we had in March 2020 isn't magically going to reappear tomorrow. We know that this is the beginning of a process of reestablishing and rebuilding our extra curricular programme. We are mindful that students in Years 7 and 8 have had no experience of public performance whatsoever. We need to address the fact that some students have lost the drive to practice, having had no public performance to work towards. And we are conscious that students' memories of the joy and camaraderie of working towards live performance events will have faded.

Covid isn't going anywhere right now, and we may be working with a largely unvaccinated student community for some time to come. With that in mind, here are a few things we are changing in the short term to get extra curricular music back on its feet:

- shortening rehearsal time - but making sure they run every single week;
- running more sectional rehearsals - not only to allow for increased physical space between players/singers, but also to allow our least experienced students to get a little more attention, and build their confidence;
- drawing on the expertise of visiting specialists and other musicians in the school, to help us make all of this happen;
- being far more organised in advance of rehearsals with pdf and physical copies of parts and scores to avoid parts and stand sharing;
- fogging rehearsal spaces and practice rooms between sessions.



And small is beautiful isn't it? In 2018-19 (the last normal full year of teaching) we established two new chamber schemes - 'Paired Piano' and 'mixed chamber ensembles'. Bringing these playing opportunities back is just as important as the big stuff, and that's because of the difference we have seen these schemes make to our students' wellbeing.

These sessions take place during morning registration, at a time when practice rooms are generally free and the department corridors are empty. The pairings are most commonly made up of an experienced player and a beginner, one given the opportunity to take the lead as a mentor and guide, and the other receiving bespoke one to one tuition.

What we've discovered about 'Paired Piano', is that in addition to the obvious musical benefits for pianists who rarely get the chance to be the 'keys' player in larger ensembles, the scheme has also proved to be a powerful tool in building students' self esteem and self worth. And it works on both sides of the partnership, creating some wonderful friendships and sparking some remarkable conversations.

The mixed and woodwind ensembles, coached by our visiting woodwind specialist, are another small-scale scheme we are eager to reintroduce, creating yet another way for students to play regularly with others, supported by expert coaching. Involving members of our visiting specialist staff enables us to offer far more than we would otherwise be able to do. We finance this by using some of the money we generate from performance occasions - and it's worth every penny.

It's worth every penny not simply because it means we can invest in our own wellbeing - having the opportunity to actually stop, one lunchtime a week - but also because we're investing in our visiting specialists, by inviting them into the wider musical community of the school.

'Bubbles' teaching has shattered our sense of a whole school community in the last eighteen months, and prevented us from coming together for performance events. Shaping extra-curricular groups by experience rather than age, is vital in creating

opportunities in which students can mix across year groups once again. It's a simple but powerful tool that can help school's rebuild their sense of wholeness.

Making sure that Music departments are supported in reestablishing their extracurricular programmes is going to be key as schools rebuild their sense of community this year.

**Here are five things we're going to be doing this term to kick start the recovery process:**

- 1 'Tell us about yourself' - online student/parent survey. It's quick, it's easy and it generates a central bank of data on students' musical starting points.
- 2 Phone calls home - following up every inquiry about tuition or ensembles with a call from a member of the Music team.
- 3 Mentoring buddy system - reconnecting KS3 with the department by asking KS4 and 5 students to be a friendly face, collecting students and delivering them to their first lesson or first rehearsal, showing them where they can store instruments and how they can book practice spaces.
- 4 Consistently high quality extra curricular experiences - that are welcoming, well run, and pitched at the right level.
- 5 Making Music visible - in the school and wider community, in sound, but also through footage and photos, with students telling their stories of performance events like 'Live Lounge', open evenings, 'Battle of the Bands', Arts Festivals, NYO Come and Play, and all the other stuff that used to be a regular part of our musical lives.

As Marian Wright Edelman says 'If you can't see it, you can't be it'.

Our job is to make live music visible again.

# RESTART: CHOIRS

## GETTING VOICES BACK INTO SHAPE



**Michelle James**

Michelle is the CEO & Trustee of the Sing Up Foundation and Treasurer & Trustee of the Music Education Council

Along with some lockdown pounds that some of us might have gained, and levels of fitness which may not be quite where they were prior to the pandemic, some of us may be feeling that our voices too are a little out of shape. Whether it is lack of use for singing, or just not being used to speaking for long periods of time, particularly in a classroom voice, our voices rely on healthy regular usage to remain functioning at their full fitness.

For the classroom or peripatetic teacher, coming back to teaching may feel different on the voice to what it has been used to over recent months. Perhaps having had a period of teaching online, or even just after a few weeks' break over the summer. Your voice may tire more quickly, get croaky, you might find yourself coughing or repeatedly clearing your throat more than usual. All of these are signs of strain which we need to respect and think about how we gradually get our voices back to their best.

The same is true for our singing groups and choirs. Choir leaders may find that their young singers are not at the level they were pre-pandemic, plus, as with any new academic year, you will have lost some of your best senior singers who have now left school. So, a rebuilding phase is inevitable, but

doesn't need to feel like going back to the drawing board, you can still build on the good habits and techniques established previously. Some reminders and 'easing in' will help.

First of all then, here are some tips for teachers' and choir leaders' own voices:

### *Warm up*

Do small work before big work. Warm your voice up gently with some humming and sirening before doing a lot of heavy speaking or singing. This is literally the same principle as stretching muscles before doing a work-out or run. A few minutes of warming up will ease your voice into operation.

### *Stay hydrated*

Drink plenty of water. Regular sips from a water flask (avoiding single-use plastic of course!) will help your body produce the natural lubricants that keep your voice working smoothly. Particularly if you are in an artificially air-conditioned or centrally heated space, the effect can be very drying on the air, so keep taking fluids on board.

### *Don't shout*

If you need to make yourself heard among a larger group, clap your hands for attention instead of shouting. If you need to speak loudly, think about

projecting your voice using core support rather than putting the strain on your throat. Think about projecting your voice to the back of the room. Use a singing technique for a projected speaking voice.

### *Watch out for colds*

If you have a cold, take it really easy on your voice or you could do it more harm than you realise.

### *Don't eat late at night*

Acid reflux from eating too close to bedtime can cause problems with your voice. If you are finding that you need to clear your throat very regularly during the day, this could well be the cause.

### **And for your choirs**

#### *Warm up and re-establish the basics*

Choose your favourite warm-ups and encourage some whole-body work. People may not have been as active as they normally would and might benefit from stretching and moving before singing. You might find there are a lot of tight and hunched shoulders, tense necks and upper backs.



#### *Breathe*

This upper-body tightness might result in people breathing in a shallow way using their upper chest rather than their full capacity and abdomen. Encourage some abdominal breathing and breathing while consciously expanding the muscles to the sides and back of the ribs. For really good ideas around this you could check out some yoga videos online, particularly Pranayama Yoga. It's also great for overall respiratory health and well-being.

#### *Posture*

Re-establish good posture. Sing standing up if possible to begin with. Get them to feel the space this gives them to breathe properly and use their voices healthily. Then when they do sit down, talk to them about maintaining that feeling of space in their bodies. The only thing that should change is that they are putting their weight on their backsides instead of their feet! Everything else about their posture should remain the same.

#### *Listening*

Get them to listen really carefully to each other and the sound the whole group is making. And enjoy the collective experience – it has probably been a while! A lot of early possible glitches in getting back to singing can be quickly remedied by using our ears and really listening carefully. Making a beautiful, unforced and musical sound should be the focus. Listening well should reinforce good technique and musicianship skills. And by the way, it will also help avoid shouty singing and any anxieties about aerosol-borne particles.

### **Covid restrictions**

These have now been lifted completely in relation to singing. But for everyone's peace of mind, and actually, just good healthy practice in general, you could consider maintaining these precautions:

- Keep the room in which you're singing well ventilated. Keep a window open and if possible keep a flow of air moving.
- Keep some distance between each singer. Spreading singers out around a room can facilitate some really great learning experiences in relation to musicianship skills and good singing. It encourages singers to listen to themselves more carefully, as well as to others. It encourages less confident singers to become more independent, instead of hanging on to the sound of the person next to them. Try mixing up different voices and parts around the room and see how it changes the overall sound.
- Take regular breaks to move about, change the air in the room and rest voices.
- If you're particularly concerned, you could consider looking into purchasing an air filter (HEPA filter) for the room. One of these will clean the air, filtering out the particles you don't want, and some of them also monitor air quality at the same time, giving you an early warning if the air becomes stale. They range in price from really quite cheap upwards and even the small ones can cover quite a large number of square meters.

# IS IT SAFE TO SING AGAIN IN SCHOOLS?

Ann Wright and Paul Smith share thoughts about how we can get singing happening again in our schools.



Paul Smith



Anne Wright

'There was a palpable energy in the air as amateurs and professionals alike prepared to sing alongside others – and to an audience – for the first time in what, to some, has felt like an eternity.'  
- Participant at the VOCES8 Milton Abbey International Festival and Summer School.

In these ever-challenging times, this feedback from a participant at our VOCES8 Foundation festival and summer school sums up what we are all feeling as touring returns and our singers can work with students and teachers in person again. Paul Smith and Ann Wright had a chat about some ideas to get classroom activity happening again based on their experiences since the pandemic began.

*Paul Smith (PS):* It's certainly true that with rules and guidance changing every day, question marks around singing have received bad press, but research has been clear that singing is no more dangerous than many other activities in life, and with sensible precautions, there are plenty of stories of vocal music happening again in our schools. Aside from worries specifically about COVID, singing in a choir has for years now been shown to be an exceptionally

valuable experience for those taking part, and is good for our health and wellbeing in so many ways. The need to rebuild our social interaction and strengthen our community is more important than ever, and singing in a choir is a perfect way to do this.

*Ann Wright (AW):* With the energy and excitement of starting to sing again also comes some questions and worries as we return to in person sessions, or in some cases restart singing together in schools. Thinking practically, warm-ups are essential as we support all singers - more so now than ever. Children new to singing and any reluctant young singers will respond to rhythms and spoken warm-ups. These are also an ideal opportunity to incorporate creativity enabling your classes and choirs to develop their own rhythmic ideas before adding vocalising and melodic fragments. Whether you are singing with your class or leading a choir rehearsal, remember that your groups have budding leaders eager to lead a warm-up and their peers will respond to including this in lessons and rehearsals.

*PS:* Over the last couple of years, we've been using technology more than ever for obvious reasons. Starting to sing again in classrooms can also still make use of technology though, and exploring resources or finding fun ways to make new connections around the world can be a great experience.

There's a VOCES8 playlist on YouTube, for example, that features more than fifty videos made at home by lots of great leaders in our team. These include all sorts of songs, creative ideas and games that could be used in the classroom.

*AW:* At the primary school level we are continuing to support classroom teachers (as well as music teachers) to incorporate singing across the curriculum. This year we are establishing a project connecting primary schools in the UK with elementary schools in the US. Beginning with schools in London and Albuquerque, New Mexico, this connection will not only bring cross-curricular elements to life through songs, but also give children and teachers the opportunity to meet online sharing with, and learning from each other.



**PS:** As we get back into touring life again, we're finding that music making is incredibly important to help students in different parts of the world, and of all ages. Alongside our work in the UK in the months ahead, we are also leading singing projects and workshops with students in France, Belgium, the USA, Germany and Austria.

**AW:** While VOCES8 and Apollo5 have returned to live concerts both in the UK and abroad, that digital reach is also still really valuable, and we will continue with our online festival too. LIVE From London Christmas 2021 will bring wonderful artists together. Audiences from around the world can join us and we're planning features for student groups in these concerts too. We have been delighted to provide access to our online concerts for thousands of students in schools over the last couple of years and moving forward we want to make our 'back catalogue' of concerts available. These make an ideal resource for GCSE, A level and IB students.

**PS:** One real bonus of the last couple of years has been the opportunity to develop new resources for use in schools that can be used both at home and in the classroom. Aside from our free 'Live From Home' resources on the VOCES8 YouTube channel, we've also launched a new platform to help singers as they go back to choir.

**AW:** The Digital Academy - [academy.voces8.foundation](http://academy.voces8.foundation) - our online resource featuring repertoire, warm-ups and creative responses all taught by VOCES8, Apollo5 and you, Paul, is continuing to grow. Whether it's for learning tracks plus tips on rehearsing and performing repertoire from members of VOCES8 for your choirs, or finding new warm-ups and rounds for use with choirs and in your classroom, we hope that the academy has something to offer everyone.

**PS:** With all these ideas, I hope that there will be something that we can do to encourage and help teachers and students as they begin singing at school again. It's clear that there will be more difficulties ahead, but there has been such a great global response to music education by everyone who cares passionately about it, and I'm convinced that we will find a way through this together. Trying to respect everyone, and how they feel about being back in the classroom will be really important in the difficult months ahead.

This interview was done by Paul Smith, co-founder of VOCES8, and author of the VOCES8 Method, and Ann Wright, Director of Education for the VOCES8 Foundation. During the pandemic, the VOCES8 Foundation has supported music education activities online in 75+ countries.

VOCES8, Apollo5, Paul, the VOCES8 Scholars and the wider Foundation team wish everyone all the best with this term and the year ahead. If you'd like to learn more about our workshops and projects, the VOCES8 Digital Academy and our concert series please don't hesitate to get in touch – [ann@voces8.foundation](mailto:ann@voces8.foundation).

We look forward to hearing about all the wonderful singing your schools are doing and we want to support you in any way we can.

# 5 THINGS TO HELP BUILD EVERYTHING BACK UP AGAIN



Caroline Robinson  
Director of Music, Warminster School

**1** I created a thirty-second long flashy film on [www.CANVA.com](http://www.CANVA.com) to remind everyone in our school community of our Music Offerings. It went out to all tutor groups, all pupil emails, in a Parent-mail and on our social media channels.

<https://youtu.be/JmySa0HKzTQ>

**TOP TIP:**  
Keep everything brightly coloured and super pleasing to the eye! Canva is again my saviour here.



**2** Involve parents so that they are aware of everything that is going on. From the date school orchestra starts - to new groups taking place - and the information coming out about instrumental lessons for old and new pupils. My **TOP TIP** is to restrict information to one email per week. My Schedule has looked like this:

**Week 1:** Instrumental lesson timetables and information

**Week 2:** Share the poster with details of all of our music groups re-starting and the 30 second video about them. (This was backed up with invites to pupils previously)

**Week 3:** Launched the Year Seven in Concert event to parents, inviting them to book free seats on [www.trybooking.co.uk](http://www.trybooking.co.uk)

**Week 4:** Launch the date of our Flagship Showcase Concert and Dinner (A Cabaret 2021) to parents, to hype up excitement

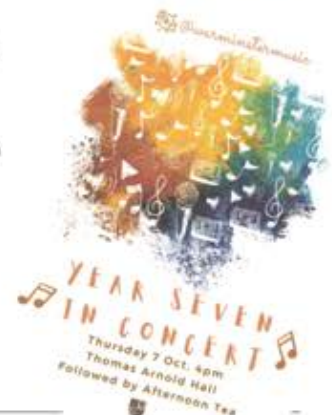
**3** Within the first two days of term, I arranged to have the whole of Year Seven for an hour. This gave me the opportunity to deliver a high-energy body percussion and singing opener and then to 'sell' each of the groups we have on offer. Around 75% of them have signed up for a Lunchtime club, over half of them have joined two!

**4** Use social media to keep parents engaged: Every day a group had their first rehearsal, I tweeted about it on our @warminstermusic page.



**5** When it comes to rehearsals, PACE, ENERGY and REWARDS are key. Sometimes I hook them in with recordings of the music they are going to tackle playing in various versions as they arrive and get unpacked, or maybe on Youtube. Our Orchestra are playing highlights from Aladdin, so they arrived to that on screen as they were unpacking last week!

Everyone loves to be thanked, and they also love a merit (or sweets!). It really is worth the time and effort to keep those groups full of pupils.





TIPS & EXPERIENCES OF RESTARTING TOURING FROM FOUR OF OUR CORPORATE MEMBERS: MUSICA EUROPA, TRAVELBOUND, CLUB EUROPE AND ONESTAGE

## REFLECTIONS ON TOURING



### Jonathan Burgess

Jonathan Burgess is the former Director of Music at Kensington Prep School and a former MTA Committee member.

The challenges of the past eighteen months have affected us all in many different ways, but now is a chance for a rethink and a new beginning. For me, I have taken the opportunity to step down as Director of Music at Kensington Prep School, having been in the post for 13 years. Fortunately, I am staying on at the school and working with the Early Years and Key Stage One children as I believe passionately that this is where music education begins.

I am now in a position of reflection, and able to think about what works in music education, what should we keep as a learning tool from the past eighteen months, and what was working well before the pandemic?

At Kensington Prep we have had a rapid development in the music department caused by many factors. Most definitely of impact was the implementation of a Kodaly based teaching programme across the school, enabling everyone to be involved. This in turn led to girls wanting to be involved in the choirs and orchestras throughout the school. Numbers of girls taking individual lessons increased over time, and more music staff were added to the team.

The standard of musicianship increased as did the standard of performance, so what next?

We decided to implement a tour for the Senior Choir and Orchestra. Our first tour was to Belgium where we gave four performances in Brussels, Ypres and Brugge. It was a great success, and similar tours took place every two years to Germany, Italy, Hungary and Netherlands.

As we all look to the future with music in our schools, I would recommend that this is something you should begin to consider. Tours are great fun and have so many positive effects.

They do take time to organise and much time to rehearse, but the end results are worth it. The standard of performance goes up with each concert and the opportunities to perform in famous venues will give the participants something to remember for the rest of their lives.

Given that one of our main aims at Kensington Prep is to educate the girls in music so as to provide them with a life-long love of music as Kodaly suggested, touring is an invaluable addition.





As I have reflected with colleagues and past pupils on the tours we have undertaken, we were able to see that despite having performed in places such as San Marco, Venice, or St. Stephen's Basilica, Budapest, two of our most memorable performances took place in a small village in Germany, and a Care Home in Hungary.

In the German village, we were performing in a small church which was packed out with local villagers. The atmosphere was electric and the performance given by the girls was one of the best I have had the privilege to participate in. Ex pupils still talk about this concert.

The Care Home in Hungary was really quite special. We performed a number of folk songs from around the world, finishing with two Hungarian folk songs. Following our performance, some of the residents proceeded to share folk songs from different areas of Hungary, in a very moving way. They would sing from their chair, and some tried to stand, but the girls were captivated as it demonstrated the love of music that the people of this country have. Although we were unable to communicate to each other through speaking, the music was able to communicate much more than words.

Our jobs as Directors of Music are busy ones, and preparing a tour of this scale, (we usually took 65 girls) is a time-consuming activity. Fortunately, we were able to hand over much of the work to **Musica Europa** who specialise in organising tours abroad and in the UK. They operate a small team, and as such the service is personal and professional, catering for any needs that we required.

I recommend that tours are added or resumed as part of the rebuilding plan for the music department. They can't be organised overnight, which is why it is worth looking into them for 12 to 18 months' time, when hopefully travel will have returned in a manageable way.

<http://musica-europa.com>



# DORICO

## MORE TIME FOR MUSIC, WHEREVER YOU ARE

Take Steinberg's music notation and composition software with you wherever you go with Dorico for iPad. Whether you're a composer, arranger, instrumentalist, teacher, or student, Dorico is the ideal app for producing beautiful sheet music that you can share as PDF, M4A, or MusicXML, or print directly to your AirPrint-enabled printer. It is fully compatible with the desktop version and you can get started for free.

[dorico.com/ipad](https://dorico.com/ipad)



All specifications are subject to change without notice. Copyright © 2021 Steinberg Media Technologies GmbH. All rights reserved.

TIPS & EXPERIENCES OF RESTARTING TOURING FROM FOUR OF OUR CORPORATE MEMBERS: MUSICA EUROPA, TRAVELBOUND, CLUB EUROPE AND ONESTAGE

## YOUTH BRASS 2000

Youth Brass 2000 managed to re-start touring this summer after eighteen months. With a bit of lateral thinking and a lot of determination, they worked with their travel company Travelbound to arrange a UK mini-tour which proved to be a great success!



Youth Brass 2000 are an award-winning youth brass band from Northamptonshire. They travel abroad regularly to attend the annual European Youth Brass Band Championship and to undertake a week-long international summer tour every August. When the pandemic hit last year, they had to stop rehearsals and abandon plans for their summer tour to Austria. Like a lot of other ensembles, they decided to defer their tour to summer 2021 in the hope that they would be able to go then. But as summer 2021 drew near, it became apparent that an international tour would again prove to be impossible. "The annual tour is an integral part of the band's activities; in particular, it is great opportunity for the newer members of the band to see what Youth Brass 2000 is all about and to create new friendships", says Don Collins, the Band Chairman. "We were hugely disappointed that our international tour had to be postponed again but at the same time we were really determined to give our young musicians the opportunity to perform again in front of an audience after eighteen months. We therefore decided to ask our travel company Travelbound to help us organise a short UK tour instead". After considering a few different options, the band settled on a mini-tour to London over three nights. Relying on a travel company meant that the Band was confident that the transport providers, the accommodation and the concert venues would be vetted and risk-assessed for Covid-19 compliance.

The tour presented a lot of challenges. First of all, it had to be organised in only a few weeks. It was not easy at first to find suitable accommodation for the band because a number of properties were refusing to take group reservations. The band's preferred outdoor venues were unavailable: some were only running a reduced series of concerts and were already booked up whilst others had elected to use the pandemic to carry out some restoration work. The joint concert that the Band had planned at an army base had to be cancelled at the eleventh hour. But Youth Brass 2000 were undeterred and continued to work with Travelbound to achieve the best possible tour for their members.

Keeping everyone safe whilst on tour was paramount. With this in mind, the Band obtained a number of NHS Covid-19 Rapid Self-Test kits before departure and asked everyone to test at the start of the tour as well as during the tour itself. All performances were risk-assessed to ensure they would be safe for the Band and for their audience.



The tour proved to be a great success. The Band was based at a friendly and welcoming hostel by Hyde Park where they were able to rehearse every day. Under the baton of their Musical Director Chris Jeans they performed 3 well attended concerts in Queen's Park, Clapham Common and Dulwich Park where their eclectic repertoire was truly appreciated by their audience. There was also time to enjoy a West End Show, a river cruise on the Thames and a trip on the London Eye as well as some great group meals at restaurants such as Hard Rock Café at Piccadilly Circus.

"We are delighted to have been able to start touring again", says Don Collins, "this is what we enjoy the most as a band and it has been fantastic to see our players come together as a group and enjoy playing together again. It was also lovely to have so many of our former players and even some parents come to our concerts and show their support: this would not have been possible on a European tour. Would we do it again? Absolutely. The planning of the tour was stressful at times and a lot of work in a short period of time but it was definitely worth it! We have given our young musicians a truly memorable experience and hopefully the desire to continue with their music-making. Now we can't wait to start planning our 2022 international tour to Italy!"

The pandemic is far from over but Youth Brass 2000 have shown us that with a bit of determination and a willingness to adapt and try something different it is possible to resume

performing and touring. Perhaps re-starting is more about starting something new than it is about resuming something we used to do. Using a specialist company like Travelbound to discuss all available touring options can be the first step towards touring again with your ensemble.

[www.travelbound.co.uk/music-concert-tours](http://www.travelbound.co.uk/music-concert-tours)  
[music@travelbound.co.uk](mailto:music@travelbound.co.uk)  
 Tel 01273 265 259

[www.youthbrass2000.com](http://www.youthbrass2000.com)

## TIPS & EXPERIENCES OF RESTARTING TOURING FROM FOUR OF OUR CORPORATE MEMBERS: MUSICA EUROPA, TRAVELBOUND, CLUB EUROPE AND ONESTAGE



# BUCKINGHAMSHIRE YOUTH ENSEMBLE DEFY THE ODDS AND GET BACK ON TOUR

Thanks to the determination of its Director of Music, in July a Buckinghamshire youth ensemble became one of the first in the UK to get back on tour since the start of the pandemic. Working closely with their tour operator Club Europe and the Jersey Academy of Music (JAM), 80 of its young musicians travelled to the beautiful island of Jersey for a very sunny five-day tour.

Despite facing some Covid challenges, the Trust's orchestra, choir and wind band performed several open-air concerts each day. Their repertoire included a range of jazz, swing, contemporary and classical music.

When they were not performing the young musicians spent time exploring the island, seeing the sights and relaxing on the beach.

### **Director of Music, Paul Guenault reports:**

The 80 young musicians in our County Groups had a fantastic week of concerts and sun in Jersey. This tour was a triumph of persistence, cooperation and positive thinking in the face of many challenges, both before and during the tour. However, the benefits to these young people were more than worth it, from a musical,

social and well-being point of view.

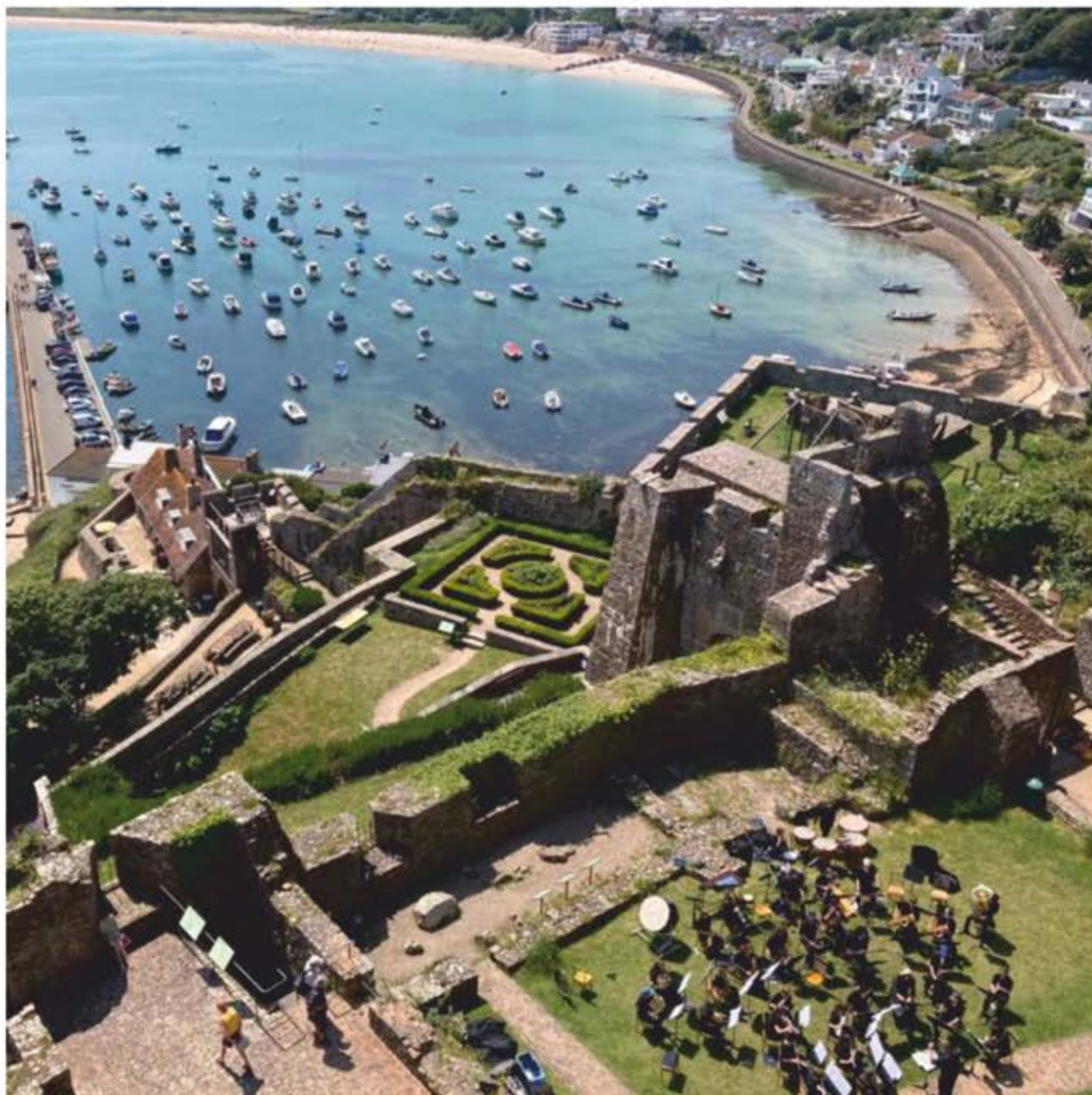
At a time when our young musicians had been deprived of ensemble playing for so long and just as importantly, spent so little time together socially, this tour seemed even more important to us and them and a real gesture of the power of music and of human resilience in the face of crisis.

Once we'd overcome the initial issues of airport PCR testing and the outcomes of that and dealing with the understandable levels of anxiety and uncertainty amongst the young musicians, we settled into what then felt like a normal tour with wonderful outdoor concerts, beach visits and watersports.

It was that normality and the joy of playing together properly again that felt genuinely uplifting. I don't think there

were any of us who didn't feel the swell of emotion at our final concert under lights at the Howard Davis Park bandstand as all three groups gave their all to the performance.

Club Europe were equally determined to help us to make things happen, even when we were confronted with last minute changes to entry requirements due to Covid-19. The commitment of their team to work with us to find solutions and the wonderful support of the Jersey Academy of Music team helped tremendously in making the impossible happen.



Most of us who work in the Music Education business can remember our own county group days and the huge importance of those touring, residential and performance occasions that remain significant factors in our development as both musicians and people. It makes us at BMT proud that this cohort of young musicians didn't miss out on this in a year when they've missed out on so much.

.....

"Everyone worked so hard to make this tour happen," said Club Europe Head of Concert Tours, Lucy Szymonski. "It really was a collaboration between us, the Trust and JAM mixed with a real sense of positivity and determination.

"While there is still some uncertainty around international travel, it was wonderful to see this tour go ahead in the UK. Time away with their peers is long overdue for our young people. We hope more ensembles will take advantage of all that Jersey and the UK has to offer."

To find out more about Club Europe's music tours to Jersey or their other UK music touring destinations, visit [www.clubeurope.co.uk](http://www.clubeurope.co.uk) or call freephone 0800 496 4994.

TIPS & EXPERIENCES OF RESTARTING TOURING FROM FOUR OF OUR CORPORATE MEMBERS: MUSICA EUROPA, TRAVELBOUND, CLUB EUROPE AND ONESTAGE

## EMERGING FROM LOCKDOWN: ENGAGING AND CONNECTING YOUNG PEOPLE THROUGH MUSIC

Sarah Sharman at OneStage

Making performance plans for your choir and orchestra is exciting and inspiring at the best of times, but it's never been more important to plan ahead than right now. In the past 18 months we have all been starved of musical contact, culture and travel. Pre-March 2020, many of us thought nothing of a night out at the theatre, attending a casual gig, local school concert or even jumping on a bus, train or plane for a few days away.

All of our worlds have become smaller especially for young people, who's diminishing world has coincided with a crucial time in their development as they mature into young adults. Life experiences that should have helped them grow have been placed on hold and as schools restart, we need to be sure to make up for this lost time with carefully made plans.

It is our responsibility to re-engage, re-inspire and re-connect our young people with their communities and the world around them. Creating a performance plan for the next 12 -24 months is a crucial part of this and a concert tour at home or abroad can be a key part of your planning. A tour can create memorable and life-changing experiences by performing in new surroundings and connecting with a new and different audience. Whether at home or abroad, you can build their confidence by exploring new places, cultures and food. There will be some students who will be anxious about venturing far from home, but these obstacles can be overcome with the familiarity of performing together, teamwork, a sense of achievement and ultimately the creation of a musical community.

It's been 17 months since the departure doors opened and OneStage travel itineraries were issued, but this summer we were delighted that two schools ventured out into the big wide world and embraced the opportunity to perform in the UK.

### **Brentwood School tour to Yorkshire, by Matt Charlesworth**

After 18 months of making music virtually, in bubbles and without the gratification of full audiences, it was essential to Brentwood School music department to a complete summer tour in August of this year. With international travel obviously out of the question, the department decided to run their traditional biannual European tour in the beautiful surroundings of Yorkshire, ably planned and supported by their long term and excellent tour planners, One Stage Ltd. Starved of live music making for so



long, 66 pupils and 8 members of music department staff met for two full days of rehearsals at Brentwood School on the 20th August, primarily preparing the school's Chamber Choir for a special service of Evensong and the school's Big Band and string section for two outdoor concerts. The sheer joy of playing and singing together was palpable and the results exceptional.

On Sunday the 22nd, the musicians departed (via double decker coach) to

reach the beautiful city of York, and following an idyllic lunch in the backdrop of York Minster, headed straight to the sublime setting of Rowntree park for our first Big Band performance. The concert was a roaring success, complete with a large and enthusiastic audience, a standing ovation and beautifully sunny weather (which was certainly a welcome surprise!). The Big Band featured a number of debut vocal soloists as well as our traditional and student-led boys' barbershop and girls' choir features -



the subsequent multiple choruses of a variety of pop songs on the coach, paid testament to some very happy children (and staff).

Monday allowed time for a memorable morning exploring Scarborough which also meant the braver (more foolish) students and staff the opportunity for a refreshing dip in the North Sea. Filled with fresh fish & chips, ice cream and candy-floss, the musicians then transferred to Ripon where rehearsals began for our eagerly anticipated service of Evensong that evening. A rich musical programme, including Hadley's might 'My Beloved Spake' (originally composed to be sung in Ripon Cathedral), was expertly performed by the students, whose concentration, commitment and poise was tangible throughout - it was indeed a very special and moving service, which was gratefully received by the large congregation within the Cathedral.

The final day began with a short visit to the Minster, where the students once again performed, amazed and the sheer acoustic of this wondrous Cathedral. Following a light lunch the merry band of young musicians were transferred to Harrogate for the final Big Band performance of the tour and, for departing U6th students, of their musical careers as students at Brentwood School. The evening did not disappoint and the setting of the Valley Gardens bandstand was truly exceptional. Once again the big band were treated to a huge audience, a standing ovation and a seemingly never-ending call for encores, which delighted all members of the band, who eagerly delivered. A final meal of celebration followed, including many student awards, comedy sketches and a true sense of camaraderie between all musicians from ages 11 - 18.

The tour will live long in the memory of all students, staff and many members of the school community who were able to join us throughout our time in Yorkshire and was the perfect tonic to the soul, following 18 months of reduced musical opportunities.



**King Edward VI School Stratford tour to Suffolk. A year 13 student writes about their tour.**

On Wednesday 30th June, thirteen of our sixth form musicians set off on our trip to the Suffolk coast, guided by our Director of Music, Debbie Madden, and Assistant Director of Music, Richard Sampson-Marr. This was an ambitious undertaking considering overnight school trips hadn't been possible since the previous March due to the pandemic.

Our first stop enroute to Leiston Abbey - our home for the next couple nights - was Cambridge. Not only could we enjoy the cafés, restaurants, shops and festive atmosphere (some university students were matriculating that day) but burn off some steam by punting and renting electric scooters.

When we arrived at Leiston Abbey we had dinner, unpacked and then a short rehearsal in the resident chapel to adjust to the new acoustic before our concert there the following evening.

On Thursday morning we first visited the Southwold beach and pier. Pebble skipping and mini golf competitions were held before we then moved to Snape Maltings, the Victorian barley malting site transformed into a concert hall by Benjamin Britten and his partner Peter Pears. We even took the opportunity to perform one of our student's a capella choral compositions in the highly prestigious concert hall.

After a walk around the surrounding

marshes to Iken Church, we headed back to the Abbey for our evening concert. Our varied programme for strings and vocal consort included music by Vivaldi, Grieg, Whitacre, and Piazzolla which was enjoyed by an appreciative socially-distanced audience. To celebrate our first live performance in 16 months, we all headed to Aldeburgh for fish and chips on the beach!

On our final day we visited the Red House, Benjamin Britten's home and composition studio. After an enlightening tour in which some of our keyboard students were able to play Britten's personal piano, we set up to perform a shortened programme of our previous concert for the other visitors. An outdoor concert poses its challenges, and we had a few performers standing by to catch sheet music that went flying. Nonetheless the staff of the house were delighted to have live music back and the audience cheered for an encore. It was a fantastic close to a thoroughly enjoyable trip with great company. Many thanks to our hardworking music staff and OneStage Concert Tours who put it together against all the odds.

[www.onestage.co.uk](http://www.onestage.co.uk)  
[sarah@onestage.co.uk](mailto:sarah@onestage.co.uk)  
 Tel 0203 829 9941

# 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

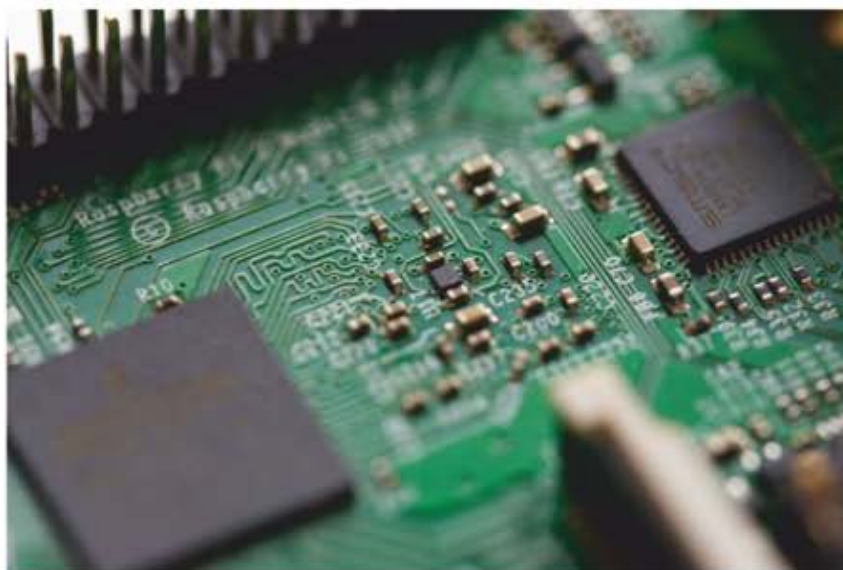
Have you managed to survive the first six weeks on the new year, Open Days, and learnt all those crazy new names having rearranged seating plans for the umpteenth time? And before you know it, there's all the Christmas music festivities to contend with! And other subject teachers think the music department gets it easy?! Thank goodness the music department can provide something the school can highlight on the front page of their websites!

### Chips!

On the music tech and electronics side of things, you may have noticed a certain lack of available products. There is a major shortage of computer chips. This, in turn is having a knock-on effect on hardware supplies. It's affected several manufacturers of electronic keyboards, audio interfaces and mixers. Similar to the car industry, PS5/Xbox and Apple products, it's causing massive issues. There's even talk of there being a potential shortage of electronic/digital toys for Christmas! Not only does this affect the companies producing these products, but also the knock-on effect for the shops that sell them. In fact, 'supply issues due to the global shortage of silicone chips' has even been cited as one of the reasons long time MTA supporters 'Dawsons Music' has had to close five of its retail stores (thankfully the Education Department has been saved)!

### Notation iPad apps and Interoperability

September saw the release of not one, but two brand new notation iPad apps! First out the blocks came the new 'Dorico for iPad', followed a day later by the Sibelius iPad app. Both are free and offer new ways of incorporating the full desktop versions of these notation programs, with a mobile app. They are, however, different in many ways. One of the main differences being that you can only link up an external MIDI



controller with the Dorico app, whereas the Sibelius app is highlighting the ability to handwrite into the app with an Apple pencil. I'd suggest checking both out and also looking at the specialist notation website 'ScoringNotes.com', where there are full reviews on both.

It may be worth thinking a bit more about how iPads/tablets and indeed Chromebooks work with their companion desktop software. Steinberg's popular Cubasis app (DAW) is now available on Chromebooks as well as iOS and android. This may be seen as a step-up app to GarageBand, as Logic isn't available (yet!) as an app. The entry level 'Cloud' based programs

ay still be limited due to the lack of certain functions e.g. video, but there is still a growing list of music tech 'tools' available. In fact, Katie Wardrobe of Midnight Music (Australia) has just published her free annual 'Ultimate Free Music Tech Resources Guide 2021-2022' which includes interactive music websites, software, productivity tools, and assessment resources ([midnightmusic.com.au](http://midnightmusic.com.au)).



## Gimmicks or musical instruments?

With Christmas already on a chartered boat from China, here's a few things that might tickle your fancy:

### ODD Balls!

Starting off with the ODD Ball! As seen on the TV Gadget Show, this is described as 'A playful musical instrument in the form of a bouncy ball'. In fact, just to turn it on, you bounce it on the floor. It's got a silicon outer layer with a super strong protective core, making it very student proof! You make sounds by pairing it with a mobile phone app (iOS or Android) via Bluetooth. From here you can change the instruments (there's 100's!) and play along with a variety of backing tracks. You can also change the pitch of a note or volume by altering how hard you bounce or tap, slap the ball. Then you can record and play your performance. There are lots of different instruments from all genres, including Disco, Grime, HipHop, Rock, Arcade and more. If you have more than one ball (and they come in Punch (pink), Turquoise, Black or Grey), you can connect them and choose a different sound for each ball or record and sample any sound to build a completely unique track. I'm sure there are many ways in which this could be incorporated into any classroom, be it Primary or Secondary and especially SEND. It's also a MIDI device, so it can be linked up with any DAW! The ODD Ball is already set to expand on its existing features that will make it even

more interactive. For more info, please check out [oddballism.com](http://oddballism.com) RRP £89 but the UK ODD team are looking into educational pricing.

### A Useful Bit of Kit?

You've heard of the Air Guitar, well now we have the actual Air Drums! The 'Aerodrums Air Drumming Kit' (RRP £155) is your complete virtual drum kit. It works by using motion-capture technology with an (included) PlayStation 3 Eye Camera to relay what you are playing to a computer program which then translates the movements into a variety of very impressive different drum kit sounds. The special drumsticks are fitted with reflective tips and you attach elasticated reflectors to your feet. You can then attach headphones to your computer to make it a fully functional silent kit! So, you're playing in thin air but can 'see' what you're 'hitting' on the drum set that is on the computer screen.

### Air piano!

Turn Any Surface into a Piano! Yes, it's the 'Electronic Piano Gloves'! Now this really is a gimmick, but I do like the fact there's a bass clef on the left-hand glove! So, each fingertip represents a different note and you can use eight

different instruments (including Piano, Xylophone, Bass, Violin, Guitar, Trumpet and Drums), with eight background rhythms (including Dance, Hard Rock, Shuffle, Latin, Funk and Soul) and six demo songs (including Happy Birthday). To make the gloves work, you just 'play' on any surface wearing the gloves. They have an inbuilt speaker on the attached control unit, which also includes volume and tempo controls. Priced at around £30, search online from various suppliers.

# CORPORATE MEMBERS

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



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



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



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



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



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



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



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



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



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



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



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



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



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



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



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



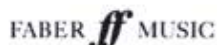
[www.editionpeters.com](http://www.editionpeters.com)



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



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



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



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



[furlongschoolbase.co.uk](http://furlongschoolbase.co.uk)



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



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



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



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



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



[www.musicstories.co](http://www.musicstories.co)



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



[www.musicincite.buzz](http://www.musicincite.buzz)



The online, interactive music practice book

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



[www.ncbf.info](http://www.ncbf.info)



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



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



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



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



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



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

**oneSTAGE**  
Specialist Concert Tours

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

**OXFORD**  
UNIVERSITY PRESS

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



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

**PRESTO**  
CLASSICAL

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



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



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



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



[www.royalnavy.mod.uk/careers](http://www.royalnavy.mod.uk/careers)



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



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



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



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



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



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



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



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



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

The  
Choir of  
St John's College  
Cambridge

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



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



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



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



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



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



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



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



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



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



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



[www.wejam.studio](http://www.wejam.studio)



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



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

# NEW MEMBERS



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

Annalise Whittlesea	Singing Teacher/Performer soon to be SCITT Trainee	Oasis Academy Enfield/Hadley
Paul Mellors	Musical Director	Rainbow Connection
Natalia Williams-Wandoch	Visiting Music Teacher - Piano	King's Ely
Emma Nish	Teacher	Christ the King RC Primary School
Florence Weston	PGCE student	
Iain McGregor	Director of Music	Forest School, London
Katrina Zoefftig	Head of Music	Chase Grammar School
Sophie Rheam	PGCE student	Cheltenham Bournside School
Carol Willis	EYFS Teacher	Wynstream Primary School
Elis Reed	Teacher of Music	Saffron Walden County High School
Luke Plimmer	Class Teacher	Blackheath Primary School
Joshua Knapton	Trainee Music teacher (QTS+PGCE)	Chertsey High School
Wesley Carroll	Director of Music	
Emma Canavan	Musician	
Anna Jenkins	Assistant Principal	Corby Technical School
Ben Parker	Teacher of Music	The Hollins
Michael Morgan	Head of Music	GEMS Wellington Academy - Silicon
Oasis		
Jacqui Cole	Music Teacher	Bromfords School
Kirsty Terry	Curriculum Curator	Ernesettle Community School
Oscar Wiczorek	Self-employed	
Ruth Proctor	Head of Music	
Kirsty Williams	Class Teacher	Wootton Academy Trust
Ryan Williams	Head of Music	Corby Old Village Primary School
Alicia Fletcher	Instrumental Woodwind Teacher	The Holy Cross School
Rebekah Dale	Head of Performing Arts	
Ruth Hodges	Teacher	Paddington Academy
Ingrid McLean	Director of Music	Sturton by Stow Primary School
Ria Keen	Principal	Futura Learning Partnership
Rachel Holt	SEnCo & Music Lead	The Voice College
Gage King	Teacher of Music	The Icknield Primary School
Leigh Keefe	Head of Music	Hurstmere School
Nadia Bunker	Director of Music	Woodcote High School
Rosie Wallace	Trainee Teacher	Lancing Prep Hove
Mike Cosadios	Head of Music	
Huw Thomas	Music Teacher	Laurus Cheadle Hulme
Lakmini Liyanage	Class teacher and Music lead	Windsor Boys
Virginia Lindop	Primary school teacher	Parks Primary School
Joe Perryman	Music Lead Primary	Broomwood Primary School
Elizabeth Swan	Primary music specialist	
Hannah McCall	Teacher of Music	British International school of Stockholm
Harriette Stacey	PGCE	Rosebery School
Elvy Kennedy	Trainee teacher	
Oliver Brignall	Schools Direct Trainee	Salop teaching partnership
Conor Harron	Teacher of Music	St Paul's Catholic College
Justin Sloan	Subject Leader of Music	Murray Park Community School
Suzy Johnson	Director of Music	St Edward's School
Andrew Wilson	PGCE	Tunbridge Wells Girls' Grammar School
Hannah Brake	Teacher	
Carolann Amjath	Primary Music Teacher	Weaverham Forest Primary School
Nick Graham	Trainee Teacher	Bermuda High School
JudyYang	PGCE student	
Charles Herbert	Trainee Music Teacher	Great Baddow High School
Chibuikwe Onyesoh	Principal Consultant	Melharmonic Music Academy
Keely Morrison	Student Teacher	University of Reading
Harry Nicklin	Trainee Teacher	Minsthorpe College
Rebecca Geldart	Student Teacher	St Paul's Catholic College

## NEW MEMBERS

Jonnie Bridges	Head of Academic Music	Downside School
Markus Richter	Associate Music Teacher	Strood Academy
Madeline Christy	Music Teacher	Greensward Academy
Maria Johnson	Part-time Music teacher	Clifton High School
Chris Larder	Teacher of Music	Bay Leadership Academy
David Laurence	Head of Music	St Michael's Catholic College
Susanna Shaw	Head of Music	Meoncross School
Jamie Hudson	Assistant Head Teacher	St Crispin's School
Sarah Turvey	Teacher of Music	St Crispin's School
Nicholas Wolstencroft	Head of Music	St Crispin's School
Joel Starkie	PGCE Music	Manor CE Academy
Anya Bellamy	Woodwind Teacher	
Helen McGwyre	Head of Performing Arts	Linslade School
Kerri-Ann Weston	Year 5 Class Teacher / Music Lead	Rushden Primary Academy
Trish Parrans-Smith	Head of Music	Leicester High School for Girls
Louise Ford	Head of Music	Buile Hill Academy
Nick Parrans-Smith	Director of Music	Trent College
Mark Roadnight	Musician	Woodcote High
David McLeod	Peripatetic Music Teacher	Woodcote High School
Rachel Snyder	Trainee secondary music teacher	
Amanda Chapman	Head of Music	St Wilfrid's Catholic College
Karl Leutfeld	Head of Music	Edge Grove School
Rebecca Davis	Trainee Teacher	Paddington Academy
Amanda Williams	Class Teacher - Music lead	Trinity First School
Melanie James	Head of Performing Arts	Weston Road Academy
Ellie Towers	Teacher	Phoenix Infant Academy
Almira Laycy	Trainee Music Teacher	William Hulme's Grammar School
Audrey Caldwell	Director of Music	CMAT Cambridge Meridian Academies
Caolan Walpot	Music Teacher	Cumnor House Boy's School
Osayi Obarisiagbon	Music Teacher	Bexleyheath Academy
Tyrin Collett	Teacher Trainee	St Margarets Ward Catholic Academy
Brooke Mullaney	PGCE student - ITT	
Helen Thompson	Music CAL	John Taylor High School
Christopher Dalladay	Retired (ex Secondary Music Teacher Training)	
Joel Starkie	Trainee Teacher	Manor CE Academy
Lesley Nolan-Stone	Director of Music	Sunninghill
Adam Case	Head of Arts	Shirebrook Academy

# 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 Bradford 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@biltongrange.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@harrowschool.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.



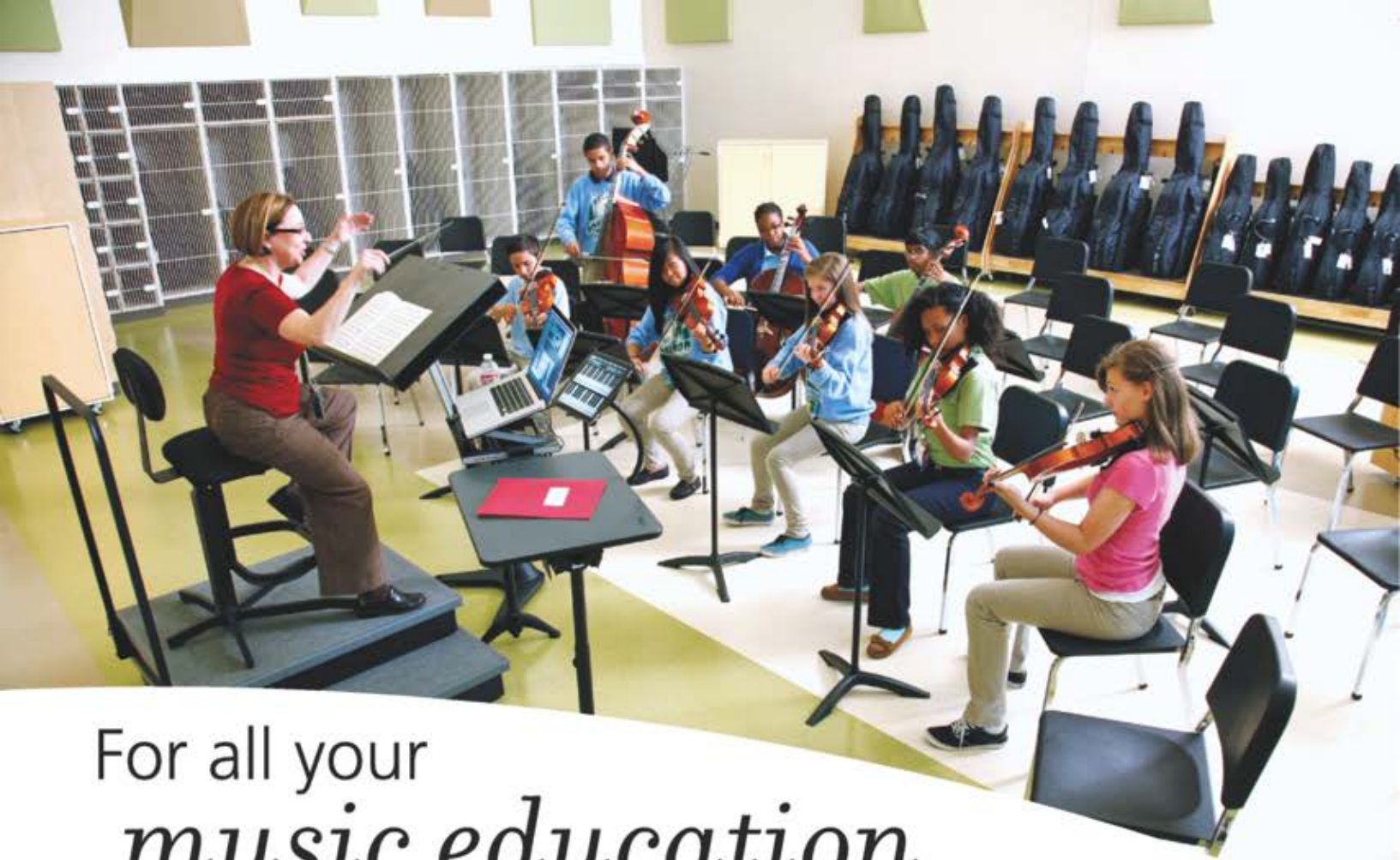
Oliver Walker (2022)  
omw@repton.org.uk

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.



For all your  
*music education*  
*& performance* equipment

**FREephone**  
**0800 072 7799**

to join the  
education discount  
programme and  
save money on  
your purchases!

Sound-isolating  
Music Practice Rooms

Music Stands,  
Lights & Accessories

Music Folders

Music Chairs & Accessories

Instrument & Sheet  
Music Storage

Conductors Equipment

Staging & Risers

Acoustic Products

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

**Black  
Cat**  **MUSIC**

# Discover the music of Sarah Quartel

## Two brand new collections of her best-loved pieces

*The Sarah Quartel Songbook* (upper voices) and *The Sarah Quartel Songbook* (mixed voices) are set to become a staple resource for any choirs who already know and love the music of this fine choral composer, or are yet to discover her music.

Each book contains 10 of Sarah's best-loved songs, and feature a wide range of secular texts by writers ranging from William Shakespeare and Emily Dickinson to Julian of Norwich, Langston Hughes, and Sara Teasdale, with a number of settings that use original words by Sarah Quartel herself. Published June 2021.



### CONTENTS

Wide Open Spaces • Sing, my Child • All the way home  
How can I keep from singing? • 'Hope' is the thing with  
feathers • Swept Away • Voice on the Wind  
I know a bank where the wild thyme grows  
One of these Days • The Parting Glass

### CONTENTS

Songbird • Remember • The Birds' Lullaby  
All the way home • In time of silver rain  
As you sing • All shall be well • Sing, my Child  
Refuge • Voice on the Wind

**Find out more at [oxford.ly/songbooks](https://oxford.ly/songbooks)**

Both books now available to purchase from  
Oxford University Press or any good music retailer

 @Oxford Choral    @OUPMusic    @Oxford University Press Music



Include  
Empower  
Transform



AWARD-WINNING

# Music Packs

Boost wellbeing, social & emotional skills

- Can be taught by ANY teacher
- Performance level in just one term
- No outside experts needed
- Includes full teaching support

FOR ALL AGE GROUPS FROM YEAR 1

SAVE 10%  
on all packs\*

The difference is in  
the **teaching support**

\*Pack prices are between 9 and 12% less than the cost of the pack components bought separately.



from  
£179

WORLD  
PERCUSSION



from  
£259

AFRICAN  
DRUMMING



from  
£297

BRAZILIAN  
SAMBA



from  
£447

CARIBBEAN  
STEEL PANS



from  
£547

INDONESIAN  
GAMELAN

To include & inspire every pupil and invigorate & up-skill your teachers, visit [www.drumsforschools.co.uk](http://www.drumsforschools.co.uk)