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ASSOCIATION

ENSEMBLE MAGAZINE

No. 117 / Summer 2022

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WELCOME EDITORIAL



Keith Ayling
Editor

Don't underestimate the amount you can learn right where you are, even when it seems hopeless.

Have you discovered Steven Bartlett? The new BBC dragon who has carved himself a high-profile media reputation for business leadership at a very young age is everywhere.

But as we know, there is no overnight success. Malcolm Gladwell says that success takes 10,000 hours of preparation. And he's right.

It's the same with your career in music education. Every year is a stepping stone to the next, and every position you hold prepares you for the next challenge. Don't underestimate the amount you can learn right where you are, even when it seems hopeless. Without a budget, we can become experts in growing support and fundraising from nothing. Without a venue, we can become wise in forging partnerships that create amazing opportunities for our students.

In this issue we've gathered a multitude of experiences of leadership and ways to progress your career from our members.

From Liz Dunbar's interview techniques to Richard Nicholson's steps to move into whole school management; from Michael Wright's tips for career development to Ann Ranson's journey to become a Director of Music, there is something here for everyone.

Last month I was invited to speak (along with Simon Toyne) at the new Future FWD Conference in Warwick, which explored leadership and how we can encourage the next generation in

education. It was excellent! The venue and programme were outstanding - and it was free. Make sure to consider it next year.

Back to this issue, I mustn't also forget to mention Chris Hoban's review of folk music in the classroom. It's folk music season and there are festivals everywhere - why not consider exploring the variety of music on offer over the summer for inspiration?

If you would like us to feature a particular genre in future, such as folk, pop, jazz, EDM or film music, please let me know.

If you are able, make sure you get some rest over the summer break. Detach yourself from the schedule and find new energy in new music.

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JOIN US



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

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

Membership rates 2021

Full Membership	£68
Instrumental / Self employed	£51
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for more information.

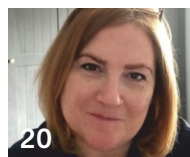
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FROM THE PRESIDENT



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

My introduction to this term's Ensemble is written with the buzz and excitement of the wonderful conference at this year's MTA conference still spinning round my head and making me smile. What follows is an abridged version of my AGM speech for those of you who couldn't attend.

The MTA is thriving, and it has been my great pleasure and privilege to lead this wonderful organisation for the past twelve months; now halfway through my Presidency, I couldn't be prouder of everything that the MTA represents. I am pleased to say that we currently have 880 members, representing another significant growth and a positive shift in terms of gender balance and state school representation. Whilst we are making great strides in terms of equality, diversity, and inclusion in the MTA, we still have some way to go until we are truly representative; over the next year, we will renew our focus on developing this important aspect of our identity. We are also looking to develop a new website and associated members' area to make managing our increased numbers much easier.

We are distinctive because we are run by teachers, for teachers, and, as I said at the end of last year's AGM, I am very keen to ensure that we remember that our role is, first and foremost, to serve the needs of our membership. I hope that this is clear from the focus of all our resources whether online, in print, or in person, and our three excellent employees, Sophie, Keith, and Gill, work tirelessly to enable us to achieve this aim. I am grateful for all their excellent work.

Over the course of the year, our podcasts and webinars have covered a wide range of topics, demonstrating our commitment to partnership working by inviting speakers from across the sector to share their expertise. Another innovation for this year has been Music Teacher Mondays, with James Manwaring and Liz Dunbar running online sessions to support colleagues through their characteristically generous and genuine desire to look after you the membership.

In the last year, MTA members have been involved with major national initiatives such as the Model Music Curriculum, Ofsted research review, and the refreshed National Plan for Music Education. Whether serving on writing panels or supporting colleagues in dealing with the implications of such documents on the ground, MTA members have been getting stuck in. Unfortunately, this has also led to some criticism, with many of us being accused of everything from government propaganda to toxic positivity.

Nothing could be further from the truth.

Those of us who are advocating on your behalf, on behalf of the children in our care, do so because we recognise the significant challenges facing the sector and because we have a real desire to move things forward and make a change. To those of you who have been involved in any such advocacy, we are grateful for your wisdom, experience, and the significant care and attention you have taken over this work. Such efforts are always going to attract a certain degree of disagreement, but please know that this is small and of little consequence when compared to the gratitude of the rest of us. Thank you.

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

Don Gillthorpe
MTA President
president@musicteachers.org

ASSOCIATION NEWS

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ENSEMBLE MAGAZINE

No. 117 / Summer 2022
CONNECTING
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Welcome to the 117th 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 Leadership feature section (from page 19) which has valuable ideas and resources to help you develop your career in these times.



SOCIAL MEDIA

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The Music Teachers' Association is the largest and longest established association of music teachers in the UK, supporting all who are connected with a school music department.

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

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

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

OUR CONFERENCE

We're excited to announce, after an amazing return to in-person Conferences at St Edward's School, Oxford, that the location for 2023 is **Loughborough Schools Foundation**, Leicestershire. Join us on the weekend of May 12-14th 2023. The programme will begin to be announced towards the end of the year.

OUR ONLINE EVENTS

Every year in September we announce a comprehensive range of online professional development for both our members and the wider music teaching profession. These include webinars, teach meets and curriculum-based sessions.

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 Podcast, Online CPD, regular e*bulletins and Facebook Staffroom complete our comprehensive resources for your teaching.

OUR WEBSITE

Our website is a hub for our work and continues to be the focus for conference details. We want 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

TEACHING NOTES MUSIC TEACHERS' PODCAST



Catch up with the MTA Podcast

The Music Teachers' Podcast, Teaching Notes, covers all aspects of Music Education, both in the UK and beyond. Interviews with Music Teachers sit alongside comment from industry professionals and education experts as well as a multitude of resources and reports from conferences and Expos. Hosted by Patrick Johns.

Episode 61.

Patrick reports on the recent **MTA Connect day**, with Lewis Edney and Alicia Johnson, and Alex Parsons introduces a great homework activity for **KS3** students. Plus, Don Gillthorpe reflects on the academic year.

Episode 60.

In Episode 60, Patrick talks to two of the panel of experts, who helped to shape the new **National Plan for Music Education**, "The Power of Music to Change Lives": Jamie Njoku-Goodwin and Catherine Barker.

Episode 59.

Stephen O'Regan from the **Ukraine Music Hub** explains the great work they're doing to provide free music tuition to Ukrainians, recently arrived in the UK; an extract from **Music Teacher Mondays**, led by James Manwaring and Liz Dunbar; and Bridget Whyte introduces **Music Mark's 'Talk into Action'** movement, to support organisations in their EDI journey.

Episode 58.

In this episode, Executive Director of the ABRSM, Lincoln Abbotts, introduces their latest resource, **Classroom 200**; Dr Kirsty Devaney discusses her research into the **teaching of composition** in schools, including surprising perceptions amongst students, and some myths; And **Ofsted's** National Lead for Music, Christopher Stevens, answers teachers' questions.

Episode 57.

MTA CONFERENCE SPECIAL Andy Stott, Head of Popular Music at the RNCM, introduces the RNCM's new Young Artists' programme; Michael Hamilton introduces the Real Music Video Company, and what they can do for music departments; And saxophonist Yolanda Brown chats about her keynote speech, and her approach to music education.

Episode 56.

David Ryan from **Furlong Solutions**, introduces their new app; Emily Crowhurst explains what **'tuning' a curriculum** is, and the simple steps we can all take to help develop new **Schemes of Work**; Michelle James from **Sing Up** talks about their work, and introduces a new programme for primary schools; And professional drummer, Felix Higginbottom, on how to support students who want to go into the **music industry**.

Episode 55.

In Episode 55, author, educator and musician Andrew Gant tells Patrick about his new book, Five Straight Lines, covering the entire **history of Western music**; Liz Dunbar offers some excellent, detailed advice about **job applications, interviews and interview lessons**; and MTA committee member Mark Aitchison introduces a new **mock-interview service** provided by the MTA.



About the NATIONAL PLAN

The Power of Music to Change Lives: A National Plan for Music Education (NPME) builds on the original 2011 plan 'responding to the change of the past eleven years and recognising that more needs to be done to support teachers, leaders, schools, trusts and Hubs to deliver the best for children and young people'.

There is clear recognition of the importance of schools in providing music opportunities in and out of the classroom, and identifies these key common features of high-quality music provision in schools. The DfE would like to see offered in every school:

- Timetabled curriculum of at least one hour each week of the school year for Key Stages 1-3
- Access to lessons across a range of instruments, and voice
- A school choir and/or vocal ensemble
- A school ensemble/band/group
- Space for rehearsals and individual practice
- A termly school performance
- Opportunity to enjoy live performance at least once a year

The Music Teachers' Association has created a number of resources for you on our website:

Summary

Written by MTA President-Elect, Catherine Barker

Statement

Written by MTA President, Don Gillthorpe

Self Evaluation Tools

This self-evaluation tool is designed to be used by primary and secondary teachers, and school leaders, as they review their own provision, identify areas for development and celebrate excellent work. The aim of this tool is to support these teachers in their valuable work, so that children and young people get the best possible music education, harnessing the power of music to change lives.



Vision of the NPME:

To enable all children and young people to learn to sing, play an instrument and create music together, and have the opportunity to progress their musical interests, including professionally.

Goals of the NPME:

1. All children and young people receive a high-quality music education in the early years and in schools
2. All music educators work in partnership, with children and young people's needs and interests at their heart
3. All children and young people with musical interests and talents have the opportunity to progress, including professionally

(National Plan for Music Education, 2022 – DfE)

Visit the website: www.musicteachers.org/npme

OUR REGULAR COLUMN CURATED BY OUR PARTNERSHIPS LEAD, TIM GARRARD



Joining the dots

Tim Garrard

I'm writing this on a Monday morning having returned home feeling inspired after our fantastic annual conference held this year at St Edward's in Oxford. A huge thanks to our excellent host, Director of Music Alex Tester, and to the unflappable and indefatigable MTA Conference and Events Manager, Gill Davies.

St Edward's (or Teddies as it is affectionately known), you'll be in my heart from now on, as will all the wonderful friends and delegates I had the privilege of seeing for the first time in forever or meeting afresh. Either way, you've got a friend in me!

I'm sure I won't be alone when I say that my brain is awash with new ideas, from both sessions and casual conversations alike. It's more often than not at our annual conferences that I see the light, and now is definitely a time for reflection.

Whether it be Bob Chilcott's workshop of his piece, 'Birdland', with pupils from schools across Oxford, the panel discussion on EDI in Music Education with Yolanda Brown, Nate Holder, Sally-Anne Huang, Louise Lansdown and David McKee, or Caius Lee's inspirational keynote speech, there was always something there for me to take back to my school.

With all of this still very fresh in my mind, now is the time for my line managers to be prepared! Now is the time for me to try everything in order to affect the change that I feel has to happen for the sake of the most important stakeholders of all: the pupils.

Depending upon your own situation and current role, it may or may not be a big part of your world to engage with senior leaders. For some, this may perhaps be a case of voyaging into the unknown. In my experience, so long as any requests are respectful and come from a place of passion for the job you do, line managers should in turn respect you for making the case. Worst case scenario, they say no! So put a spoonful of sugar into that coffee and go the distance (though we don't talk about brew, no).

On the Saturday morning of the conference we had a fantastic panel discussion on partnerships, 'Joining the dots: proof that partnerships really do work!', with panelists Emma Coulthard (Oxfordshire Music Service), Helen Eccleston (Abingdon Music Centre), Ruth Evans (National Youth Choirs of Great Britain), Sam Gladstone (Radley College) and Rose Martin (Radley College and Voices Foundation).

I have previously categorised partnerships into micro (partnerships within the same school or organisation), meso

(partnerships within the local area) and macro (partnerships on a larger scale such as those involving national organisations), and all three of these were explored by the panel.

At macro-level, Ruth Evans (Head of Artistic Planning and Participation at NYCGB) offered sage advice on the importance of communication and demystifying to allow for absolute clarity, on watering the partnership in order to sustain and grow it, and on the commonality of purpose and travel. NYCGB are clearly working hard to establish partnerships of various shapes and sizes, reaching out in particular to parts of the country that, at present, are underrepresented in national ensembles in order to achieve equity of opportunity.

Meanwhile, literally thousands of pupils within the Abingdon area have benefited from the inspirational partnership work between dozens of partner organisations including Radley College and the Abingdon Music Centre. Helen Eccleston, Sam Gladstone and Rose Martin, amongst others, have worked tirelessly to transform the musical offering for young

people across the area, and it was very exciting to add Emma Coulthard to the mix. Emma, the new Head of Oxfordshire Music Service brings with her a wealth of partnership experience from her previous roles in Nottingham and Cardiff, and will be able to offer fantastic support to the work in Abingdon within the context of the wider circle of life of the Oxfordshire region.

MTA committee member Lewis Edney was busy all weekend engaging delegates with our 'Joining the Dots' survey, and we would love for all MTA members to access this if at all possible via the QR code below.

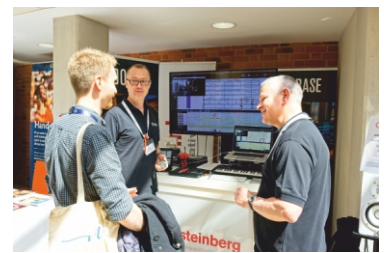


It takes fewer than five minutes to complete and will really help us to find out both what is presently happening and what you would like to see happening in the future. We hope to use this information to gain a greater understanding of what goes on in local areas, and in particular then to help to connect those who are presently isolated with a whole new world of other schools or organisations.

Almost there. Just give us the bare necessities via the QR code and we'll do the rest.

CONFERENCE GALLERY 2022

MUSIC TEACHERS' ASSOCIATION





Trinity College London supporting Music Hubs

Trinity College London

Trinity College London believes that Music Education Hubs and Services have a huge role to play in developing and supporting the next generation of musicians and music lovers across England.

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As a handy guide we have created a dedicated resource page that outlines how we can support Hubs and Services in meeting their core and extension roles. Find out who is in the team, how our multi-arts offer can work best for you and what CPD opportunities are available to help your progression.

Visit: <https://learn.trinitycollege.co.uk/musiceducationhubs>



Royal College of Organists



RCO Director for East, South, and South West England Simon Williams with organ students from Norwich School, and Head of Academic Music and School Organist Jonathan Stamp

We are delighted to welcome Uppingham School as an RCO Accredited Institution. Under this accreditation scheme, the RCO validates and supports courses and tuition at its accredited institutions in order to share ideas and approaches to teaching and learning so that high standards in organ playing and choral direction can be maintained. Aimed largely at secondary schools, pupils at accredited schools can join the RCO in their own right at half the cost of the normal student rate and thus gain full access to the resources on our digital learning platform iRCO and enjoy discounted attendance rates at our events and courses. Uppingham School joins City of London School, Eton College, Junior Royal Northern College of Music, King Edward's School Witley, Norwich School, Radley College, the Royal Hospital School, the Blue Coat School Liverpool, and the Young Organ Scholars' Trust (YOST) as an accredited institution. We are always delighted to hear from schools with an interest in being accredited.

Email simon.williams@rco.org.uk
or visit: www.rco.org.uk/education_accredited_teaching.php

New NYSO orchestra announced

A new orchestra is being launched by the National Youth String Orchestra (NYSO) to provide opportunities for young string players.

NYSO is one of the UK's leading training organisations for players from primary school age up to 21, who receive outstanding individual and group coaching from music directors Damian Iorio and Rachel Erdos at Easter and summer residencies, with an experienced team of professional players and supported by dedicated pastoral staff.

Until now there have been three orchestras - the Sinfonia (for 9-12 year-olds), the Camerata (for 13-17 year-olds) and NYSO itself - the senior orchestra - for players up to 21 years old. A fourth orchestra will join the NYSO 'family' in 2023. This will be the Sinfonietta, under director Monica Wilkinson, for talented string players aged 7-9 years old. Its first 3-day residencies at Easter and in the summer will provide a foundation for string ensemble-playing with a focus on chamber music, general musicianship and Kodaly and Dalcroze sessions.

There will be two sets of auditions with deadlines for online applications on 20 June and 20 October 2022 for all four orchestras. NYSO's website www.nyso.uk has details of these as well as information about the opportunities offered by NYSO, including details of means-tested bursaries. The grades shown are a guide only to the appropriate standard for entry to each group. As well as high quality coaching, NYSO residencies provide joint rehearsals with members of its orchestras, enhanced motivation and aspiration and social activities. A public performance is envisaged for the Sinfonietta at the end of the summer residency in 2023.



Youth Champs 2023 details announced



Brass Bands England (BBE) has announced that next year's **National Youth Brass Band Championships of Great Britain** (Youth Champs), will take place at Stockport Grammar School, Greater Manchester, on Saturday 25 March. The Youth Champs takes place annually, each time at a different location, and is organised and managed by Brass Bands England as a unique and inspiring performance opportunity for young brass players. All youth brass bands across the UK are encouraged to take part in competitive elements of the contest, whilst the Besson Prodigé Showcase Section will be available for any band, regardless of its level of experience.

Format changes for Youth Champs 2023

As part of BBE's commitment to keep the competition as accessible as possible, and in response to participant feedback, there are a small number of changes to the event format, which participants might want to note at this stage. All Sections will take place on a single day, and with the removal of differing age categories between them. All Sections will be open to all performers who have not reached their 19th birthday on or before 31 August in the year of the contest.

Find out more and apply to perform

Applications to take part in Youth Champs 2023 will open on Tuesday 20 September 2022 via the Brass Bands England website.

Ahead of the entry window, bands considering participating can download a Pre-Entry Information Pack as well as access updated Aims and Rules. All documentation is now available via the [Youth Champs](#) page on the Brass Bands England website.

Got questions? All those interested in the event are welcomed to a [Youth Champs online information session](#) hosted by the BBE team on Tuesday 11 October 2022 between 6 - 7pm. Drop in at any time to ask your questions about the event.

www.bbe.org.uk/what-we-do/national-youth-brass-band-championships

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Hal Leonard Europe announces the launch of **Essential Elements Music Class**

Leading music company Hal Leonard Europe (HLE) has announced the launch of **Essential Elements Music Class** (www.eemusicclass.co.uk), its new online platform which gives primary school teachers a complete solution for delivering the music curriculum.

Essential Elements Music Class is easy-to-use, provides fun and engaging content, and has at its core popular songs which children love to sing. Powered by Hal Leonard's unparalleled catalogue, the platform includes a wealth of favourite hit songs from Disney, Pixar, The Beatles, *The Greatest Showman*, Katy Perry, Bruno Mars, Bob Marley and many more. This new resource not only enables excellent music provision, but also allows teachers the opportunity to integrate music-making into their schemes of work, in assemblies, for PSHE, and for events in the wider school calendar. EE Music Class aspires to make a first-class music education a possibility for every child in the UK, at an affordable price – just £99+VAT for a whole year's subscription to the service – and with flexible pricing options available for Music Hubs and MATs on request.

Essential Elements Music Class is already used by thousands of schools across the USA. The new UK version has been expertly adapted to meet the needs of UK teachers, with non-specialists in mind. New content will be frequently added to reflect the latest popular songs for children.

Key features include:

- Over 500 song resources, variously featuring notation, backing tracks, demonstration tracks, singalong lyrics, printable piano accompaniments, dance routine videos and more.
- Classroom music lessons for Years 1–6, fully planned and customisable to supplement and enhance existing schemes of work.
- Whole-class methods for ukulele and recorder.
- A virtual bookshelf of Hal Leonard digital books, with great ideas for classroom music-making
- Interactive Listening Maps, featuring learning games on great works from classical, film and musical theatre.
- Downloadable activity worksheets covering a wide range of year-appropriate topics
- Teacher-led playlists, enabling pupils and parents to access songs and learning resources at home, with no child login required.



"Cubase 12 is fabulous!" - a great quote from 'The World's Best Recording Technology Magazine' in its May 2022 review of Cubase 12, and who am I to argue with such a highly respected magazine as 'Sound On Sound' – the 'bible' for all those into music technology and production! Though I still can't read the word 'Fabulous' without hearing John Barrowman's voice in my ear!! I would strongly recommend that all music departments invest in a subscription of SOS the Sound On Sound Magazine. It's an excellent source of knowledge for all your students.

So why is Cubase 12 so good? Well, to start with, there is no more need for a USB dongle! There's a whole new simplified licensing system, and this is being extended to educational site licenses later this summer. Cubase 12 features significant new features and workflow enhancements which make composing, recording, and mixing music even more creatively rewarding. From improved MIDI Remote integration and improved editing tools to enhanced audio-to-MIDI and new effects, Cubase 12 will bring your students creative ideas to life better and faster than ever.

There's also a brand new 'Learn Cubase' tab on the Cubase website. Here you can learn how to get the most out of Cubase with a wide selection of video tutorials that all your students will find useful. And what do the Pros say? 'As a composer, my most challenging task is translating the ideas from my head into a DAW. Cubase feels like an extension of my brain and allows me to easily create the music of my imagination.' **Ludwig Göransson**, composer (Black Panther, Mandalorian, Boba Fett) and producer (Adele). For more info on Cubase and Dorico, please contact Steinberg's UK Education Manager, Richard Llewellyn at r.llewellyn@steinberg.de and tel: 07841 516066. www.steinberg.net/cubase

Collaborative school music tour to Pays d'Auge, Normandy

A unique and exclusive tour from specialist youth music tour operator Club Europe. This wonderful music tour will give young musicians from the UK a unique chance to collaborate and perform with local French ensembles. Set in this truly beautiful but lesser-known part of Normandy, there are several fabulous accommodation centres to stay in for the tour, including a sixteenth century chateau. Youth orchestras, choirs, and wind bands from local schools as well as the nearby Conservatoire are just waiting to welcome our UK ensembles. Venues in this music-rich region include an historic twelfth century castle, a memorial site alongside the Normandy Landing Beaches, a converted ancient salt storage building, a beautiful historic crypt and many historic churches. Several wonderful music festivals take place in this region every year. Your ensemble could either feature in one of the concerts (perhaps in partnership with one of the local music schools), or perform in a more informal 'pre-concert' event linked to one of the main festival concerts then stay on to watch the main concert, which often involves some superb visiting artistes. This tour combines unique performing opportunities with a host of interesting and fun activities and places to explore. Find out more, contact Club Europe at Travel@club-europe.co.uk or call freephone 0800 496 4996.

RAG 'N' BONE MAN AND DESTINY'S CHILD TO HELP INSPIRE NEW ERA IN CLASSROOM MUSIC LESSONS

Classroom 200 is a free online resource for school teachers working with students up to the age of 14, worldwide.

Featuring 200 recordings of inspiring music in a range of styles, plus accompanying lesson plans, Classroom 200 is all about bringing music to life in the classroom.



ABRSM Chief Executive Officer Chris Cobb said:

“We know from our own evidence that an incredible 86% of children are actively making music today, and that's fantastic. However, we also know that many teachers lack the confidence, budgets and time to properly support or inspire children to keep learning music – and there is a marked decline in children taking part in classroom music lessons and playing instruments as they get older.

Classroom 200 builds on our unrivalled legacy of working with teachers and learners to help address these issues. It gives teachers free, ready-made lesson plans and content and is designed to inspire pupils by connecting key learning and other musical genres to the things they already listen to.”

Explore a world of inspirational music

From Berlioz to Bob Marley, Rutter to Rag'n'Bone Man, there's so much music to discover. Classroom 200 celebrates the diverse musical worlds of folk, classical, jazz, world, rock, pop, musicals, film and TV, and more! It's about what links music together, not what sets it apart.

Created by teachers for teachers

For each piece you'll find a downloadable lesson plan, which gives clear learning outcomes for every age group. The content in Classroom 200 has been designed by a panel of teachers to give other teachers with an interest in music access to quality, ready-made lesson material. All the lesson plans complement national curriculums and combine educational excellence with the music everyone knows and loves. Extension activities, next steps and links to additional resources, make them flexible enough to support different types of lesson and learner.

Classroom 200 and the curriculum

The lesson plans for each piece cover the themes of performing, listening, musical skills or appraising, which link directly with music curriculums across the UK. If you work in a school, you can sign up to use Classroom 200 for free at www.classroom200.org

Classroom 200 helps teachers with:

- Exploring a world of inspirational music – there are 200 pieces to get stuck into.
- Encouraging creativity in the classroom, supported by a diverse range musical styles.
- Planning is made easy with accessible lesson plans, resources and activities.
- Linking activities in the classroom directly with the Model Music Curriculum (England), the Curriculum for Wales, the Curriculum for Excellence (Scotland) and the Northern Ireland Curriculum.

ENTICING YOUNG MUSICIANS TO TRY THE ORGAN

Today it's tricky catching and holding young people's attention for any length of time, isn't it? Teachers have to look at innovative or creative ways to spark the flame of interest. In years gone by, enticing youngsters to try the Organ was feat in itself. Stumped by obstacles like: access to churches; restrictive playing times outside of school; and a general lack of support for young organists as a whole - we can see why that was.

By David Mason, owner of Bicester-based Viscount Classical Organs. David has been playing the organ since the tender age of 12 and, 55 years later, he is still passionate about keeping the instrument alive for young players.



However, since 2015, when we re-energised our focus on the next generation of organists, we have found that youngsters are pretty intrigued about this fascinating instrument and, given the chance, they will jump at learning to play it!

Here are some ideas on how to engage more young musicians to choose the organ. I've based this on our work with the London Organ Outreach Programme, schools we have partnered with for special events, and the direct rescue operations we ran during lockdown to help students doing their examinations.

#1 Hold Organ Inspiration Days

Create a space to showcase what the instrument is like – so they can sit at it and have a play. We recently ran a successful day like this with Radley College.

#2 Offer digital organs as well as pipes

By only focussing on pipe organ playing, you may reduce the number of opportunities for your youngsters to play. Consider looking at also having good quality digital organs available, so you have *more instruments* for *more players*.

#3 Tell them about the variety of music genres

There is a wide variety of genres of music that can be played on an organ, and especially a digital organ. Remind your students that the music doesn't have to be slow-paced church hymns. The repertoire can span most music genres, from preludes and fugues to jazz-inspired and other modern pieces.

#4 More playing time (and not in cold churches)

Having digital organs as practice instruments in schools, means that young musicians don't have to wait for tight slots on when they can possibly play in their local church. Digital organs also have headphones, so they can play at any time of the day without impacting fellow students or family.

#5 Showcase as a technical instrument (good for music geeks!)

The organ, and particularly the digital organ, is quite a beast of an instrument. Our standard Viscount models can have up to sixty-nine stops, thirty-two pedals and, of course, the main attraction which is the opportunity of up to four keyboards!



In our 16+ years of working closely with schools, parents, music teachers and from the last 7 years of participating in organ outreach programmes and young organist initiatives, we can safely say – the organ is now classified as COOL.

Intrigued to see some young organists in action? Try these:

Anna Hallett, British young organist (Twitter @annagmhallett)

Wenyng Wu (Instagram @wenying_wu_organist) winner of the 2020 IAO-RCO Organ Playing Competition

Follow: #youngorganist on Twitter and Instagram.

With some lateral thinking and creating a space for experimenting, I assure you, your students will find the organ a most extraordinary musical instrument to learn. <https://viscountorgans.net>

LEADERSHIP &
CAREER DEVELOPMENT



LEADERSHIP & CAREER DEVELOPMENT



Case Study:

EMPOWERING YOUR STAFF

Making sure you give time to develop the skills of your team is an essential leadership quality. Here, Don Gillthorpe and Ann Ranson reflect on Ann's journey from being newly qualified to being appointed Director of Music.



Don Gillthorpe

Assistant Principal, Ripley St Thomas CE



Ann Ranson

Director of Music, Rishworth School

When I started my first Head of Department job at Dowdales School in Cumbria, I was still the junior member of staff: my team comprised an Assistant Head who had been the Subject Leader there in the 80s and 90s, the brilliant former Head of Music who had been my line manager and PGCE Subject Mentor, and an energetic Director of Music Centre, managing our outreach programme and Saturday Music School. This was both terrifying and brilliant in equal measure, but it enabled me to bounce ideas off people who were able to give me the benefit of their wisdom and experience. If I popped up to Peter's office with a 'I'm thinking of doing this...' statement, he would often say things like "We tried that in 1992 and it didn't quite work; I'd recommend...". Through this, I learnt so much about leadership and working as part of a close-knit team; I also found a secure environment in which to make and learn from my mistakes.

When I moved to Ripley St Thomas in 2012, we had a big rebuilding job to do and it was brilliant in 2013 to be able to appoint an NQT (as they were called then) to work alongside me. In other, bigger, subject teams, teachers who are new to the profession are often encouraged to concentrate solely on their classroom practice, leaving leadership development for later down the line; there is no such luxury in teams of two. As such, Ann was able to gain experience in leading a whole range of aspects of the department from day one; she was pivotal in helping me realise my—somewhat ambitious—plans for music at Ripley and it is wonderful to see her doing the same in her Director of Music role at Rishworth School.

When first joining Ripley I was alongside a small handful of other NQTs who were warmly welcomed into the 'Ripley Family'—a great support network to share the triumphs and failures of our initial 'professional' footsteps—to quote the proverb 'if you want to go quickly, go alone; but if you want to go far, go together'. The school was serious about CPD.

Throughout my time there this included opportunities to link up with other departments in partnership, coaching, external development such as the MTA conference as well as the Music and Drama EdExpo, fortnightly CPD twilights and 'buddy' observations were just some of the opportunities to develop skills, knowledge and practice in earlier years. This entrenched attitude to progression meant that a couple of years later, I was encouraged when choosing to pursue an MEd (Research Practice) alongside teaching; the challenge and rigour of this nourished my confidence and grounding in the cavernous coliseum of teaching.

This progressive environment was even more concentrated in the Music Department at Ripley, especially with a Director of Music who in the previous year, had started a vast departmental development plan to rival Augustus. I shadowed Don in newer experiences in and beyond, the classroom: planning concerts, tours and trips, leading singing assemblies, presenting to a full body of staff, mentoring trainees on the SCITT programme, and on a number of occasions having to 'fit a square peg into a round hole'. By the end of my time at Ripley I had led and held the reigns for each of these and much more. After five years I had been well prepared for my next step of Director of Music at Rishworth School and I only fully appreciated it once I had started working there. Not only had these informative years honed and developed my confidence and skills as a teacher practitioner, it had also embedded the 'can do' attitude necessary to contend with the day to day school life and wider, sometimes unknown waters of Music Education.



ROUTES INTO WHOLE-SCHOOL LEADERSHIP

Richard Nicholson

Foundation Principal
Warwick Independent Schools Foundation

I consider myself to have had an extremely privileged career, working with great pupils, staff, parents, and Governors. My journey to school leadership took its twists and turns, relying on good luck (being in the right place at the right time) as much as good 'management'.

I hope that what follows is of some interest to readers who are also thinking about broader leadership roles.

Having graduated in Music, I joined the staff of St Benedict's in Ealing. The school was attractive not only because of its own strong music heritage but because of the choral links with Ealing Abbey. And so my career began.

The Director of Music at the school had been promoted internally and was new in post when I joined. I learnt so much from her, not just about the craft of teaching but also about leading a department. The monastic Director of Choir at the Abbey stepped down a few years later and I assumed that role; my Head of Department left to start a family, and I was extremely fortunate to take on that role too. In hindsight, it was probably all too much too soon - but there were leaders who believed in me and I enjoy a challenge! Did I get everything right? Good grief no - but we learn from mistakes and from the wisdom of others.

After seven years at Ealing, I was looking for a change. My family situation meant that moving too far away from London wasn't an option. Having looked at a number of roles, the post of director of music at St Catherine's, Bramley was advertised. Having no experience of single-sex girls' education, this would be a completely new experience - and I have to say one which was hugely rewarding - but I knew of the school because of the success of the choir at the (then titled) Sainsbury's Choir of the Year Competition.

At St Catherine's I was truly blessed (and I use that word advisedly) by the most remarkable and supportive head imaginable. She absolutely wanted music to grow and develop from its already very healthy place in school life.

I realise looking back on the last 25-or-so years that I've always enjoyed creating 'moments'. A concert at St John's Smith Square and a Messiah at Guildford Cathedral with a newly-formed St Catherine's Association Choir formed two of these.

I then had an extremely lucky break. A role which intrigued me but was very new in concept (this being some sixteen years ago) was advertised: Senior Teacher (Strategic Development) at The Lady Eleanor Holles School in Hampton. To this day I am amazed I was appointed - but here again I was privileged to work with a ground-breaking Head, who knew how to take on an already outstanding school and make it shine even more brightly. I stayed for nine very happy years, moving on to be Assistant Head and finally Deputy Head during that time. The Deputy Head role was then sole, 'all purpose' deputy. I understand why there are fewer of these roles than in the past, but they were great training grounds for headship, covering as they so often did the whole gamut of leadership opportunities and challenges in all areas of the school.

That led me to headship at King's High School for Girls in Warwick, part of the Warwick Independent Schools Foundation. This was an extraordinary challenge as the Governors decided to move the school, building it afresh on the historic Foundation campus next to its brother and sister schools, Warwick School and Warwick Preparatory School. The school moved in September 2019, only to be effectively mothballed just six months later, at the start of the first Covid-19 lockdown.

This brings us to the present day as a few years ago, Governors rearranged the leadership of the Foundation, and I became the first Foundation Principal. The Foundation is large and quite complex - almost 3,000 pupils across five

schools, and some 900 staff; and in this role, I am having to emphasise a different range of leadership skills. It goes to show that you never stop learning.

That's my leadership journey to date, and I'm pleased to report that I've never once regretted any of the moves I've made. I have missed things: I do miss the practical music-making and, in sitting atop schools now, the regular interaction with pupils. But for me, the rewards significantly outweigh these

factors; more of which below.

Music departments are always complex, marrying the near-impossible demands on and of pupils, staff and leadership teams. They are really mini schools in their own right, supporting pupils with different needs, creating the right environment in which all pupils can thrive through the right access routes for them, and a teaching staff who can meet all these different requirements.

Ultimately, there are a couple of fundamental decisions to make:

First, you may run a great music department, but do you really want to take that next step to whole-school management?

Second, are you really ready to leave Music behind, because that is ultimately what you will have to do.

Third, how far do you want to go? To headship - or beyond?

If you think the answer is 'yes' to the first two questions (or at least 'possibly') then you need to be strategic in positioning yourself for that move:

1. How do you think your colleague Heads of Department and school leaders view you? If you expressed a desire for whole school leadership, what would they say?
2. Can you become involved in whole-school working parties or projects outside your regular portfolio?
3. If these don't exist, can you work with a member of SLT to understand their role better - shadowing, for example?
4. Whilst being a director of music is most often already more than a full time role, can you find extra capacity to take on an additional responsibility, and convince the leadership team that you can do both?
5. Consider a post-graduate leadership qualification. It will give you greater understanding beyond your own experience.

Music can often fall between the stools of the traditional 'academic' and 'pastoral' leadership sides of a school. We know that music departments have to be both - but perhaps a different route to consider is the now more prevalent co-curricular route. This type of role should play to the strengths of heads of music - given the multi-tasking of timetables, priorities, and staff.

I wrote above that—for me—the gains of leadership significantly outweigh any of the losses. I have been slightly disingenuous as my engagement with school practical music-making is now greater than for many years. I have the great joy of directing Warwick School Chapel Choir. The rehearsal times are all-but immovable in my diary and they are highlight of the week.

My role has also provided the opportunity to work with others on a bigger stage to influence music programmes in the local area. We have started 'Warwick - A Singing Town' (<https://warwicksingingtown.co.uk>) and have entered a really powerful residency partnership with the Orchestra of the Swan.

More broadly, we have founded a 'future-focused' conference, www.futurefwd.org, in which the arts and music in particular - and their importance - are centre-stage.

So, as you think about your leadership ambitions - and please don't ever feel apologetic for having them (schools need great leadership) - think also about the opportunities they bring to further causes close to your heart, and the opportunities those causes can bring for all - within and without your immediate school community.

DEVELOPING YOUR CAREER

Career development and how one navigates their progression in education has been a topic of Michael Wright's recent Masters study, *Career Progression as a Music Educator - What are my pathways to development? And what skill set do I need for career progression?*



Michael Wright

Teacher of Music, Drama and Games,
MD for the Modern Music Ensemble
at Chigwell School

Here, Michael investigates how he views career development and assesses the presumptions held throughout a career as a musician and teacher.

The choice to explore career development was born out of an unremitting need to test boundaries; how far can someone like me go as a music educator? I felt that my current expertise and skillset were different from my peers, and I lacked confidence in my qualities as a music educator. From my research, I found the following to be helpful to my development.

Find a mentor and model of mentorship

A topic as necessary as your career development needs careful consideration and help from trusted colleagues and confidants to help sound out your thoughts. Luckily, the Music Teachers' Association have a great network of teachers and dedicated mentors to help you. I say this because I credit Marion Friend for helping me when I was struggling with my development. Thanks to her advice, encouragement and experience, I felt empowered to apply for my Master's programme.

There are many ways mentors can help you, and it is essential to find the right people and a suitable model of mentorship. For me, a 'Friendship Model' works best. This is where both mentor and mentee work together with no hierarchy and have looser boundaries regarding what is discussed. Other models include 'Cloning', 'Nurturing' and 'Apprentice' models¹. Choosing a suitable model will depend on where you are in your career and what experience you have already. I have always advocated for mentors for teachers and feel the right one can help you with your progression and development, especially if you have many unanswered questions.

Thoughts as data, collect them!

I used to think my daydreams and visions for a career were a waste of time, but my propensity to overthink and analyse served me well later on in my Masters and job as a music teacher. Exploring thoughts of how your career might progress has its benefits. In his book 'A Job to Love' De Botton encourages the

reader to 'consciously collect relevant evidence, create a library for it, pore over it and analyse it' to ensure that 'stray thoughts and fleeting sensory impressions can one day be assembled into clear propositions'². By assembling your data, you can get an idea of your ideal career/environment based on what defines and motivates you as a teacher.

Embracing what you already have

In my assignment, I explored what drives my need for satisfaction and clarification within music education and attempted to create a plan for career progression post-Masters. My results created a dichotomy; I felt closer to knowing what defines my ambitions yet more distant and confused about how to get there! Though I was frustrated with this outcome, it did give me a sense of clarity and confidence that what I have to offer to music education is valid and unique and that there is little point in aspiring for something which does not fit your values and skillset. You can take stock that there will be a school or environment that will suit you and your skillset.

Narrative Identity

Discovering my own 'narrative identity' ('The degree to which protagonists are able to affect change in their own lives or influence others in their environment, often through demonstrations of self-mastery, empowerment, achievement, or status.'³) helped me define my progression from what I experienced in the past, underling themes of redemption and fulfilment. Past experiences as a musician and teacher, re-living those experiences in 'episodic memories with envisioned goals'⁴. I feel career development from a narrative identity perspective is like tracing back through your own experiential DNA. To understand career ambitions, you will need to understand your past experiences and how they define you today.

1 Hallam, Gaunt, *Preparing for Success*. 267
2 *The School of life*, 27
3 McAdams, McLean, *Narrative identity*. 234
4 *Ibid*, 223

If you only read one thing in this issue...

1. Choose quality over quantity

Don't keep doing things the same way you always have. Develop new skills, learn new technology, empower those around you and you will see a new way of teaching emerge.

3. Embrace imperfections

No money, no space and no instruments? Embrace singing, body percussion and musical games in the playground. Once you have a foundation, let the students lead. Encourage them to begin their own groups and ensembles. Plan a parents' concert to fundraise to get a workshop leader in. Then plan an external concert. Report back to the wider school on the success of the project. Then repeat next year.

Play the long game.

2. Listening is more important than talking

It's well known that the current student generation (Gen Z) learn technology quickly. That's one reason why it works so well in education. But make sure you listen to their feedback and experiences of learning. It may shape your future much more than you think.

If you have a larger department, listen to your teaching colleagues. What have they discovered recently?

4. Rediscover your musical passion

Passion is inspiring. Ask yourself what it was that gave you a musical passion in the first place. Rediscover that piece of music.

And take care of yourself.

HURRY, SLOWLY



Simon Toyne

Director of Music, Ripley St Thomas CE

Simon Toyne reflects on the importance of your first years as a teacher

The longer you're a music teacher, the greater your experience, and the greater the understanding of which teacher 'interventions' make the greatest impact.

At the start of his conducting career, Simon Rattle asked the great Italian maestro Carlo Maria Giulini for advice about how to develop as a conductor. His reply: "Simon, hurry slowly!" (This mantra he also deployed for conducting Bruckner, but that's for another article.) Rattle was to spend seventeen years as Principal Conductor and Music Director of the City of Birmingham Symphony Orchestra, rejecting offers from more 'glamorous' orchestras around the world, and instead developing a profound rapport with orchestra and audiences – leading to the building of Birmingham's Symphony Hall, with acoustics far superior to London concert halls – all the while developing his own musicianship in a secure, fertile environment. In turn, the CBSO became celebrated as one of the world's greatest orchestras, with extensive TV and radio exposure, award-winning recordings, and acclaimed performances of the Beethoven Symphony Cycle in Salzburg. Rattle's dedication, patience and staying power would lead to him being appointed Music Director of the Berlin Philharmonic in 2002, leading them for a further sixteen years.

There will be many MTA members reading this article who will have been in their current post for similar lengths of time or more – my inspirational first boss, David Neild, was Director of Music of Tiffin School for thirty-seven years! And there's a reason for this – we teach music, and the craft of being a musician is one which demands constant nurture. Herbert von Karajan described this as 'tending the garden' – as music teachers, we do this with our ensembles, welcoming new members each year, honing the sound, developing the musical personality of our musicians; we do this with our curriculum teaching, each year discovering more effective, concise ways of nurturing students' musical development in the classroom, assimilating ideas from colleagues as well as bringing our own musical enthusiasms to play; and we do this with our department teams, developing happy, productive environments in which our colleagues feel valued and fulfilled and where, as Heads of Department, we gain enormous pleasure in their achievements.

The longer you're a music teacher, the greater your experience, and the greater the understanding of which teacher 'interventions' make the greatest impact. Tom Service recently interviewed the conductor Daniel Harding about growing older as a conductor and asked "presumably 'less is more' is your goal?" Harding replied, "well, yes... but that's a bit like saying to a footballer 'all you need to do is hit the ball into the net!' It's a lifelong pursuit, and it's only constant reflection through experience that makes it easier".

I've focused on conductors so far because the parallels are so strong. (Of course, many of us *are* conductors and so there the analogy will be even more obvious.)

"Hurry slowly" is such sound advice. "Hurry" reflects the urgency to make every moment tell. For every lesson, every rehearsal, every concert to matter, to be presented with care and integrity. "Slowly" reflects not just the steady accumulation of these moments in a student's career to develop secure musicianship, but also in the gradual acquisition of perspective, wisdom and authority in us as teachers and leaders.

Our core purpose is to serve others. At school, children should experience a staff team balanced across working age (21 – 60+) and music departments should reflect this: the keen, energetic new member of staff will relate to students in a different way from an experienced Head of Department or an instrumental teacher who also performs professionally... and this richness of staff experience and perspective is the stuff of great music departments. Above all, students flourish in an environment where the staff have time for them.

Our first few years as teachers are invaluable, even if they may not seem that way at the time. Assuming your first teaching post is not as a Head of Department, then you have leeway to make mistakes and to be empowered to do so. You also learn how to put them right. Although teaching a full period allocation as well as leading co-curricular ensembles might feel busy, as yet you don't have the

In short, your first few years as a teacher will form such strong memories that will stay with you for the rest of your career. Enjoy them!

additional responsibilities (or admin) of leading a department or other whole school activities. Later in your career, you may find yourself longing for the time when all you had to do during the day was teach in a classroom – no email, no meetings, no spreadsheets! You also have time to develop your musicianship – this may be with other teachers in your department; it may be with other teachers in the school, student/parent groups or music-making outside school. You build strong relationships with teachers in other departments, with associated after-school social time.

And one of the most profound experiences we have as teachers is seeing students through their school journey, whether from Year 1 to Year 6 (or 8), Year 7 to Year 13, from the beginning of primary to the end of secondary. It's only then that we develop the perspective of – bluntly – what we did as teachers that worked and what didn't.

In short, your first few years as a teacher will form such strong memories that will stay with you for the rest of your career. Enjoy them!

I became a Head of Music eleven years after I started teaching. This felt about right. Prior to taking on the role, I had gained invaluable whole-school experience through becoming Head of General Studies (in the days when we were allowed to offer Wine Tasting as one of the options) and a House Master (with my house winning the championship for the first time in twenty-three years – I'm still proud of that!). I loved being a Form Tutor, seeing my form through from Year 7 to Year 11. All of this was essential experience for becoming a head of department – being able to see the big picture of students' education as a whole, developing experience of leading teams of experienced teachers from

different departments, and galvanising large groups of students in rugby, chess, cross country, athletics, singing, drama and much more besides. All the while, I continued to learn so much from my Head of Department, felt more comfortable in my own skin as a teacher, and had developed lifelong friendships with colleagues. I had also become a far better musician in the process.

Why hurry slowly? Because the impact you can make as a music teacher throughout your life can be profound and life-changing. Children and young people need great music teachers. They need you to be there for them. Chasing promotion early in a career may sound exciting, but you run the risk of burning yourself out and not having the depth of experience to draw on when the going gets tough. And the going does get tough at times – for all of us. Equally, upon becoming a Head of Music, stay there for a bit. Rattle took eighteen years to develop the CBSO (Karajan spent thirty-four years with the Berlin Philharmonic) – tend the garden! The delight you may have experienced at the start of your career in developing a class or a musical ensemble now becomes that of developing a department: students, teachers, parents. You nurture a community which is significantly shaped by the musical life that you enable.

Taking time over something shows care. We take time over what we value. By hurrying slowly through our career as music teachers, we show how much we care for our students and their communities, and how much we value the profession of music teaching. In so doing, we reassert the value of music itself.

INTERVIEW LESSONS



Don Gillthorpe

Assistant Principal, Ripley St Thomas CE Academy

In Spring 2012, I made the decision to apply to be Head of Music at Ripley St Thomas CE Academy. At this point, I had been teaching at Dowdales School in Cumbria for five years, four as Head of Music, leading a team of four classroom music teachers (what luxury!) in a school that I loved. Ripley presented a great opportunity to build a department from scratch, use my skills as a church musician to support the Christian ethos of the school, and to cut the daily commute from forty-five minutes to fifteen.

When I arrived for interview, there were four of us being considered for the post; all worthy candidates with a range of experiences. My abiding memory of that day is the interview lesson, in which we had been given a free choice to do whatever we wanted with a group of Key Stage 3 pupils for a twenty-five-minute lesson. Such freedom was liberating and terrifying in equal measure.

Into the waiting room came one of the existing music teachers to ask what equipment we needed for our lessons so that he could prepare the classroom. I was last to be asked, and so I politely listened as the other candidates explained that they variously needed sound systems, projectors, computers, amplifiers, djembes, tuned percussion, and the kitchen sink. When it came to my turn, my response was “A big open space and some children, please. A piano would be great, if possible.” The pitying looks that I received were a little unsettling; I’m certain everyone there thought I was a complete amateur not to have prepared something with lots of whizzy resources.

The lesson was loads of fun. We sang a—somewhat clichéd, but effective—four-chord song mash-up, which in turn led to interesting discussions on melody, harmony, consonance, dissonance, syncopation, &c. as the session went on. At no point did I use a projector or interactive whiteboard, but I had printed sheets for the children with the melody lines for each loop so that they could see the contour, fuel discussions, and add some annotations as the session went on. In the interview later in the day, I was able to answer the usual “how would you expand that into a full lesson, or scheme of learning” question with ease: the routes into listening, composition, vocal technique, instrumental performance of accompaniments, are a gift with this kind of task.

I got the job and have never looked back; Ripley has been the right place for me, and I am proud of all that we have achieved there. After a period of sustained growth and improvement, music is now a recognised strength of the school and I have handed over the reins to enable me to concentrate on being an Assistant Head.

From my fifteen years’ experience as both interviewer and interviewee, here are my top tips for delivering demo lessons:

1. Content

- Don’t try to cram in too much.
- Have a small number of clear learning aims, rooted in practical music-making, which can be reinforced throughout the session.
- Respond to the brief set by the school; they will have reasons behind the choices that they have made.

2. Ask questions

- If the information from the school is lacking detail about the class, classroom, or lesson content, don’t hesitate to ask for clarification.
- Ask a trusted friend or colleague to proof-read your email before clicking send; this communication will be taken into consideration by the panel.

3. Equipment

- Keep it as simple as possible. They want to see you teach so create the conditions that enable this.
- Don’t add too much complexity in with lots of equipment, especially technology. The more that you use, the more there is to go wrong.

4. Slides

- I have never been a PowerPoint teacher so I personally wouldn’t use one at all. If this is an essential part of your teaching, or if the school are expecting it, make sure that you have a backup plan.
- Use cloud storage as your preferred option.
- Take your laptop (and adaptors) with the slides downloaded and ready to go.
- Feel free to use embedded audio and video clips, but don’t rely on them. You still need to be able to teach an effective lesson if the links don’t work.

LEADING WITH SUSTAINABLE REFLECTIVE PRACTICE



Liz Dunbar
York Secondary Music
Pathfinder Lead

Isn't it interesting that we expect our students to respond positively to new learning and feedback yet as teachers, we're sometimes reluctant to change or accept guidance ourselves?

We go on training days, write things down, doodle in the margins, then dump the ring binder on a shelf in the office - never to be opened again.

As musicians, we know that responding to well-structured guidance accelerates progress. We know how to play the long game. We understand the logic of taking apart a tricky passage of material in order to find a route through. As musicians, we enjoy the process of refining work and reaping the benefits, so why are we so immovable and protective when it comes to our classroom practice as teachers?

It could be for a whole host of reasons, but from my experience it comes down to two fundamentals: trust and ownership. In order for reflective practice to become part of how a team lives and breathes, the growing conditions need to be right in the first place. There's no point in planting the trees until you've cleared the brambles.

Preparing the ground

As a subject leader you need to be ready to lead, but you also need to be flexible and responsive. Creating a working environment where everyone in your team has a hand in shaping not just the curriculum, but the whole ethos of the department, is as good a starting point as any.

Here are **ten things** to kickstart the process:

1. Get into the habit of sharing your thoughts on your teaching, day in, day out. Talk about the things you find difficult, alongside the things that are working for you. Get your team doing the same by asking loads of questions.
2. Create a shared google drive that is organised by course and key stage rather than teacher. Give everyone editing rights, so that all resources become living resources, where everyone is encouraged to contribute at a time that suits them best. Appreciate the work that starts coming into the shared drive from colleagues.
3. Recognise where the expertise is in the team and let the expert lead.
4. Reach out. Invite your visiting instrumental teachers, other subject teachers, colleagues in other schools and university contacts to contribute, inspire and advise your team.
5. When you run into a problem, ask for solutions. If you solve a problem, share it with colleagues.
6. Have dedicated whiteboards in the office, so that everyone can jot down their thoughts on the hoof, rather than having to remember things until the next meeting.

10.

7. Ask colleagues to help you out, to take the lead in creating a resource, writing an arrangement, planning an event, recruiting a group of students. Don't try to do it all on your own. People want to help.
8. If you've got a free period and a colleague is teaching, go into the last five mins of their lesson and join them. Help them finish the lesson. Join in and praise good work, support tricky moments, share ideas.
9. Find the right moment to stick your head round the door of one to one instrumental/vocal tuition. Say something positive. Ask a question.
10. Jump in on a part in a colleague's rehearsal, offer to take a sectional. Ask them to do the same for you. Ask colleagues for suggestions in rehearsals.

Plan together, make together, fix together.

Once the conditions are right, or at least you've got the ball rolling, you'll find that aspects of reflective practice will naturally start to become part of how your team functions.

As the team becomes more flexible and increasingly open to change, the prospect of planning larger or long term changes becomes less daunting. You're less likely to kick the can down the road once this starts to happen, because you're already feeling the benefits of shared ownership.

Reflective practice and big ideas.

In addition to small scale curriculum tweaks, I've found that a culture of constant reflection, encourages us as a team at Huntington, to challenge our fundamental thinking and dare to ask bigger questions:

- Where are we trying to get to with this course, and why?
- What do we want students to leave this course equipped with?
- What is it that we're trying to find out about students' understanding in this piece of learning?
- Why is this course attracting more boys than girls?
- How do we change misconceptions about who this course is for?
- What is this test supposed to be showing us? Prior knowledge or musical potential?

Let's tackle the last point in terms of baseline testing.

For years we've done a baseline test in Year 7. In August last year we had a proper think about its purpose and how useful it was. This led to a fundamental change in our thinking. You can read Tim Burnage's article about it (see below), and sample the test we trialed in September 2021.

We're still not happy with the new test by the way, but we are at least, on the road to creating something fit for purpose.



Meandering conversations

If you're anything like me, you love making and doing - cracking on and getting things sorted. I'm a devil for getting restless in meetings where conversations aren't making a difference.

There are occasions however, when there's nothing nicer than making time to simply sit and chat about music with colleagues. Only last week, I sat with Tim Burnage for over an hour after school, talking about how I sequence A level harmony lessons over the two year course.

'I'd love to know how you do it,' he said. 'Go on, walk me through the process.'

And so for the first time in my life I described each step, from week one in Year 12 to the day before the exam. We laughed at the silly catchphrases and analogies I use in my teaching. As I talked, Tim made a load of notes. Afterwards I remarked that it was the first time I'd ever verbalised the process, and how great it felt to have done it.

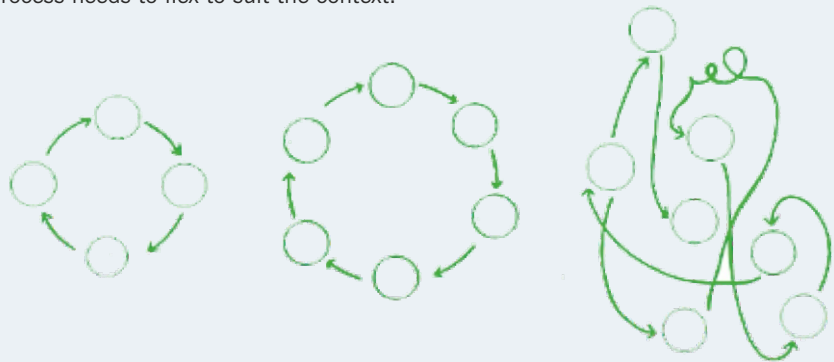
Because we don't really use any 'off the peg materials' in our teaching it was a really important conversation to have had. It wasn't a wasted hour. I had, in effect, 'sequenced' that aspect of our curriculum, and Tim now has enough of a framework to be able to come into my lessons and talk to students about what they can hear, produce in sound and explain.

Water cooler conversations

Time for meandering conversations doesn't happen that often, but you can keep up the 'music chatter' with colleagues by:

- Getting out onto the corridor on lesson changeovers.
- Leaving the building with a colleague at the end of the day, and talking on the way down the stairs. Conversations will flow and you'll linger outside for a few minutes longer and learn loads.
- Having a chat as students arrive for a rehearsal. Students will happily set up and distribute parts for you.

Google the term 'reflective practice' and you'll find all manner of models. You don't need to stick to one version of the process. Working too rigidly to a fixed model has the potential to cause the whole conversation to falter. You end up inventing things to fit inside the boxes. The process needs to flex to suit the context.



You don't always need an action plan either. A passing comment in the corridor may well be the catalyst for the most important change you make in the department this year. And if you're a one person department and you think none of this is possible, that's where your local network of schools comes in; it's where your Hub comes in; and it's where the MTA comes in.

There are two MTA committee members dedicated to teacher support, James Manwaring and myself. Get in touch. We are always happy to help.

Liz Dunbar
James Manwaring

liz.dunbar.music@gmail.com
james.manwaring@me.com

Advice for early career teachers

What is the biggest piece of advice you could give to an early careers teacher?

Don't say 'yes' to everything – try and be aware of what you can manage, and try to execute what you do really well. It's important to also remember that your personal organisation will improve and you'll get quicker at recurring tasks, so the first couple of years are the hardest but you'll be able to take on more as you go on.

Look after your voice. Drink plenty of water, find non-verbal ways of getting attention, plan vocal rest into the lesson, remember you don't need to be talking the whole time. If you have an extra commitment after a long day at school, ensure you have time to be quiet. Simple vocal exercises can be done on the way into and on the way home from work. It can make you look funny when you are stopped at traffic lights, but can be fun too!

One step at a time. Put the curriculum first and ensure that your lessons are imaginative, challenging and ambitious. Be flexible in your approach. Start small. Make sure you have excellent professional relationships with your students, parents, staff and SLT. Keep learning; this is just the beginning!

What is the skill that every leader needs?

Empathy. Being able to remove yourself from the situation and see where someone else is coming from is crucial. From empathy flow kindness, perspective and, ultimately, a solution that works for everyone.

The ability to listen to the voices of everyone involved, reflect and offer clear, simple instructions/directions/aims/leadership in an accessible way for all to hear and understand. To bring a team along with them, not drag them.

Perseverance, a high level of organisational skills, high standards, ambition, relentless positivity, determination and a sense of humour! You need to have a very clear vision of how you want music to develop in the school with strong core values and a belief that music is for all. The ability to motivate everyone with enthusiasm when you are feeling tired. The ability to listen and take advice. You do not know it all! Share your love and passion for music. Enthusiasm is contagious. Every day is a new start....

What are the best resources that have helped you in your own development?

Get a really good system for personal organisation, task/project management, calendar and managing emails.
Getting Things Done: the art of stress-free productivity by David Allen has loads of great ideas. This quote: "The definition of perfection is shaped by the amount of time you have available." Leonard Bernstein fans will know that he posited the counter-argument: "To achieve great things, two things are needed: a plan, and not quite enough time."

I engage with twitter/facebook groups, MTA, Hub meetings, speaking to ex-colleagues, read articles, pick brains when I can.

Networking. Facebook pages and websites. Keep in contact with other music teachers in your area. Arrange to meet up and share ideas. Help and support each other. Network with other staff in schools. Socialise. Encourage the support of your visiting music teachers to help with rehearsals, concert planning and developing music throughout the school. Encourage staff across the school to be involved.

Mark Wilderspin
Director of Music, St Paul's School

Claire Robins
Robins Music Room

Julian Whittaker
Director of Music, The Crypt School

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Advice for your Curriculum Vitae in 2022

CV writing and design tips that'll help you craft the perfect work document

1. Keep it concise

Be clever with your language and sentence structure to make sure that you are concise. Simplicity is key.

3. Edit previous roles to relevant roles

Keeping it relevant is everyone's advice. So, edit your previous job roles to those that are directly relevant. There should be no gaps in your teaching career, but don't waste space with that Saturday role you had if it isn't valuable to the position you're applying for.

5. Include highly transferable skills

If you have skills in addition to classroom teaching, include them. Proficiency in tech, production, conducting, budgeting, procurement—as well as many others—can be seen as essential in some roles.

2. Use power words

Replace softer words with more direct and purposeful text.

Instead of:	Use:
Assist	Aid
Organised	Assembled
Changed	Redesigned
Helped	Supported
Used	Leveraged
Managed	Directed
Created	Pioneered
Better	Enhanced

4. Give your results a value

When discussing successes that you have achieved, try to give them a value. This makes it easier for employers to measure you. Use numbers or percentages to demonstrate the value you can bring.

Finally...

Keep it clear.

Use black, clear fonts with good spacing and larger titles to direct the reader.

Courses & Training

We've discovered a number of opportunities to enhance your teaching career. Along with Masters and PhD courses, they are well worth considering.

in alphabetical order

FOR UNIVERSITY COURSES: Search Google for MSc in Ed Leadership & Management

ABCD

abcd's courses are designed to develop you as a singing leader, developing your own gesture vocabulary and rehearsal technique.
<https://www.abcd.org.uk/training/abcd-courses>

AMBITION INSTITUTE

Our professional development programmes support teachers and school leaders at all levels – from new teachers through to trust CEOs.
<https://www.ambition.org.uk/programmes>

CHARTERED TEACHER STATUS

Chartered Status recognises offers a career pathway that is focused on developing and recognising high-quality classroom practice.
<https://my.chartered.college/chartered-teacher-status>

CHORAL MUSIC EXPERIENCE INSTITUTE

The CME Institute for Choral Teacher Education (CME) is a professional development program for conductors and choral teachers.
<http://www.choralmusicexperience.com>

CURIOUS MINDS

The Specialist Leaders in Cultural Education (SLICE®) fellowship is a one-year professional development programme for school leaders.
<https://curiousminds.org.uk/im-curious-about/slice>

DFE

National Professional Qualification for Senior Leadership (NPQSL)
<https://www.gov.uk/guidance/national-professional-qualification-for-senior-leadership-npqsl>

HMC

The Independent Schools' Qualification in Academic Management (ISQAM) is designed for Heads (and aspiring Heads) of Departments in HMC and GSA schools.
<https://hmcpsd.org.uk/isqam-2022-23>

KEYNOTE EDUCATION

Aspiring to Excellence: Leading an Outstanding Music Department
<https://www.keynoteeducational.co.uk/tours/aspiring-to-excellence-leading-an-outstanding-music-department>

NYCGB FELLOWSHIP

A full-year development programme for emerging young choral leaders
<https://www.nycgb.org.uk/fellowship>

ORCHESTRAS FOR ALL

Online training modules to equip music leaders in school or the community.
www.orchestrasforall.org/music-leadership-training

PTI EDUCATION

Professional development for teachers and school leaders
www.ptieducation.org/what-we-do

RNCM - PGCE in Music with Specialist Instrumental Teaching

This course is designed for graduates who wish to gain Qualified Teacher Status (QTS) whilst specialising in instrumental teaching.
<https://www.rncm.ac.uk/study-here/what-you-can-study/graduate/pgce-in-music-with-specialist-instrumental-teaching/>

ROYAL COLLEGE OF MUSIC, LONDON

The Master of Education (MEd) is an advanced taught degree programme with research elements.
<https://www.rcm.ac.uk/courses/postgraduate/med>

SING FOR PLEASURE

A wide range of courses, through Foundation and Intermediate choral conducting levels to the demands of the Advanced conducting course.
<https://singforpleasure.org.uk/product/summer-school-2022>

SPITALFIELDS MUSIC

A six-month long training programme for emerging music leaders, who are passionate about creative music making in community settings.
<https://spitalfieldsmusic.org.uk/events/trainee-music-leaders-scheme-new>

TRINITY COLLEGE, DUBLIN

The M.Ed. programme is designed for learners who wish to develop their knowledge in specific areas of education and who aspire to leadership positions.
<https://www.tcd.ie/courses/postgraduate/courses/master-in-education-med>

UNIARTS HELSINKI

Music Education degree programme - Study to become a competent music teacher, musician or researcher with an interest in developing your own field.
<https://www.uniarts.fi/en/study-programmes/music-education-degree-programme>

YORK ST JOHN UNIVERSITY

Become a musical leader who can adapt to any ensemble scenario, strengthening your ability to develop and prepare ensembles in any context.
www.yorks.ac.uk/courses/postgraduate/performance/musical-leadership-ma

MUSIC TECHNOLOGY

with Richard Llewellyn



Richard Llewellyn has over thirty 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

For those who were fortunate to make it to this year's MTA Annual Conference, you would have noticed more Music Technology sessions than we've ever had before; rightfully so! I believe that the growth of music technology in the classroom is important as so many music students are wishing to engage with it. It is also much more DAW focused than Notation. I would love to see 100% of all schools with a DAW (and a Notation programme). I understand this might need more training opportunities, time and the inclination to learn the software as well as a budget, but this area of music creation is growing all the time.

The Conference had three repeated sessions presented by Jack Fairbrother and Merlin Blackman, the music technology teachers at St Edwards School, entitled 'Music Technology for Beginners'. These sessions were an open opportunity for teachers to learn the basics of DAW's, studio recording and to ask questions. One of the many interesting aspects of this school, is the addition of a Music Tech peri for one-to-one lessons. This has proved very popular with students, who then have a far greater insight and knowledge of music technology. Perhaps this is something to think about?

I asked Jack and Merlin a few questions:

1. What do you find the hardest thing to teach when it comes to Music Technology?

Teaching the pupils to write their composition so that it makes sense musically. Often the pupils get carried away with how fun composing in a DAW can be and start creating crazy structures using all sorts of different sounds, which can be interesting, but don't necessarily make sense musically. Essentially, reining the pupils creative side in.

2. How do your students approach composition, using a DAW?

At Teddies, we give the pupils composition projects based around different ideas, such as film composition. New features are explored during their project time, introducing them to new techniques to use within their composition. We try to focus them on the structure planning of their piece, so that they have a clear outline of their project.

3. How do your students approach composition, using notation software?

In the Music Technology department, notation software is rarely touched as the DAWs we use include the same features as notation software. However, some notation software is used within other music pathways.

4. Are there any other valuable insights you would like to pass on to other music teachers?

Try to give your pupils experience with multiple DAWs. Though in the industry there are usual DAWs used, it's important to know your way around as many DAWs as possible, because some companies expect work to be done on specific DAWs.

5. Please could you let us know some Top Tips!

- Make sure the pupils compose to a metronome!
- Make sure the pupils don't bounce their projects with the metronome on!
- Backup, backup, backup!

Another good session at the conference was hosted by **James Manwaring** (Director of Music for Windsor Learning Partnership). James is passionate about the use of music technology in the classroom. He was keen to share ideas on how music technology can be introduced, utilised and developed within schools. The aim of the session was to leave delegates feeling empowered to use music technology, and confident to develop their curriculum around technology.

He also explained what hardware and software he has used successfully in his teaching. These included the use of a **Looper Pedal** (such as the Boss 505-mkII or Boss-202), as used to great effect by Ed Sheeran and others. He also demonstrated a fun award-winning app called '**Incredibox**'. This app allows you to create a musical mix by managing a group of seven animated beatboxers. This is done by adding or changing different sounds, texture, musical styles and effects to the seven 'avatars' within a loop setting. This could be used in schools as a created rhythm machine that instrumentalists could then play and join in with. It also helps introduce students to the concept of loops and (in classical music terms), *ostinato*.

James also mentioned the free educational resources that Ableton have put together. These include the new 'Learning Synths' (<https://learningsynths.ableton.com>) and also 'Learning Music' (<https://learningmusic.ableton.com>). James is always on the lookout for new and exciting music tech he can use with his students, and I would thoroughly recommend signing up to his blog: <https://manwaringmusic.blog>



incredibox



Stylophone Gen X-1 !!!

Who doesn't remember the iconic Stylophone?! It was invented by British inventor, Brian Jarvis and soon becoming one of the best-selling musical instruments of all time with over 4 million sold since its launch in 1968. The 20-note flat keyboard is played with a metal tipped stylus which produces a metallic buzzing sound that is instantly recognisable. Over the years, the Stylophone has been used by many famous musicians, including David Bowie, Kraftwerk, The White Stripes and Jarvis. The RRP is £24.99 for the original Stylophone S-1 and for more information, please visit <https://dubreq.com>

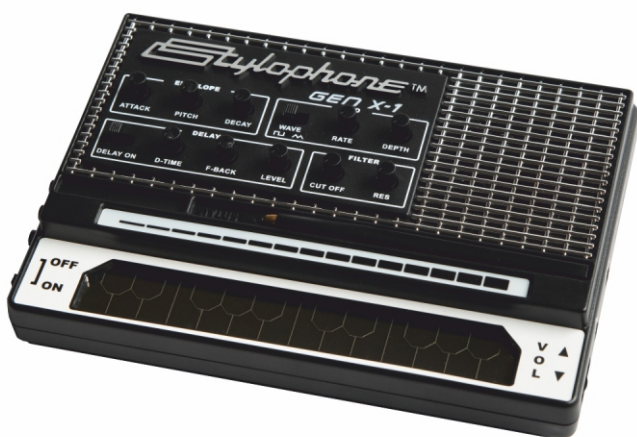
The main reason for mentioning the original Stylophone is to bring your attention to its younger brother – the Stylophone Gen X-1. Launched in 2017, I think it's gone under the radar of music teachers, and how it could be used in an educational setting.

The Gen X-1 is a fun portable mini analogue synth, played with a stylus either with the metal plate keyboard or the sound strip. It is battery powered (4 x AA) with a built-in speaker. Using the buttons on the instrument, you can teach/learn about: 'Envelope' (Attack, Pitch and Delay) of sound, 'Low Frequency Oscillator' (LFO) where you can hear the sound difference between square and triangle Waves, Rate and Depth, 'Filter' that adds a Cut off and Resonance, and in 'Delay' you have the ability to play with echo and delay time (D-Time) that lets you set the time between echoes, feedback (F-Back) for controlling the number of repeats and a Level control.

You can even connect the Gen X-1 to your computer (DAW) via the 3.5mm socket for audio output and audio input.

I think this fun little analogue synth could be a really useful bit of gear to have in your music department. It's not expensive and could be adapted for use in many different ways.

The RRP of the Stylophone Gen X-1 is £59.99 but educational discount is available if you email: info@dubreq.com





Chris Hoban

Faculty Head of Performing Arts
& Director of Music, St Peter's
Preparatory School
Lymestone

SINGING FROM THE HEART:

The benefits of using folk music in schools

*"Soon may the Wellerman come
To bring us sugar and tea and rum;
One day, when the tongsing is done
We'll take our leave and go."*

While the period since March 2020 has been one of constant evolution for the world of music, the unprecedented surge of interest a year ago in sea shanties amongst our young folk (thanks to the self-scribed 'Tik Tok Shantyman', Airdrie postman Nathan Evans) must surely rate as one of the more remarkable events.

Evans' multi-tracked version of the formerly little-known nineteenth century New Zealand whaling song 'The Wellerman' (ironically, not a shanty), filmed in his bedroom, thumping a box on his lap while wearing a beanie, was a million miles away from the glossy, airbrushed and painstakingly directed music videos that young people are exposed to today. Paradoxically, the 'Lo Fi' aspects of his production - the grainy black and white image, rich Scots accent and 'everyman' appeal - let his audience really focus on the music. Either way, it spawned a vast shoal of imitators worldwide - and was an eye-opener on many levels.

Firstly, it showed yet again that social media and home recordings have a seemingly endless power to captivate, communicate and reinvent themselves. Secondly, it reminded us that you can't beat a good tune even if the lyrics are a tad 'niche' (as many sea songs are) and, in some verses, tricky to scan. And lastly (and perhaps most importantly) it demonstrated to even hardened critics that folk music—in the right hands and via the right media—is enormously attractive to young people, perhaps now more than ever.

So what is it about this phenomenon, and by extension other folk songs, that has engaged so many young singers? I would propose that it is its honesty. Quite simply, folk music doesn't pretend to be anything other than what it is. Most songs are anonymous and tell tales that rarely age - although the backdrops might. Songs of exploitation, love, war, heartbreak, work and emigration—to name but a few themes—are as relevant today as they ever were. The music is simple and

usually learned by ear and performed by heart. It is a great leveller and invites people from all walks of life and experience. And it is a genre that is all too often sadly overlooked in the choral canon.

Many educators are attracted to folk music but balk at finding suitable material for the classroom or concert hall. There are, of course, lots of well-known folk song arrangements by Britten, Grainger, Vaughan Williams and Holst, among others, from the early- and mid-twentieth century. Some of these are stunning, but they tend to be quite 'classical', requiring both decent literacy and (usually) piano accompaniment - fine, perhaps, for soloists, but it's often more exciting for a choir to do a piece with a more organic feel to it, especially if it's a *cappella* or accompanied by a guitar, accordion, a solo violin or cello or just a hand drum.

Should you want to have more folk songs into your curriculum or choral repertoire, there are certainly worse ways than to build on the current popularity of shanties; even now, a year on, they are very much in vogue and there's a huge interest in them among many junior singers. Young people really get the energy, drive, the sense of narrative, history and even the physical energy of work songs such as these. This term we have had our entire school, from Reception up to Year 8, doing 'Roll The Old Chariot Along' and 'What Shall We Do With The Drunken Sailor?' with infectious enthusiasm and a wide array of daft actions and made-up verses.

An appealing folk song for young singers will have a cracking melody - that is a must. Diatonic, pentatonic or modal, usually with a narrow range; the smaller group of notes on offer makes them a good confidence-building exercise for those who struggle with pitch placing. The lyrical content is important too, and this is a very broad church: arcane subject matter

Singing folk songs can bring about a unique physiological change in many singers. There's no style to imitate, no sound to aspire to...

can provoke interesting conversations, while unusual vernacular adds plenty of colour, but I'd avoid long, wordy ballads. These tend not to have choruses in any case and are very much for the 'connoisseur'.

From a topical point of view, anything with local or seasonal resonance is good, perhaps a moral debate, or just some relevance to their own life experiences. The more pupils understand the latter, the more connected they will feel. Learning 'Swing Low, Sweet Chariot', for example, can have all manner of associations for them (not least with

rugby) until they discover that the words are a secret code, enabling black American slaves to escape to freedom from their plantations. Suddenly they're inside the song. Whatever you might be studying in the curriculum, there will be a song out there for you if you're prepared to rummage a bit.

But it's more than that. Singing folk songs can bring about a unique physiological change in many singers. There's no style to imitate, no sound to aspire to; the music is usually stress-timed rather than syllabic (like the English language) with a freedom of rhythm, pulse and metre that relaxes the voice and can make the song feel like a natural extension of speech - which is essentially what it is. They are a great way to develop the ear, confidence and musicality and a tremendously liberating experience for singers of all ages.

While there are some great ideas in the 'Voiceworks' (OUP) series or via 'Sing Up!', don't be afraid to try an arrangement of your own or contact an experienced arranger. This way you can really 'cut the coat according to your cloth'. Trim a few verses, change the words or the order, make your own adaptations; it's all within the spirit of the genre. A simple but effective way to come up with an arrangement is to do it organically, inviting the choir to lead with some ideas as you go. Here is one way, perhaps, to try it.

First, I usually perform the whole song for them myself—just to 'let the dog see the rabbit'—either solo or with simple accompaniment. I then get them to learn the song piecemeal by ear and introduce new verses on the board or whiteboard, before reducing each line to single word prompts, and then rubbing even those off. Before they know it, the whole song is memorised.

This is where the fun starts; being able to add harmonies (parallel thirds and sixths, or a drone, or a drop down, depending on the shape of the melody), perhaps some actions or movement (especially if it's a work song) is an enormously enriching experience for those in Year 5 and above. Without printed music in front of them, the ability they have to blend

their sound, really listen to one another and work as an ensemble is greatly enhanced; these are all very desirable attributes to transfer immediately to the next big concert, chapel service or festival where they have 'the dots' in front of them once more.

It's important not to forget new folk music; there is a huge body of great work being written these days! It's not all broken-hearted damsels, moaning sailors, people 'waking up one morning' and the like - there's a rich variety of lived experience and narrative voices from which to choose. Nancy Kerr, Kate Rusby, Sam Lee and other BBC Folk Award winners are a great place to start, and then - see where they lead you. And it's not just songs; I recently went to a fabulous school concert where there was a line of Sixth Form and Year 11 violinists all playing an Irish reel with tremendous passion and verve, with not a sheet of music in sight.

The meteoric success of 'The Wellerman' and its many incarnations invites us to speculate that, with the enormous resurgence of interest in choral singing at the minute across all areas of society, exciting times lie ahead for a reappraisal of folk music, national and international, within the choral world - and especially within our schools. There is a vast canon of British folk music waiting for us all to dive into. And right now, as our choral traditions reassess and reinvent themselves, is as good a time as any to start.

Chris Hoban

Chris is Director of Music at St Peter's Preparatory School, Lympstone, Devon. He is also a composer, arranger, and performer who both writes for and performs with multiple BBC Folk Award winners 'Show of Hands' and other West Country bands and musicians. He leads choral workshops for young people showcasing the folk idiom and is a specialist on memorisation techniques within education.

Explore his compositions and arrangements (especially folk songs and carols) at www.chrishoban.com; all enquiries welcome.

EDINBURGH IS CALLING



Head of music Vicki Carter from a school in St Albans explains how her music tour to Edinburgh this Spring has boosted confidence and numbers in her orchestra.

One of my aims for this year was to grow my orchestra. Getting students into our orchestra has always been a bit of challenge, particularly getting enough variety of instruments in an all-girls school. Doing a tour creates excitement amongst the students and attendance went up from twenty-three to sixty within a few weeks. We only managed to take forty-seven of these students on tour. But the end result is that even now three months post tour, we still have a strong orchestra of over 65 students, and the orchestra is going from strength to strength. We're now building the orchestra's confidence to perform harder pieces.

We had some difficulties organising around the restrictions, as the restrictions in the UK were being updated every two to three months; we just had to be flexible with masks and vaccinations. But everyone was so understanding, and the students were a credit to our school with mask wearing all the time when necessary. We added a layer of COVID restrictions to our information evening, but it really didn't hinder us as much as I expected it to.

Managing to take an orchestra of forty-seven musicians on tour was for me a personal highlight. We particularly enjoyed performing in St Giles Cathedral. A lot of students raved about it afterwards. It had such amazing acoustics for our orchestra, it made us sound amazing, and we gained a decent size audience from it which made it even more special. The backdrop at the Ross Bandstand where we also performed was incredible and we have some amazing pictures from it. We battled the wind, but we had a laugh. The students are still talking about us 'playing in the wind', so it created fantastic memories.

Visiting the music museum was also a massive success. The students got particularly competitive on the treasure hunt tour and the Edinburgh Dungeon and Ghost Tour leaders were fantastic; they knew exactly how to 'scare' our students.

I would highly recommend Edinburgh and Club Europe to other music leaders; everything was so easy and it honestly was an amazing experience.

Other than driving up attendance for the extra-curricular, the experience that these tours give the students is a once in a lifetime and a lot of them talk about

them for years afterwards. I love touring with our groups and giving them the opportunity to perform in different venues as well as growing the reputation of music in the school.

If other music leaders are thinking about touring, I would say just go for it. It often seems scarier when you are planning it, but when you are there, it really is such a great thing to give to the students.

I always put feelers out with the students prior to launching a tour to make sure we get enough students in the group to keep costs down and to get some excitement going. I talk to the students about what excursions they would like to do, giving them some control over what they are doing on tour; this has always been successful.

We're hoping to go on tour again in a year's time. Our Chamber Choir and Senior Choir are also looking to go on tour with Club Europe to Lake Garda next summer. They're very excited about it!

Vicki's tour was organised by specialist youth music tour operator Club Europe. Visit www.clubeurope.co.uk for more information about their music tours.



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NEW MEMBERS



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

Rebecca Berkley	Associate Professor in Music Education	University of Reading
Rachel Bee	Private Music Teacher and PhD student	
Claire Spencer	Music Teacher	RGS Worcester
Ellie Hollindale	Faculty Leader Performing Arts	The Cherwell School
Lakmini Liyanage	Class teacher and Music lead	Parks Primary School
Anna Stevens	Head of Faculty	St Clement Danes
Elena Leutfeld	Director of Music	Whitchurch Primary School and Nursery
Stephanie Ernestine	Head of Music	Alpertown Community School
Jack Whiting	Music Teacher	Notre Dame School
Eugene McCloskey	Music Teacher	
Ashley Buxton	Director of Music	Bishop Vesey's Grammar School
Dominic Russell	Graduate/Personal Assistant	Braidburn School
Hannah Mauro	Teacher of Music	
Jack Yates	Teacher of Music	West London Free School
Keri Smith	Music School Manager	Reigate Grammar School
Emily Marshall	Head of Music & Performing Arts	Two Mile Ash School
Michal Sorga	Head of Music	Matravers School
Sinead Andrews	Music Teacher	Rye St Antony
Emma Judges	Co-ordinator of Music	The Leigh Academy
Malcolm Wilson	Head of Music	Harper Green High School
Sebastian Marlow	Trainee Teacher	Heathfield Community College
Tim Clamp	Lead Teacher of Music	Wreake Valley Academy
Rebecca Nicholson	PhD student	
Helen Fisher	Music Teacher	De Lisle College
Eleanor Gravenor	Teacher of Music	Carshalton High School for Girls
Jo Bruce	Teacher of Music and Drama	St Thomas More Catholic School
Peter Wilson-Lambert	Head of Music	Monkton Combe School
Elizabeth Cockshott	Subject Leader of Music	Queen Elizabeth's Grammar School
Carla Fontan	Music Teacher	Riverside Primary School and Nursery
Jemima Moran	Teacher of Music	Axe Valley Academy
James Alexander	Music Teacher	
Rachel Elliott	Head of Academic Music and Performance	Lambrook School
Stephen Flanagan	Teacher of Music	Streatham and Clapham High School
Helga Palko	Self employed	
Sioned E C Foulkes	Vocal Animateur and Visiting Lecturer	Schools across Wales and University of Chester
Diane Stirling	Music Consultant	Harris Federation
Marcio Dowgan	Teacher of Music	Mayfield School
Ellie Thompson	Class Teacher- Music Lead	Abbey Mead Primary Academy
Clemmie Whiting	Assistant Head Co-Curricular	Dulwich Prep Cranbrook
Victoria Newman	Director of Music	Surbiton High School
Rachel Tweddle	Director of Music	Ryde School with Upper
Chine Ingelinn Sivertsen	General Teacher	Fagerborg Secondary School
Matthew Williamson	Head of Enrichment	De Lacy Academy
Ann Ranson	Director of Music / Curriculum Area Manager	Rishworth School
Sally Livingstone	Joint Subject Leader for Music	The Chase School
Ipek Biserova	Music Teacher	Little Ilford School
Lauren Roach	Class Teacher	Manorfield CE Primary School
Pam Burnard	Professor of Arts, Creativities and Educations	University of Cambridge
Coren Peacock	Music Teacher	Kentish Town
Barnaby Everett	Music Teacher	Sri KDU International School
Macaulay Crawford	Head of Music	Bower Park Academy
Matthew Crook	Music Teacher	Alexandra School
Nicola Archibald	Music Teacher	Stone Lodge
Elizabeth Esser	Head of Academic Music	Hampton School
Richard Brain	Head of Music	The Peterborough School
Jade Davies Baxter	Supply Teacher	

NEW MEMBERS / 2

Huw Jones	Director of Music and Head of Year 7	The John Lyon School
Craig Hancock	Secondary Network Lead	Ark Schools
Sarah Morgan	Trainee Teacher	Pathfinder Teaching Hub
Joanne Kilpatrick	Primary Music Specialist	Ark Schools
Stephanie Evans	Music Teacher	Rougemont School
Gemma Carroll	Music Teacher KS3/Vocal Classroom/EYFS-Yr6	Services for Education
Sam Lake	Teacher of Music	King Edward VI Academy
Samantha Sebastian Dieckmann	Associate Professor	Somerville College
Jonathan Newsome	Subject Leader Of Music	Ely College
Keelan Carew	Partnerships Coordinator	The Yehudi Menuhin School
Ashley Wass	Director of Music	The Yehudi Menuhin School
Claire Lyons	Head of Music	Trinity High School & VIth Form Centre
Amanda Bradley-Metcalf	Director of Music	
Ruth Williams	Head of Music	Cranleigh Preparatory School
Nathaniel Walter	Student	University of Brighton
Rebecca Chesher	Head of Music	West Lakes Academy
Harry Fox	Trainee Teacher	Ripley St Thomas Academy
Mathapelo Imarhiagbe	Singing teacher	Gosforth Academy
Samantha Stephenson	Primary School Teacher	Norden Community Primary School
Sin Yu Monique Pong	Director of Music	Children Foundation
Sarah Mattinson	Teacher of Music	Hampton School
Ruth Jarvis	Head of Music	Mercia School
Vinolyn Keren Benjamin	Student Teacher	Kent College Dubai
Nicola Whiteside	Curriculum Lead - Music	Stanley Primary school
Molly Vaughan	Teacher	
Christopher Wilkinson	Secondary Music Teacher	Matthew Moss High School
Sultan Alabede Ososanya	Head of Music	Harris Academy Falconwood
Ian Foster	Head of Music Partnerships	Rugby School
Jana Valentova	Music Administrator	Forest School
Rachel Bowen	Choir Director/Music Teacher	Dean Close Prep School
Lucie Oatey	Music Teacher	Yewstock School
Matthew Sanderson	Teacher of Music	Sandhill View Academy
Jessica Cowper	Teacher of Music	Grey Court School
Sarah Clarke	Deputy Head Teacher	St Wilfrid's Primary School
Arieanne Masters	Head of Music	Westfield School
Mark Sterlini Smith	Subject Lead for Music	Katharine Lady Berkeley's School
Rosehannah Pearson	Student Teacher	St Matthew's Bloxam
Ryan Luffingham	Teacher of Music	Matravers School
Lenora Mathias	Music Teacher	Artis School of Music
Lucy Morrell	Acting Head of Academic Music	Dulwich College
Mark Strachan	Music Teacher	Holy Family Catholic School
Delaney Mc Guire	Student Teacher	Liverpool Hope University
Matt Keil	Head of Music	Morpeth School
Jonathan Jones	Director of Performing Arts	Kingsdale
Laurence Bryar	ECT Music Teacher	Whitefriars School
Jennifer Porter	Class Teacher and Music Lead	St Peter's Eaton Square
Rachel Brewer	Music Teacher	St Paul's Girls' School
Susan Fulford	Director of Music	Hilden Grange School
Dale Christmas	2i/c Music	Ashmole Academy
Catherine Matthews	Head of Arts Faculty and Music	Ashby School
Gracie Short	Class Teacher and Music Lead	Eccleston Primary School
Lucy Davis	Music Teacher	Oak Academy
Zoe Kundu	Secondary Music Teacher/Teach First Trainee	City of London Academy, Shoreditch Park
Lloyd Perry	Assistant Director of Music	Morpeth School
Caroline Wood	Deputy Head Teacher and Subject Lead	Southill Primary School
Sian Greenhalf	Music Teacher	Danetree Primary School

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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 is Director of Music at Warminster School, Wiltshire. 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.

TRAINEES & ECTS



Rebecca Berkley

Rebecca is Associate Professor in Music Education, Institute of Education, University of Reading



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.

CURRICULUM



Liz Dunbar (Co-opted)

Liz is the York Secondary Music Pathfinder lead.

TEACHER SUPPORT



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



Margaret Edwards

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

TRAINEES & ECTS



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



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



David McKee
ParesLA@dulwich.org.uk

David is Director of Music at Cheltenham College. He is a passionate advocate of EDI and of Partnership work, particularly in education.



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.



James Wilkinson (2024)

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

THE FINAL WORD

DIVERTIMENTO

Op.56



A sideways look at music education from Jonathan Varcoe

*There is in souls a
sympathy with sounds,
Some chord in unison
with what we hear
Is touch'd within us,
and the heart replies.*
(Cowper)

Readers of my writing will know that I am interested in fairly esoteric areas of the human connection with music. I would like to expand on one particular area here which I believe has considerable relevance to our appreciation of music.

You may have noted that Dr John Diamond (Australian) died recently - a specialist in psychological medicine. His book *'Your body doesn't lie'* is a fascinating look at the functioning of the science and art of kinesiology. In a nutshell, the work Diamond did, (particularly in *The Life Energy in Music*), demonstrates the differences between ordinary performances and those truly wonderful ones which scale the heights of emotional power and depths of special music-making.

I can remember certain performances I heard which really thrilled me. John Barbirolli conducting the Halle in Truro Cathedral, a performance of classical fare by one of the early music orchestras, conducted by Franz Bruggen, a record of Schumann's fourth Symphony and a Haydn Symphony conducted by Furtwangler which became a favourite and I never quite knew why, but it did something profound for me. Other performances have of course over the years done something special for me too, not all of

them by the finest orchestras or soloists either. The magic is more subtle than that. You will have had similar special awakenings to music's wonder and depth and be hard put to it to know why in many cases.

John Diamond put all this to the test with extraordinary results. By means of a simple testing of the deltoid muscle - hold out your left arm at ninety degrees to your body, listen to a piece of music or be asked a question and while doing so the therapist will test your muscle strength. You should keep your arm naturally firm, not rigid. The therapist will push down on your arm which will either be unable to resist and collapse, or will resist the downward pressure. It works a little like a lie detector, but of course we are not dealing with truth or lie here but the real reaction of your whole being to the thing being tested (even perhaps a small phial of some herb held in your right hand, as nutritionists search for possible allergies). You either test strong or weak.

It is important when thinking about this; and when being tested yourself, not to be too right-brained and want to know why it works, thus blocking simple reactions by being critical. It is natural to wonder, for example, when being tested while listening to a music sample, whether the reaction you give may be due to a mediocre conductor, a tired orchestra, a poorly engineered recording or indeed the opposite of all these things. Just allow the music to speak. If the music is by your favourite composer your response should be not about the choice of music but the quality of the performance.

In short, Diamond showed that people overwhelmingly tested strong to performances that were natural, enthusiastic, without any ego getting in the way, which robs the honesty of

intention of the music. The conductor whose music most elicited a strong response was Wilhelm Furtwangler - I was fascinated by this remembering my reaction to Furtwangler's recording years before reading Diamond's work.

Music is such a multi-faceted art affecting our whole being in a deep way few other art forms can compare. It is a supreme test for Diamond's work. His research was no flash in the pan, but an extraordinary discovery of human response to music.

The finest music-making need not be professional either. It could be amateur. It could be triggered by you, as conductor of your school orchestra. It is not about absolute accuracy of notes but rather of intention, of integrity and honesty of playing, generated by a sensitive person whose love and enthusiasm of the music and respect of the players shines through the performance: a dynamic life-force in evidence where nothing gets in the way, no flashy flamboyance from the podium, no player in fear of making mistakes but revelling in creating beautiful music. No professional player bored with yet another Tchaik 4 or Beethoven 5th, but spontaneous joy at recreating such magic sounds together in communal oneness and comradeship with the maestro and with all other players.

Diamond has shown that a group listening to a Furtwangler recording were found to unconsciously breathe together as the music progressed, something that did not often occur when listening to a less affirmative performance of the same work.



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