



ENSEMBLE MAGAZINE

No. 118 / Winter 2022

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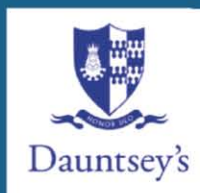
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WELCOME EDITORIAL



Keith Ayling
Editor

Small steps contribute to an incredible journey and your students will thank you for each one you help them take.

Apparently imposter syndrome—the feeling that we are simply not good enough—effects around seventy per cent of us at one stage or another. Networking or meeting colleagues who ‘appear’ to be running a successful department or progressing well in their career, can sometimes lead us into insecurity.

When this strikes it can be crippling. So, what can we do?

- Be realistic about your situation. Look at where you are and where you have come from. There will be progression. Acknowledge it. Don't forget to acknowledge the progression in your students as well. Small steps contribute to an incredible journey and your students will thank you for each one you help them take.
- Trust your team. Be vulnerable with them and admit there is a mountain to climb. This will engender a sense of mutual resilience and commitment. If, on the other hand, you don't have a team, start one. Look towards other arts subjects and don't forget your instrumental staff or those from the hub. There are some amazing teachers who are working just one or two hours in a number of schools. My experience is that they love to belong to the bigger vision and if you can encourage them, they will reward you with commitment.
- Stop attributing success (or failure) to luck or unseen forces. When things go well, allow yourself some applause. When they don't, regard it as a lesson and make some subtle shifts in both your thinking and your strategy.

Maybe the word *strategy* can sometimes come across as unnecessary or unwieldy. But even the simplest short term strategies can provide amazing results and encourage all of those involved. Don't underestimate it.

In this issue we focus on different aspects of strategy; from how the National Plan for Music Education can be a foundation for you (see Catherine Barker's piece on page 20), to something as simple as giving students a choice (see Christopher Ricketts on page 36), which could radically alter your mindset.

The response from our members to this callout was very encouraging and we received a wide range of submissions that I hope you enjoy. Don't forget to feed back with your comments and ideas for future issues.

In response to feedback for help with pop, rock and songwriting, and how to practically assist students, take a look at my new regular column on page 42.

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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 country. 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

Membership rates 2022

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

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Head of Music, Matravets School

Elizabeth Potter Hicks
Head of Music and Director of Enrichment at Ravens Wood School



Leigh O'Hara
Deputy Head, Director of Partnerships & Director of Music St. Paul's Girls' School



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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.

Busy. We're always busy. We swiftly move from lessons, to co-curricular activities, to performances, often without time to think beyond the end of the day, let alone the week, month or year. But that's what we do, despite the inevitable tiredness. As I write this, half term has begun and I am looking forward to a well-earned rest, as well as having some head space to draw breath and plan for the future.

Those of us working in schools will have been asked to write department improvement plans, thinking about the things we would like to develop, work on, improve or strengthen this year. We do this annually, as it is required of us by our schools, but there is a temptation to set easy targets, or rehash those from last year, with a cynical view that nobody is going to check anyway. But that probably misses the point.

The refreshed National Plan for Music Education gives us a really great opportunity to take stock, benchmark our current performance, and seek examples of what might be possible for our pupils. Catherine Barker's superb self-evaluation tools (available from the MTA website) help us to review our entire provision against the ambitious aims set out in the NPME.

We can celebrate the things we are doing well and take a look at what our next steps might be, writing development plans which address some of the areas for improvement, conscious that doing this all in one go is impractical and could risk us being set up to fail. Start with your quick wins: which things can be implemented easily, with little extra effort? Which things could be implemented over the next academic year? Two years? Three? Five? Which things need extra resource or investment? Once you have established that, you can start thinking about

how to make the case to SLT, always positively and with clear potential benefits to the school community.

The MTA is, as ever, here to assist with this. Would you like an experienced colleague to take a look at your self-evaluation with you? We can arrange that. Want to talk through your development plan with someone before you show it to your SLT? No problem. From our wonderful podcasts and magazines, to exciting webinars and online resources, the MTA continues to be committed to supporting you, the membership, in your work; please do let us know if we can be of help in any way.

With very best wishes,

Don Gillthorpe
MTA President
president@musicteachers.org



MTA SCAN ME

ASSOCIATION NEWS

CONNECTING - INSPIRING - LEADING



Welcome to the 118th 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 Strategy 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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Tw. www.twitter.com/MusicTeachers_

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

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

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

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

OUR CONFERENCE

We are continuing to plan our Conference programme for next year and it is very exciting. 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

Our online events continue to be very popular with 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 66.

Rebecca Ledgard and Sarah Batten from Ex Cathedra, introduce their various educational resources, including Choir Maker, designed to embed a love of singing with Year 7s; and Paul McCreesh gives some tips for running choir rehearsals, Early Music in schools, and current and future Gabrieli Roar projects.

Episode 65.

OCR's Lead Subject Advisor for music, Marie Bessant, describes the processes an exam board goes through to create GCSE Music exams; from a recent Hibbins Series webinar, Rachel Leach offers some ways to kick-start classroom compositions, and relate them to orchestral music; and Chief Executive of Music Mark, Bridget Whyte, gives details of their annual conference in cities across the UK and online.

Episode 64.

Shivani Rattan chats about her new Indian Celebration Songs, designed to help young singers incorporate Indian celebrations into their choral experience; and Haim Kairy introduces the Arcana Strum, an instrument especially designed for musicians with limited mobility and disability.

Episode 63.

Nate Holder chats about the music of West Africa, and Why Music's new book, "Where Are All the Instruments? West Africa"; Dr Matt Lawson, Senior Lecturer in Music, Oxford Brookes University, share his passion for Film Music, and talks about his schools' workshops on Film Music; and Emma Wild, Associate Director, Standards for Design, Development and Evaluation of General Qualifications for Ofqual, answers questions about the creation of GCSE exams, and Ofqual's role in these.

Episode 62.

Chris Hoban chats about Folk Music; Don Gillthorpe on ways to prepare KS3 students for KS4; and Dr Jennie Henley discussing recurrent barriers to music education.



SPECIAL EDITIONS

Episode 60.

National Plan for Music Education Special

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 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.



MTA SCAN ME

CONFERENCE NEWS



12th-14th MAY 2023
LOUGHBOROUGH SCHOOLS FOUNDATION

Don't forget to save the date for next year's conference, which will be held from the **12th-14th May 2023** at Loughborough Schools Foundation, where the music department is led by Nicky Bouckley.

This year's conference was a great success, with over 170 teaching members joining us in Oxford for our first in-person event in three years. Delegates chose from over 26 CPD sessions over the weekend, delivered by over 40 of the industry's leading music educators. **An overwhelming 97% of teachers that attended said it was very likely or extremely likely that they would recommend the conference to a friend or colleague, with the same percentage also rating the conference good or excellent.** We hope that Loughborough will build on this success and prove to be our best conference yet.



WHAT TO EXPECT IN LOUGHBOROUGH

If you haven't attended a conference before, the programme will run from 12 noon on Friday and will finish at 11:30 on Sunday, after brunch and two really fun workshops that will be sure to close the conference with a bang (watch this space!).

We listened really carefully to all the feedback from this year, and are busy curating the CPD programme to ensure its relevant and exciting. There will be close to 30 sessions to choose from, with a focus on EDI running throughout the entire weekend, and with every single session giving you something practical to take back to your individual setting. You can expect a mix of practical workshops, teaching and learning sessions, panel discussions, music technology, keynote speeches, and a continuation of the popular 1-to-1 mentoring programme. Our lively trade fair will allow you time to meet with corporate partners that range from software platforms to tour companies, exam boards, instrument suppliers and publishers. There will also plenty of time throughout the weekend to network with your peers and make valuable connections, ending with a gala dinner on Saturday evening.

Ultimately the conference is your opportunity to learn, be inspired and build up an invaluable support network across our music teaching community.

Please do follow us across Facebook and Twitter where there will be teasers for some of the confirmed sessions over the coming weeks; the full programme will be available from 6th January 2023.

PRICING

We are committed to make the conference as accessible as possible, and with this in mind pricing will all be held this year. An early-bird full weekend ticket will be £240, with savings for ECTs, instrumental teachers, music administrators and retired teachers, and various options for attending for just one day. We have reserved a limited number of hotel rooms across Loughborough that will be allocated first come first served, and start from £162 for two nights' accommodation.

REGISTRATION

Registrations will go live on the website on 6th January 2023, with early-bird registration in place until 10th March 2023. If you have any questions about the conference, please contact Gill Davies, Conference & Events Manager, on gill@musicteachers.org. We hope to see you in May!

Updates will be placed on: www.musicteachers.org/conference



@JoiningTheDOts and MTA Connect

Lewis Edney

As I reach my cruising altitude for the new academic year, having got through September and the pandemonium that is the beginning of term, I found myself in a meeting with a representative from my local hub that reminded me about so many brilliant conversations and ideas that took place in Oxford last May. Providing more ensembles in the area, building partnerships and outreach projects are on my hubs hitlist, which is amazing news. However, I also heard myself voicing out loud the issues I have in my particular situation for trying to run outreach and mass events. I walked away from the meeting realising I am in exactly the position of needing help that @JoiningTheDOts (yes that is a zero and not a capital O!) has been created for, and it really isn't staged. I need to find a large venue, to attract primary schools that want to be involved, and work with both the hub and other secondary schools to get things off the ground. I don't have a concert hall in my school and have therefore prioritised other events in my calendar for the last two years, whilst knowing that this is something I feel passionately about and have run in my previous schools.

I am not writing this because I want someone to read it and be my knight in shining armour (although if you can be I'd love to hear from you), I want to use my situation to highlight again the importance of partnerships in music education. I am sure there will be others in the MTA, and outside, that are finding themselves wanting to run an event; put on a concert; work with other schools; help other schools and are hitting a brick wall of one variation or another. @JoiningTheDOts wants to help and that is why we asked in May at Teddies, and in the following Ensemble for our members to complete our Google Doc so we could find out a little more about our members. We have had a great response but if you haven't filled in the form please use the QR code to do so.



You may have also heard me talk to Patrick Johns on Teaching Notes, about the inaugural MTA Connect Day which was hosted by a new MTA member, Ashley Buxton (Director of Music at Bishop Vesey's Grammar School in Sutton Coldfield). MTA Connect is a training day for music teachers, run by music teachers. I joined several other delegates to run sessions on areas of the curriculum we felt were our forte, and the wide range of sessions offered was brilliant, from Jazz to Logic; Listening to Curriculum Mapping and Incorporating Technology through all Key Stages to the best Tea Bag! But actually what we all agreed, was that the most valuable aspect of the day was that we had time to discuss as a group about the presentations and other topics that came up during the day.

This first day was held centrally and some of us travelled a good distance to be there. And whilst it was worth every travelled minute I am now looking at how we can host more of these events and have enough around the country so they become localised. A number of you have already reached out via Twitter and Facebook to host, but if you haven't and would be interested, please do get in touch

with me. I am @LewisEdney on Twitter and would love to hear from as many teachers as possible. Adverts should then hit your emails in the new year for MTA Connect Days in the Summer Term.

I wish everyone a successful term, and if you have any questions about partnerships or Connect Days just get in touch.

Beat Goes on

During lockdown we were glad to be able to support teachers with our online body percussion resources. This included my 'Body Beats' book and over three hours of YouTube videos. We've now followed this up with some body percussion schemes of work, which we'll soon be releasing as a free download. The resources for KS1-4, will draw upon ideas from 'Body Beats' and other useful videos and links, and will include fun warm ups, STOMP-style routines, student composition and performance ideas and rhythms from a range of cultures. To get your copy, sign up to our mailing list at www.beatgoeson.co.uk. You can also contact us here for all workshop and CPD enquiries. We look forward to supporting you however we can!

@BeatGoesOnUK



Steinberg

Music technology in your classroom, and in students' pockets

One of the challenges faced by music educators is providing access to the same technology resources that are available in the classroom to students in other contexts, for example when they're in other parts of the school, or at home. To really integrate technology into the curriculum, it's helpful to be able to be able to make use of that technology as widely as possible.

Steinberg's music creation solutions can be used in this way: both our world-class digital audio workstation, Cubase, and our music notation software, Dorico, not only have a full product line-up for Windows and macOS from free versions to the high-end professional tools used by leading studios and composers, but they also have companion apps that can be used on mobile devices.

For Cubase, the mobile app is called Cubasis, and it not only runs on both iOS and Android devices, but it can also be used on phones as well as on larger tablet devices. Students can record and mix audio using their mobile devices, work with virtual instruments using on-screen input devices, then bring their projects into school to import them into Cubase on the classroom computers. Cubasis isn't free, but it's an inexpensive entry to the world of Cubase, and it can allow students to create music and capture audio wherever they are.

Dorico's mobile app is currently available only for iPad, but it provides the same sophisticated user experience as the desktop version – and students can download and use the app for free.

Steinberg's offering of professional tools that can operate across every device from the phone in your pocket to the computer in the studio is unique, allowing really creative approaches to lesson plans and exciting activities for your students. Contact us if you want to find out more!

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Introducing Sing for Pleasure

What is Sing for Pleasure? Since 1964, Sing for Pleasure has been committed to spreading the enjoyment of singing. We do this by training choral leaders on conducting courses, publishing effective road-tested songbooks, and running events for singers of all ages. For more information, please see singforpleasure.org.uk.

Events update: All events in Sing for Pleasure's in-demand conductor training programme were delivered in-person last year, observing all required Covid rules. We had a joyous week at Summer School, which returned to Jesus College Cambridge for a second year, and we enjoyed a new venue for our Bromsgrove Weekend, at the beautiful Bromsgrove Preparatory School.

Training events for Conductors and Vocal Leaders 2022-23

Jan 7, Feb 11, Mar 11: Glasgow 4 Day Course

11-12 Feb: London Weekend

3-4 Jun: Midlands Weekend

5-13 Aug: Summer School

Bursaries for teachers: We continue to offer generous bursaries for primary teachers at all conductor training courses - full information available here: singforpleasure.org.uk/bursaries-scholarships.

It's worth noting that annual **SfP membership** (£40 standard, and £15 for under 26s) entitles course attendees to a £50 discount on fees at either event, along with a range of other benefits and discounts. singforpleasure.org.uk/join-sfp

Publications: We are delighted to increase our digital sheet music offering with three new *Indian Celebration Songs* by Shivani Rattan, ideal for education use and performance for all age groups. These are supported by recordings and resources, and are available to download from our shop. singforpleasure.org.uk/shop

Personnel changes: Stephen Gregson continues as interim CEO, and we recently welcomed Jennifer O'Neill to the Management Team, replacing outgoing Head of Finance Nick Graham who has just completed his teacher training. We wish him every success in his new career and are pleased to continue working with him as a conducting tutor.

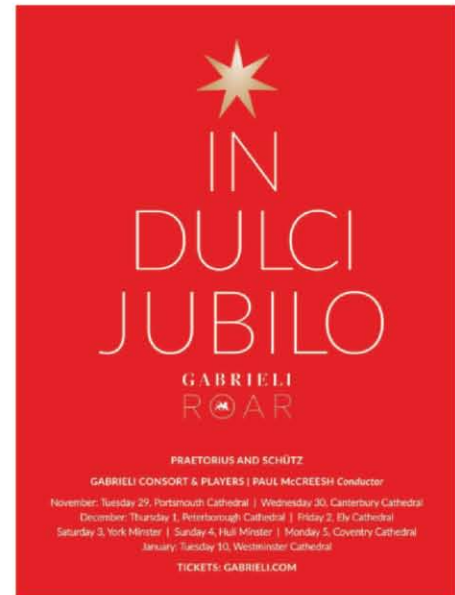
Gabrieli Roar presents 'In Dulci Jubilo'

- a festive celebration of the spectacular polychoral music of Michael Praetorius and Heinrich Schütz.

Led by Gabrieli Artistic Director, Paul McCreesh, more than 2,000 late primary and secondary students will join Gabrieli's world-class musicians across eight performances in regional cathedrals around the UK. A belated celebration of the 400th anniversary of Praetorius' death, this is surely some of the most exciting and flamboyant music of the early baroque, the perfect platform to encourage young singers to connect with choral and classical music, and heritage culture.

Gabrieli's own acclaimed recording of Praetorius' Christmas mass remains the group's best-selling album. In Dulci Jubilo will feature major works from this feast of choral delights, including Puer Natus in Bethlehem, Von Himmel Hoch, Quem Pastores, and of course the thrilling setting of In Dulci Jubilo to showcase massed trumpets and voices. Complementing this cornerstone music of Praetorius will be repertoire from later periods, a Christmastide treat for audiences and singers alike.

For further information please visit www.gabrieli.com/roar



Naxos Music Launches Education Portal

The Naxos Music Group is pleased to announce the launch of **Naxos for Education** – a web portal for music teachers to access free resources based on Naxos' vast offerings. In Naxos Founder and Chairman Klaus Heymann's own words, 'Broadening the accessibility of classical music has been a key pillar in our philosophy. This has since expanded to the spheres of jazz, world music and literature. Naxos for Education is a signal of both

our unwavering commitment and continuous investment to support the very community devoted to teaching and learning.' Among the free resources available is the Naxos Dictionary of Music as well as access to the Naxos Musicology International site. 'Naxos for Education is more than just a portal, but a movement to advance our belief that the power of music and words holds the power to deepen our understanding of humanity,

art and culture,' said Warren Lee, Naxos Artist and Director of Naxos for Education. Partnerships with major orchestras and institutions are being forged, including the Joint Audience Development Partnerships with the Hong Kong Philharmonic Orchestra and London Mozart Players to name but a few. Watch the video trailer of Naxos for Education at

www.naxosforeducation.com

A new Viscount Organ arrives at Dauntseys

Aspire Classical Organs was delighted to be chosen as preferred supplier by the prestigious Dauntseys School for whom it recently installed a magnificent Viscount Regent 356 organ and multi-channel audio system.

Aspire Classical Organs undertook this major project installing the beautiful Viscount organ in the auditorium of Dauntseys' School in Wiltshire. This instrument replaced their Percy Daniels organ, which was considered non-viable for repair due to the many alterations to the original instrument, and not least the sheer cost of re-commissioning the organ. NPOR [A00038]

As part of a commitment to ensure complete client confidence in their selection of an instrument, we initially

provided a temporary installation of an instrument and sound system for 30 days. Such was the trial's success; after just one week, this was terminated with a unanimous vote from their department to install the permanent instrument as soon as possible. We were also delighted to receive this fantastic feedback from their department of music as we composed this announcement! "Good morning Tony, hugest thanks for all the hard work on the installation. It looks and sounds amazing! Everyone is delighted, and we can't thank you and your team enough for the excellent service and beautiful instrument." The new instrument features a magnificent 56 speaking stops, three manuals and custom voices installed by Richard Copeland. In addition there are a total of 9



channels of amplification with our exclusive dual infrasonic subwoofer system - which negates any standing waves within the chamber. If all that were not good enough, the custom plinth was fitted with a 10-metre umbilical control line to allow the console to be moved during concerts.

www.aspireorgans.co.uk

Hal Leonard's Essential Elements Music Class

Hal Leonard's *Essential Elements Music Class (EEMC)* is the new online solution for primary music that everyone's talking about. Already used by thousands of schools across

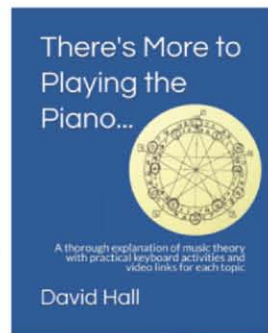
North America, *EEMC* has thrived since its UK release in March 2022. Affordable, inspiring, and simple to use, *Essential Elements Music Class* provides a bank of learning resources for more than 500 of the best-known songs from pop, film, and musical theatre. Popular songs that children know and love, appropriately arranged and bursting with interactive tools such as lyric videos, backing tracks, and printable notation to engage school choirs, assemblies, and classroom music-making.

In addition, *EEMC* also offers ready-made, fully customisable classroom music lessons for ages 6–11 and digital whole-class instrumental methods, as well as a host of interactive learning tools such as a virtual music-book library, classical listening maps, and classroom playlists. With whole-school access at only £99 per year, *EEMC* offers affordable access to hundreds of popular song resources to enhance singing strategies, and so much more! You can sign up for a 30-day free trial at www.eemusicclass.co.uk



There's More to Playing the Piano

Do you have a GCSE pupil who is struggling to get started with composition, or a pupil who needs to pass Grade 5 theory but you can't find a time to meet for lessons?



If you have a busy department with students who need to make the connections between music theory and practical music-making, *There's More to Playing the Piano* (available on Amazon) could be an extremely helpful resource.

Each chapter of the book explains a theory topic, from basic notation up to (and slightly beyond) Grade 5. The explanations are clear, concise and creative. What sets this book apart from others is that each of the 28 chapters has a practical activity to try at the piano. These practical activities bring the theory topics to life and serve as an introduction to keyboard harmony, improvisation and composition.

Not only that, each chapter has a QR code that pupils can scan with their various gadgets. The QR codes lead to YouTube videos where I explain the theory topics again and demonstrate the practical activities at the piano. Each video is typically about 10 minutes long. I have frequently shown them in class or linked to them when I set homework on Google Classroom.

I use *There's More to Playing the Piano* with my piano pupils of all ages and abilities. I have pupils in Year 1 referring to the Cycle of Fifths diagram to play major chords in any key; I have adult pupils improvising short pieces in ternary form. Despite the title, the content would be equally useful and adaptable for singers and players of other instruments.

'...offers the most straightforward outline of music theory concepts that you could hope to find. We teachers know how challenging it is to explain highly developed concepts in the most easy, accessible terms, so hats off to Hall for succeeding with such aplomb...the ideal music theory primer for pianists of all ages.' – Andrew Eales, independent review

RSCM Voice for Life Digital



The Royal School of Church Music (RSCM) is excited to be working on new online versions of its acclaimed *Voice for Life* choir training publications. It represents a further commitment to its range of ongoing education projects. All levels will be

available by the end of 2022. The content is similar to the books, but is implemented through the online learning platform Moodle, which can be accessed via the RSCM Hub.

The aim of this online training resource is to reach a larger audience in a format that is increasingly familiar to younger and older learners alike. *Voice for Life Digital* is designed to work alongside the existing publications, with the option to use both written and online versions concurrently if desired.

Within each of the five modules, the online version contains a mix of lessons (including explainer videos), exercises, interactive quizzes, games and other activities designed to help reinforce learning. In addition, there is online dictionary and other reference materials. *Voice for Life Digital* can be accessed with mobile devices (via the free Moodle app), providing you with a fully functional interactive experience.

At all stages, the choir trainer works with the singers, monitoring their progress and, in some areas, marking their work and confirming their achievements. A messaging utility allows choir trainers and singers within any given school or church to communicate safely and easily. For more information about *Voice for Life Digital*, please email education@rscm.com.

Royal College of Organists

Royal College of Organists

Forty teenage girls and boys attended The Organ Student Experience in Oxford in July, benefiting from expert tuition in organ playing, technique, keyboard musicianship and choral directing and accompanying under the artistic direction of Daniel Moulton (photo shows an introductory choral directing class with Sarah Tenant-Flowers). The 2023 TOSE course, also in Oxford, runs from 25–30 July with booking opening no later than 1 December at rco.org.uk/events.php.



Could your school join the growing number of RCO Accredited Institutions? Through its Institutional Accreditation Programme the RCO validates and supports courses and tuition at its accredited institutions in order to share ideas and approaches to teaching and learning and help marketing and fundraising through co-branding. Students of accredited institutions are eligible for RCO Affiliate Student Membership, which provides access to the RCO's digital learning platforms and discounts for attending RCO events at half the cost of regular Student Membership.

Onestage



OneStage are delighted to have had a busy, rewarding and successful spring / summer 2022 season. It feels really good to be back doing what we love;

travelling, exploring, connecting with communities across the UK and Europe and facilitating life-long musical memories for groups.

It's not just the OneStage Team that are feeling content; schools and students have embraced the opportunity to travel and perform again both in the UK and abroad. Concert hosts across Europe have been thrilled to welcome our groups back to their venues and enjoy live music once more. With many venues, particularly those in smaller towns and more rural locations not witnessing live music since 2019, it's a pleasure to be working closely with these partners again and provide valuable and rewarding concerts for performers and audiences alike.

Many events take place in our town but it is not often that all joined afterwards to say unanimously that there was a definite 'wow' factor last night! The audience were enthralled and our cultural association was very proud to host these talented young musicians and singers. Host of concert in July, Musique en scene Festival, Loire

In this constantly changing climate, many challenges have been presented to group leaders and the small and personable OneStage team are here to advise and support you every step of the way in planning your tour and whilst you travel.

National Children's Orchestra's of Great Britain

The National Children's Orchestra's of Great Britain is rejoicing after 2022's long-awaited return to in-person orchestral activities, including the launch of its new non-residential Projects programme and the continuation of its established National programme. The remarkable 13 and 14 year olds of NCO's Main Orchestra will showcase the culmination of their year of hard work, collaboration and creativity in a concert celebrating the sheer joy of making music together this Sunday 27th November, 3pm at Woolwich Works. Conducted by Natalia Luis-Bassa, they will perform a programme including Debbie Wiseman's Blue White, Leonard Bernstein's Gdflly Suite and Igor Stravinsky's Firebird.



Oxford University Press

Kathy and David Blackwell have been expanding their selection of educational repertoire for string teachers, with new Solo Time for Cello – a set of 2 volumes of vibrant and varied concert repertoire for the intermediate to advanced cellist. We are also pleased to announce that many of the recordings across the String Time series including the new Joggers editions are now available for the first time across all major streaming platforms.

Find out more: oxford.ly/stringsnovember22

Following on from popular sessions at the MTA Conference in May 2022, Bob Chilcott's Birdland premiered to great acclaim at the Oxford Playhouse. Telling the story of Pip the Sparrow and their quest to join the illustrious Dawn Chorus, this heartwarming story explores themes of self-belief, identity and the power of music to bring unity.

Find out more: oxford.ly/birdlandnovember22

RSL Awards

RSL Awards have continued to develop their portfolio of graded music exams for Classical musicians. Adding to RSL Classical Piano (2020) and RSL Classical Violin (2021), RSL Classical Guitar has been designed to work alongside our existing Acoustic and Electric Guitar materials to provide a comprehensive musical offer for guitarists.

As prefaced at the conference in May, RSL Awards' Group Performance Exams launch in November with a clear intention to broaden access to relevant musical assessment for learners from beginner through to Advanced level. Musicians can perform in any style, on any instrument and using any repertoire, with modes of assessment for individuals in groups of up to 12 performers; whole ensembles, and through teacher assessment in the classroom.



RSL Awards are also committed to supporting progression routes within school and towards Higher Education and the Creative Industries. The Level 3 Certificate in Supporting Learning in the Music and Performing Arts Classroom, launched in October, provides certification for students 16+ who are in student leadership and volunteering positions within the Creative Arts. These qualifications, at 120TQT are open for registration and will carry UCAS points for those looking at University entrance from September 2023.

Head to RSL Awards to learn more: www.rslawards.com

The Musiq Group Faber Music



The 'One Piano' initiative has at its heart a very simple ideal. Every school should have access to at least one excellent piano on which to rehearse, learn, compose and perform. There is, as with many things in education, one primary barrier to this: money. Within school music departments the capital expenditure required for the purchase of a piano of quality is significant and between £5000 and well into six figures in the current climate.

Since being established in October 2021, The Musiq Group has already been able to equip and/or advise dozens of schools, colleges and other places of education.

The Musiq Group initiative seeks, on one level, to reduce capital outlay where necessary, but much more importantly to enable schools to partner with other organisations to acquire a high quality instrument for all. The scheme launches formally in 2023 but early enquiries are welcome.

Find out more: www.musiqgroup.co.uk

Mark Wilson and Paul Wood's Stringtastic series returns with Book 1 for Violin, Viola, Cello and Double Bass, complete with the Teacher's Accompaniment providing the full piano score. The books are laid out in the same way, allowing for students to work individually or together in a whole class setting or a beginner string orchestra. Adapt the series to fit your needs – no violas or double basses? Absolutely not a problem, the books still work! This makes the series incredibly accessible and flexible, catering for varying student needs and multiple teaching situations, in turn helping to ease the stress of group lessons and learning.

The Symphony: From Mannheim to Mahler is a fascinating and accessible guide that considers the development of the symphony from a number of different perspectives. The aim of this handy and informative book is to provide a guide suitable for GCSE and A-Level students which is relevant to their syllabus and for those preparing for university who can often find the jump to academic texts daunting. The book contains a variety of useful material, including a composer timeline, case studies and comprehensive music examples which also shine a light on marginalized composers that have been forgotten by history.

Find out more at www.fabermusic.com

Trinity College

Awards and Certificates in Musical Development are Trinity's new, fully inclusive qualifications for schools and other settings and are designed for those with learning difficulties, across the whole spectrum of abilities and needs.

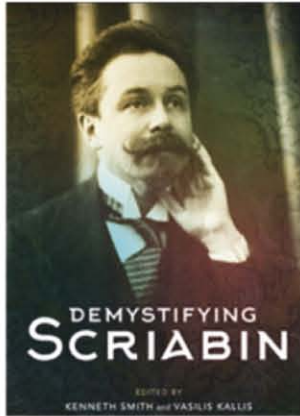
Developed in association with Sounds of Intent, these innovative qualifications set a new standard for accessible, inclusive music assessments which are available to all music learners.

Dame Evelyn Glennie shared her own thoughts on the new qualifications: "I'm thrilled to see this new initiative from Trinity College London and Sounds of Intent. Now, for the first time, every young person in the UK, including the 1 in 10 who have special educational needs or disabilities, will have this opportunity through the new, fully inclusive suite of qualifications that Trinity College London has launched."

The qualifications are mapped to the Sounds of Intent Framework (levels 2-6) and are regulated from Entry Level 1 through to Level 3, with Level 3 carrying UCAS points. Any school or organisation wishing to deliver them are welcome to apply for validation as a Trinity course provider.

Find out more about the qualifications at: trinitycollege.com/musical-development

Scriabin @ 150 Conference and Celebration



2022 marks the 150th anniversary of Alexander Scriabin's birth on 6th January 1872. Few composers of western art music have provided as much fascination. Scriabin offered a unique blend of esoteric mysticism, ethereal pianism, progressive harmonic technique, philosophically-driven composition, colour-music experiments, and more. For 150 years he has stimulated lively scholarly debate and new musical experiences. The Scriabin @ 150 conference marks this celebratory year as a chance to reflect on all aspects of the composer's unique legacy. The conference was held on Saturday 23rd - Sunday 24th September, 2022 at Queen Anne's School, and featured keynote address from Professor Marina Frolova-Walker (Cambridge University), a piano recital from Anita D'Attilis, 41 academic presentations from delegates affiliated to universities across the world and a workshop on music and colour presented by Ian Costabile.

The academic presentations focused on the following:

- Scriabin's cultural significance and legacy
- Influences and inspirations
- Scriabin and performance practices
- Issues pertaining to mysticism or theosophy in Scriabin's music
- Implications of Scriabin's works for music theory and analysis
- Discussion of Scriabin's philosophical and poetical writings
- Scriabin and Russo-European traditions
- Any other aspect relating to studies of Scriabin.

Contributions were invited for:

1. Paper submissions (20 minutes, with 10 minutes of Q/A).
2. Group panel submissions (up to 1 hour).
3. Lecture recitals (20 minutes, with Q/A).
4. Research posters, which will be on display throughout the conference.

Keynote Speaker

Marina Frolova-Walker is Professor of Music History at the University of Cambridge and Fellow of Clare College, Cambridge, where she is Director of Studies in Music. She is also currently Professor of Music at Gresham College, London. One of the world's leading authorities on Russian music, Professor Frolova-Walker has introduced international audiences not only to new repertoires, but also to new ways of thinking about established works.

Demystifying Scriabin

As part of the conference and celebration of Scriabin's music, there was a book launch promoting *Demystifying Scriabin*, pictured above and edited by Kenneth Smith & Vasilis Kallis.

The book, containing 16 new essays, was launched during the conference.

This book is an innovative contribution to Alexander Scriabin (1875-1915) studies, covering aspects of Scriabin's life, personality, beliefs, training, creative output, as well as his interaction with contemporary Russian culture. It offers new and original research from leading and upcoming Russian music scholars. Key Scriabin topics such as mysticism, philosophy, music theory, contemporary aesthetics, and composition processes are covered. Musical coverage spans the composer's early, middle and late period. All main repertoire is being discussed: the piano miniatures and sonatas as well as the symphonies. In more detail, chapters consider: Scriabin's part in early twentieth-century Russia's cultural climate; how Scriabin moved from early pastiche to a style much more original; the influence of music theory on Scriabin's idiosyncratic style; the changing contexts of Scriabin performances; new aspects of reception studies. Further chapters offer: a critical understanding of how Scriabin's writings sit within the traditions of Mysticism as well as French and Russian Symbolism; a new investigation into his creative compositional process; miniaturism and its wider context; a new reading of the composer's mysticism and synaesthesia. Analytical chapters reach out of the score to offer an interpretative framework; accepting new approaches from disability studies; investigating the complex interaction of rhythm and metre and modal interactions, the latent diatonic 'tonal function' of Scriabin's late works, as well as self-regulating structures in the composer's music.

"The Scriabin@150 conference was a truly remarkable event bringing leading academics together from many universities and conservatoires from all over the world sharing their understanding and appreciation of this superb composer. It was a privilege hosting this conference at Queen Anne's School."

Universities Represented

Seoul National University
University of Glasgow
University of Manchester
Royal Birmingham Conservatoire
Robert Schumann Hochschule Düsseldorf
Peabody Institute, John Hopkins University
Louisiana State University
Chinese University of Hong Kong
Dallas College
University of Music and Performing Arts, Vienna
ISSM Boccherini, Lucca – Italy
Guildhall School of Music
Duke University
Shenandoah University
University of Georgia, Athens
University of Nicosia
Ukrainian National Tchaikovsky Academy of Music
University of Copenhagen
University of Witten/Herdecke, Germany
Hodgson School of Music
Texas State University
Conservatorio Santa Cecilia, Roma
Heidelberg University
Princeton University
Yale University
Eastman School of Music
University of Southampton

The evening's recital focused on Scriabin's early piano works:

Recital Programme

Sonate-Fantaisie (Sonata no.2), op.19
I Andante
II Presto
Sonata no.3, op.23
I Drammatico
II Allegretto
III Andante
IV Presto con fuoco
Deux Poèmes, op. 32
I Andante cantabile
II Allegro. Con eleganza. Con fiducia
Fantasie in B minor, op.28
Etudes:
C sharp minor, op.2, no.1
D sharp minor, op.8, no.12

Music and Colour Workshop, Ian Costabile & "Insekta"

Dr Ian Costabile is a composer and sound artist based in Liverpool. Participants at the workshop will explore Scriabin's concept of Light-Music. Using a modern day "colour-organ" (using Midi / MAX/MSP) you will have the chance to project colours while musicians play Scriabin's music. Ian's installation, Insekta, will be demonstrated. First designed for a performance of Scriabin's 10th Sonata (the "sonata of insects", these two sculptures come alive with lights.

The conference was supported by: Queen Anne's School, Caversham; The Scriabin Association; The A.N Scriabin Museum, Moscow; The Society for Music Analysis; Brain Can Do.

ONLINE EVENTS

THE HIBBINS SERIES with Rachel Leach



In October, our Hibbins Series webinar looked at Composition in the Classroom, led by the dynamic composer, animateur and presenter Rachel Leach. Rachel's sessions at our conference in May were some of our most popular and well received, and we wanted to extend the reach of her composition techniques by inviting her back to offer her insights via a webinar.

Starting with active listening, Rachel talked through how you can get pupils to 'draw' a theme, whether that be through following the contour of the music, or by drawing the feeling the music gives you. She talked through how you can break a classical composition down to three core elements that your class can recreate, using Elgar's Enigma Variations as a working example. Her method then took us through moving from recreating sound effects to encouraging pupils to make their own compositions, adding lyrics to melodies to make them more memorable, and thinking about the construction of the three different elements, and how they can be added back together to create a new piece. It's this reconstruction and addition of a melody that Rachel commented teachers often find the hardest stage to overcome. In Rachel's own words:

Ask simple open questions. And the classic questions are, "What goes first? What goes last? What goes with what else? Would anything overlap well? Would anything join with anything else?". Ask open questions and take each answer as it comes in, one by one. You'll slowly start to structure these sound effects into music. And it doesn't matter that it doesn't sound anything like Edward Elgar, because of course it's not going to sound anything like Edward Elgar! What does matter is that you're using exactly the same stimulus as Elgar, exactly the same musical motifs as Elgar; the whole world of it is the same, you're just ending up with a different piece."

Rachel went on to describe how her method could be applied to any setting, and also made recommendations for applying the method to KS4, as well as sharing a range of free resources, many of which also include lesson plans.

To listen to the full session, simply login on the members' area of the website where you will find all of our recordings, and a link to the Hibbins Series stream.



STRATEGY & DEVELOPMENT



THE NATIONAL PLAN FOR MUSIC EDUCATION: SUPPORT FOR SCHOOLS

Catherine Barker is Head of Music and Performing Arts in United Learning and President-Elect of the MTA. Catherine was a member of the expert panel for the National Plan for Music Education.

In 2022 we start a new phase of strategy for music education in England. **The Power of Music to Change Lives: A National Plan for Music Education** was published by the Department for Education in June, building on the original 2011 plan and 'responding to the change of the past 11 years recognising that more needs to be done to support teachers, leaders, schools, trusts and Hubs to deliver the best for children and young people'. It's rightly ambitious, setting out how everyone involved in music education needs to work together for the benefit of young people and their musical development.

There is an updated vision: **'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'** with three goals for music education, highlighting the importance of providing fully inclusive access to 'a broad musical culture' through 'expertise, instruments, technology and facilities they need to learn, create and share their music':

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



Schools are at the heart of this National Plan. They are encouraged to aim high with their provision, through the three interlinked areas of: curriculum music, instrumental lessons and ensembles and musical events and opportunities. Schools also need to consider their structures around music, including staffing and leadership, and how they work in partnership with others.

There is absolute clarity about the key common features of high-quality music provision in schools. The DfE would like to see the following 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

As part of the refreshed National Plan for Music Education (2022), every school has been asked to ensure that it has a subject-specific **Music Development Plan**, setting out how the school will deliver high-quality music provision for all pupils. To support this process, Music Teachers Association and Music Mark, as part of the CanDoMusic partnership, have developed a **self-evaluation tool**. It 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. It has been mapped against the

NPME and other nationally recognised frameworks such as the Jubilee Centre Character Evaluation Framework and ArtsMark.

As noted in the NPME, the role of a school music lead is not like other subject leads: a music lead is responsible for the wider culture of music in the school, alongside the taught curriculum offer. The aim of this tool is to support these teachers in their unique and valuable work, so that **all** children and young people get the best possible music education.

The Self-Evaluation Tool

The tool is split into the following sub-headings:

In the classroom: the statutory requirements of music education, including the taught curriculum and curriculum progression routes across the key stages, considering necessary space and resources.

Beyond the classroom: provision beyond curriculum music, including co-curricular activities, individual and small group teaching, and performance opportunities.

Leadership and management: staffing and training of staff is included in this section, including subject leadership and strategic thinking.

The community and partnerships: the role that music plays in the wider community, including how a music department can work in partnership with their Music hub and other stakeholders, including the wider music education sector.

See the examples on page 22-23

How to use the self-evaluation tool

- The self-evaluation tool should be used as a best-fit model. As the framework is cumulative, it is unlikely that a school will achieve establishing or enhancing indicators without achieving the focusing or developing indicators in any section.
- This self-evaluation tool should be seen as a formative, ongoing process. When using the self-evaluation tool, it will be important to be reflective and give honest appraisals of the music provision. Each subheading must be looked at carefully and be viewed and discussed within the context of an individual school setting.
- The self-evaluation tool could be as a one-off self-evaluation each year, but for reflective practice to take place, its implementation should be an ongoing process. The indicators not met could therefore form part of the School Music Development Plan, including aspirational goals in order to meet the 'Enhancing' criteria. Links have been made to National Plan for Music Education (2022), and areas for development are aligned against these recognised goals in the NPME.
- Similarly, an Academy Trust Music Development Plan could draw on insights from the evaluation of individual schools, alongside trust-wide review of how leaders can facilitate and support success in each section of the tool.
- On completion of the self-evaluation, teachers should refer back to the '7 key features' of high-quality music in schools. If any of these are missing, they should be prioritised in the development plan.

The tool includes four qualitative levels that outline how schools could build their provision over time, providing a qualitative scale for improvement: **Focusing, Developing, Secure and Enhancing**.

	Focusing	Developing	Secure (in place/addition to 'developing')	Enhancing (in addition to 'Secure')
In the classroom	<p><i>The full national curriculum is not being delivered and few students progress to academic or vocational courses at Level 2 and/or Level 3</i></p> <p><i>Progress over time is not measured or celebrated</i></p> <p><i>There are limited resources and space for teaching</i></p>	<p>Music is a timetabled subject, with schemes of work and assessment in place. In primary schools, students are able to access this curriculum from EYFS to Year 6. In secondary schools, all students are able to access the full curriculum in KS3, and progression routes are in place at KS4 and/or KS5 for students who choose to continue the subject.</p> <p>Students engage with schemes of work and build areas of musical interest and growing skill. They have an awareness of progression routes.</p> <p>Pupils with SEND are able to participate and engage with music-making</p> <p>There is adequate space and resources for teaching, including class sets of tuned and untuned instruments, and music technology</p>	<p>The music curriculum is at least as ambitious as the national curriculum, drawing on insights from the model music curriculum with weekly lessons in place. Curriculum sequencing is clear. In secondary schools, KS3 leads to KS4 courses (both academic and vocational) and KS5 where appropriate. Where schools do not have a sixth form, they are fully aware of the local offer and signpost this to their students</p> <p>Good progress is demonstrated by secure and incremental learning of the technical, constructive and expressive aspects of music, developing musical understanding. Older students also have an understanding of their progression routes, including careers in the wider music profession</p> <p>Pupils with SEND are able to participate and progress well (supported by technology, tools and adapted instruments)</p> <p>Space and quality resources allow breadth of curriculum for all students</p>	<p>Curriculum goes beyond level of the national curriculum, seeking to address social disadvantage by addressing gaps in knowledge, skills and experiences (i.e. concerts, live events)</p>

	Focusing	Developing	Secure (in place/addition to 'developing')	Enhancing (in addition to 'Secure')
Beyond the classroom	<p><i>Singing takes place infrequently and repertoire is not varied</i></p> <p><i>There are opportunities to perform for a limited number of pupils. There may be barriers to participation.</i></p> <p><i>Facilitation of one to one and small group tuition is limited and inconsistent.</i></p> <p><i>Musical skills and interests cannot be extended as the clubs programme is limited and local opportunities are not signposted</i></p>	<p>Singing and vocal work is frequent in the curriculum and beyond, with varied repertoire.</p> <p>All pupils, including the most disadvantaged and pupils with SEND, have an opportunity to perform during regularly. In-school musical events take place at least termly.</p> <p>The head of subject facilitates and manages one to one and small group tuition. Pupils and families facing the largest barriers are given support to engage in music learning as part of, and beyond, the curriculum.</p> <p>Musical skills and interests are extended through extra-curricular activities, such as music clubs, and all pupils are given the opportunity to participate. Local opportunities are signposted.</p>	<p>Singing and vocal work is embedded into the life of the school and into every student's experience, drawing on a wide range of high-quality, age-appropriate repertoire and developing musicianship. All staff in the school are able to support singing.</p> <p>Music performance is a prominent component of school life in all key stages; music is performed in assemblies and events, and there is collaboration with other subjects, notably in performing arts. Students also perform beyond school in local/regional events (for example, Music Hub events and local festivals). In-school musical events take place at least twice a term.</p> <p>The provision is diverse, valuing all musical styles, genres and traditions equally. Music making is high quality and stretching, reflected in the enrichment programme and drawing on the skills, talents and interests of staff and local stakeholders.</p> <p>School tracks and monitors engagement in enrichment, ensuring that there is a large proportion of students able to engage in music in and out of school. Provision is targeted, demonstrating wider impact.</p> <p>Older students are nurtured and supported as they join local and regional ensembles</p>	<p>A full, long-term singing strategy is in place that ensures progression for all students.</p> <p>The school is actively involved in national, largescale projects and events</p> <p>Students are leaders and advocates for music in their school</p> <p>Older students are nurtured and supported as they join national ensembles</p>

	Focusing	Developing	Secure	Enhancing
Leadership and Management	<p><i>A named subject lead is in post</i></p> <p><i>Training for staff delivering music has limited impact</i></p>	<p>A named, trained subject lead is in post who collaborates with colleagues across the school.</p> <p>The subject lead is supported by a senior leader advocate in school, who understands the national curriculum and is aware of the National Plan for Music Education</p> <p>All staff delivering music receive annual training, addressing CPD needs, having impact on outcomes</p> <p>All music staff are active advocates for music, modelling musical behaviours</p>	<p>Music is explicitly referred to in the school improvement plan and the department development plan drives continuous improvement</p> <p>A named member of the LGB takes a special interest in subject provision, supporting strategic development and holding leaders to account</p> <p>All staff invest in their development and share this learning with their wider team</p>	<p>There is a five-year strategic vision for music that is in line with the National Plan for Music Education</p> <p>Staff deliver training beyond their own school setting, sharing their expertise more widely (for example, through subject associations or local networks)</p>

	Focusing	Developing	Secure	Enhancing
The community and partnerships	<p><i>Engagement with the Music hub is limited</i></p> <p><i>Small-scale performance takes place in the community, building on existing school links</i></p> <p><i>Some parents and carers support music-making in the school by attending events</i></p>	<p>The school takes up opportunities from the Music Hub and signposts opportunities for students</p> <p>Community links are established with music; regular events take place throughout the school year</p> <p>Parents and carers actively support music making, through support at events and through home learning</p>	<p>The school makes the most of a wide range of opportunities from the hub, working as an active partner in the Music Hub</p> <p>Meaningful partnerships are established with the community and a large proportion of students engage with this, understanding that there are clear civic and moral benefits to doing so (link to personal development and character education)</p> <p>The views of pupils, parents and carers have been considered when developing music provision.</p> <p>Secondary schools have links to the wider music eco-system. Students benefit from interactions with those working in the profession through events and trips so that they can gain insight on careers</p>	<p>The school leads musically in the local community and with their Music Hub, and is able to influence and support beyond their immediate setting</p> <p>There is a co-ordinated programme of community events, planned in partnership with stakeholders. These events giving students the opportunity to engage in volunteering.</p> <p>Parents/carers and the wider community are actively involved in school music making</p> <p>Secondary schools have established connections with further and higher education so that progression routes can be signposted meaningfully</p>

With thanks to Jubilee Centre of Character Education, whose Character Evaluation Framework has been influential in the thinking and benchmarking of this tool for Music education.



All National Plan resources from the MTA, including phase specific versions of the Self Evaluation, can be found on our website: www.musicteachers.org/npme

CREATING A MUSIC PROGRESSION PLAN



Julian Whittaker is Director of Music at The Crypt School, Gloucester, a Specialist Leader in Education (SLE), and an Examiner/Moderator for OCR.

Our new KS3 Curriculum is now being trialled this term. The focus is on 'Becoming a musician' and developing musicality. In designing our new curriculum, we have fully embraced the Music Model Curriculum, National Plan for Music Education and the Ofsted review. In order for all our pupils to make more musical progress and to have more practise time in lessons, we have condensed the number of units of work from six to four over the school year and focussed on a 'do less, better' approach (Thanks to Patrick Johns for some sterling advice!). We have also rented a whole orchestral set of instruments from the Gloucestershire Hub and engaged our amazing Visiting Music teachers to run some instrumental taster sessions within curriculum time. This has led to the formulation of beginner Y7 brass, strings and woodwind groups, so of which will be giving their first live performance at our Autumn concert. We have also offered beginner group lessons and the take up has been impressive!

Our curriculum is skills based. For example, Term 1 for Y7 is rhythm and the pupils will learn how to perform using djembes in an ensemble, developing rhythmic skills, using notation grids and learn how to improvise compose their own polyrhythmic pieces. They will also learn how to control tuned and untuned percussion instruments and perform with fluency and expression. They will use Musescore to compose rhythmic compositions for two or more instruments. In Y8, the focus is on melody and harmony. The pupils will use the wonderful new Musical Futures online to develop their chordal skills on ukulele, guitar or keyboard as they learn to perform to one of the 'playalongs'. (I would recommend purchasing access to the amazing new Musical Futures online resources.) They are developing fluency, mastery and expression.

They are also developing their aural skills, learning to play in time and developing a sense of 'flow'. They are also learning to use tonic and dominant harmony and two different keys, triplets, dotted rhythms, imitation and melody writing, as they compose a fanfare using music technology. In Y9, the pupils are studying film music, composing leitmotifs and a soundtrack to a haunted house using technology and a range of compositional devices. They are also developing instrumental performing skills, using the 'Just play' method and are having tremendous fun learning the chords and rhythms to 'Halo' and 'Pirates of the Caribbean'. Focus on Sound is also a wonderful resource, to develop theory and listening skills. Singing is a predominant feature of all lessons, focussing on expression, good technique and fluency. With simple, engaging warm ups and an appropriate repertoire (multicultural, folk, Classical, music theatre and jazz work especially well: Sing for Pleasure and Voiceworks are essential), even the most reluctant pupils can improve their singing voices. There is nothing better than seeing Y7 enjoying 'Siyahamba' with actions!

Live, formative feedback is a key feature in every lesson, as is peer feedback with no writing it down. We use Google Classroom to post the lesson plans, resources and links. The pupils occasionally record their performance progress on their iPads and then upload to Google Classroom for interim assessment/checks. This has worked very well indeed. Summative feedback focusses on a final performance, composition or listening assessment. The focus of this feedback is to see if our curriculum is working and that the pupils have made excellent musical progress. We will be continuing reviewing our new KS3 curriculum, but we have definitely noticed a large improvement in terms of progress and musical achievement, without having to 'cram' too much in before the unit of work has to finish in six weeks!

Leading a Music Department
This is what I've learnt after 24 years'
experience as a Director of Music:



It is truly “the best job in the world”, but I wished that I had known all this when I started!

Have a vision for what you want your department to achieve; stick to it but be prepared to be flexible.

Make a music development plan early and share your vision with your SLT, Head and governors. Get them on board. This will also help with seeking funding.

Be open minded about a wide variety of different musical genres and be willing to learn.

Put the curriculum first and ensure vibrant and productive lessons with a high level of musical progress at the core.

Examination results are very important, so ensure that all your exam students are working to their potential and interventions and support takes place early. Keep SLT in the loop on underachievers.

Start with a couple of ensembles: an orchestra and a choir, a band or a musical theatre chorus. Establish them first and when they are working well, you can introduce your samba band or acapella choir!

Plan your concerts carefully. Mix up the ensembles and soloists, to keep the variety there. Make sure they are not too long and make sure your rehearsal schedule is robust (stick to timings) and communicate it to all the groups early.

On that note, think about the different genres that you are showcasing within a concert and types of groups. What do you want your concert to showcase?

Use your Visiting music teachers to fix an orchestra and plan a big choral work with your choir, plus staff and parents. It will be life changing for them all and they will be hooked. (for example Vivaldi 'Gloria')

Employ a specialist if can afford it, to run a different type of ensemble. For example, we have just employed a jazz expert to develop a jazz band and lead some workshops.

Give KS3 their own concert.

Always start every rehearsal on time, even if only a few students have turned up. Always be prepared with a clear plan for what you want to achieve. Time is precious.

Never berate those students who have turned up to a rehearsal when you are frustrated that the others haven't!

Run some rehearsals during tutor time (if you have a form, see if you can arrange a weekly cover). This will be an opportunity to avoid serious clashes with academic clinics/sporting fixtures and other clubs. It has worked very well for us. The students love to start their day singing or playing!

Embrace technology, even if you don't have much skill in this area. You will find students who can help. Our new DJ club is really popular and is run by a Y9 student!

Develop an excellent relationship with the drama department then you can work together to put on some exciting productions.

Keep positive and drive the department forward with your enthusiasm, passion and vision. Don't dwell on setbacks and move forward.

Be incredibly organised: plan all assessments, concerts and events well in advance. Short term, medium term and long term, a high level of organisation saves many problems and stresses!

Challenge everyone with high expectations. Expect a lot.

Attend as much CPD as you can: it's impossible to be an expert in every area, but you can focus on one particular area each year to improve (eg. Teaching composition or running a choir)

Set yourself and your department realistic and manageable targets. Don't take too much on. Stick to what is in the calendar and do it well.

Encourage all pupils to come and make music in the department, not just the more able and talented. Encourage them to form rock bands and lead their own ensembles.

Remember, within the music department we are building a community, where all students can feel valued, involved and nurtured.

Be inclusive: Music is for all but make sure the more able musicians have lots to challenge them.

Encourage SLT to come in and watch you teach. They need to understand how music lessons work. Try not to do too much (especially when you are new to a school)

You will make mistakes, but find quick solutions, dust yourself down and move on.

Do not try to pander to the current charts: take the pupils out of their comfort zones and teach them about music that they may never have heard of before

“Do less, better”

Whatever the ability level in an ensemble, teach the pupils how to improve their performance skills and produce a good sound

Make singing a key part of every lesson and run a good choir (or two!)

Accept the students are very busy and may not be able to attend every rehearsal, but teach them to communicate with you

As a Head/Director of music, you are the figurehead. Lead by example and encourage all staff and pupils to be passionate about music and keen to perform.

Keep learning: you don't know it all.

Manage your team well. Engage your visiting teachers to contribute to running rehearsals, the strategic direction of the department, coaching pupils and supporting day to day.

Be flexible in your approach. If it's not working, try something else! Keep reviewing what you do.

Take advice and be a great networker.

Market your department and share your successes (social media/newsletter/website)

Form excellent relationships with the school community, especially the SLT and the parents. You will also need to be on good terms with the caretakers, school office, finance department and the other teaching staff across the school.

On that note, make sure that you are great friends with the PE/Games depts. There will be students involved in both fixtures and musical rehearsals; you will need to work together.

Never be too busy to hear a student who wants to show you what they've learnt or what they can play. Everyone is important.

Seek funding and form a parents' society to help with this. Music department budgets are often quite low, but it is amazing what you can achieve if you have parents on side.

Favourite Resources

I Can Compose
Focus on Sound
Passing Notes
Musical Contexts
Musical Futures

CAUGHT IN THE MIDDLE: LEADING A MUSIC DEPARTMENT



Leigh O'Hara
Deputy Head,
Director of Partnerships
& Director of Music
St Paul's Girls' School

One of the many rewards of running a department is the diverse range of people you need to work with: students, parents, pupils, visiting music teachers, academic music teachers, administrators, senior management, caretakers, maintenance. The list can go on, even in a one-person department, but how do we bring all these individual strands together? Here are some of my reflections, after a past few decades leading large departments in day schools, but I hope that some of them will still resonate wherever you find yourself or whatever your role.

What do you want to achieve?

Make time to think about why you do what you do. Don't think that you don't have time for this; it is important and worth finding space. Just clear an afternoon with your team and you won't regret it. In my experience, people are reluctant at first, but it does not take long for ideas to flow. If you are a leader, listen first and speak last at these sessions. Come up with a few guiding principles which will help you make decisions and develop a plan. Don't try and solve everything but aim to make things better and head in the right direction. Be patient. When you do make a plan put it on the wall above your desk, share it with everyone, and return to it often to see how it is going. Don't be afraid to change course. Always come back to the impact on the pupils as this will resonate most strongly with everyone. Make sure that senior management and the head know what is happening.

Working with Senior Management

I have the curious position of being a member of SMT and a Director of Music so offer these from both sides! Be clear, courteous and give clear reasons for what you want to do. Be insistent and consistent. Don't shy away from informal chats with SMT to get them onside as this can go a long way when it comes to an SMT meeting. Always show that you understand, and have considered, the bigger picture. Don't be afraid to be an idealist at first and be willing to compromise. Remember, any move in the right direction is better than nothing but be careful not to be unrealistic. There is always another time to push further.

What are the quick wins?

There are likely to be things that will make a difference that can be done quickly in the short term. Make a list and then tick them off regularly. Ask others in your department for their list and work through those too to build good relationships. Show them that you can get things done! Remember that these small things can add up to a big change even if it is just tidying up that cupboard in the classroom.

Make Visiting Music Teachers feel part of the team

Try to get them together, even if just socially. Share with them what is happening in the school and department. Talk to them about academic music. Show an interest in their development. Mutual observations are a great starting point or ask if they want to watch a school lesson in music or another subject. There is so much to be gained from them watching lessons on a different instrument than the one that they teach.

Create a sense of continuous development

Whenever organising observations, be they VMTs or academic staff, have an agreed focus and see them as a chance to collaborate. The more this can be embedded and regular the easier it gets. Follow up on what you talked about and keep the conversation going. At department meetings allow time to talk about teaching and learning; encourage teachers to try something new and report back the following week. Always be positive and build on what you have with your staff. Allow people to be themselves but use development to keep them going in the right direction.

STRATEGY
AND
DEVELOPMENT

SIX TIPS FOR LEADING A SUCCESSFUL MUSIC DEPARTMENT



Nicky Bouckley is the Director of Music for the Loughborough Schools Foundation and the host for next year's MTA Conference.

I run an extremely large department which services the musical needs of four schools in one Foundation (one prep, two senior and one through school). I took over as Acting Director of Music during the Pandemic, and then was made permanent in September 2021. Working out how on earth to run this department has taken a lot of time, effort and thought! However, the department is generally a happy place and runs smoothly thanks to a fantastic team around me; and I thought it would be interesting to share some of the things that I have learnt about leadership in this time.

These tips can all be encapsulated in one word: communication. Good communication leads to respect and trust, which I have found to be invaluable in everything that we do.

1. Be available and act on emails or requests

This is a real bugbear of mine; if someone emails you then they want you to respond, and making them wait or ask again will irritate them. So much of making our departments successful depends on the goodwill of those around us; respect that and don't make them feel like they aren't worth your time. If you are too busy to deal with the email or request, then either let them know that or delegate to another member of your department. Similarly, be available. Your office should be somewhere accessible and an open-door policy will make all involved feel that they can talk to you more easily. It does make managing your time harder, as your 'free' time will often get eaten up, but your department will be happier and run more smoothly, leaving you with credit in the bank with your colleagues...

2. Create a strong feeling of 'team'

If your colleagues feel that they are part of a valued team, then they will generally work much harder and more effectively.

a. ENABLE your full-time (contracted) staff; you don't have to have all the ideas or 'do' everything. Whether you have one other member of staff part-time or a whole gaggle of them full-time, make them feel valued. Encourage them to take ownership of their area, but also to work collaboratively both with you and with each other. If they feel trusted to take on responsibilities then they are more likely to be

creative, ambitious, and supportive of you. What's not to love?

b. Look after your instrumental staff; create a system of support so that they feel included and part of the team. Most instrumental staff are self-employed or on zero-hours contracts. They will say that they don't feel like part of the team. Not welcome in the staff room. Not recognised or valued by HR. Bottom of the pile. No-one's priority. However, the truth is your department wouldn't run without them, and they are often the most highly qualified (and over-qualified) members of your team! We have recently instigated a new CPD process for our instrumental staff, and while it is in its infancy it is already bearing fruit with staff much more keen to get involved with other activities, happier to be here, more dedicated to their work, and spreading the word, which means that recruiting is better too. We see our CPD process as one of support, providing training when requested and giving our instrumental teachers a space where they can be 'safely vulnerable' about what they need from me and us.

3. Work with your SLT (manage up!)

The Senior Leadership Team are a group of people who can make your working life brilliant or dreadful. I've worked with both. However, even if you have the worst of SLTs find one

I made this mistake and found myself in a situation where I really struggled to work with any sort of shared purpose. The best advice I have in this area is to work with your SLT, and particularly your Head, to help to develop their vision for the role that music should play in their school, rather than imposing your vision on them. Accept that Heads will usually have a less nuanced understanding of the benefits of music education and participation than you, and work with them to help them to understand the huge benefits better; but if you go in with the attitude 'you know nothing and I'm the Director of Music and you should do what I say' in my experience this rarely works! Compromises may feel unfair in the moment, but it means that you have left the conversation open to be revisited at another point. Keep open and keep talking!

4. Strategy: make sure you bring all of your staff with you for success.

Have a clear but realistic direction that you are trying to move your department in; don't just cruise. A detailed development plan is essential for this, but don't be married to it! Be flexible; you don't know what might come around the corner as an opportunity. Having said that, knowing that your focus for the year is recruitment, or academic results, or performance opportunities, or whatever, means that you know where to prioritise when the going gets tough. And for the best results, work with your staff on developing these ideas so that they don't feel that they are foisted upon them (incorporate their ideas too) and learn to delegate! They will then also feel invested and support you much more successfully. You will get much closer to your goal if you are rowing as part of a team rather than trying to drag everyone else behind you.

5. Be part of the community

By this I mean both the school community and the wider community where possible. It is crucial that (as many as possible) other members of staff in your schools understand the value of Music and music education. Most of them will learn this from seeing the pupils really engaging and enjoying music in whatever guise. Be present at assemblies, open events, parent meetings and so on; and have pupils with you to perform or present their work. It is also important to support other colleagues. If the Art Department are having a show, then help provide some music (live or recorded). They may return the favour; we show art at our biggest concert of the year outside the auditorium and parents love it! The wider community is arguably more difficult to get involved in, especially if you are a small department, but it is so worth trying. Beyond providing outreach in local schools you could contact local churches and see if you can take part in their lunchtime concerts. Contact the council; we provide music for both the opening of the local fair (fanfare trumpets) and the Christmas Lights Switch-On event. Do some charitable work; we work with a couple of local charities who often put on fundraising concerts. Taking a couple of pupils or a small ensemble to perform is hugely valuable for them. It is really good for your department to be recognisable outside of your school! You don't have to do everything every year, but do something and be visible.

6. Manage your time well

This is so crucial. We all know what it is like when you sit down to get something done and you are immediately overwhelmed by emails and small tasks and people knocking on your door. I dread the phrase "can you just..." as it's never 'just' anything! However, there are definitely ways to make your life easier:

- a. Delegate – give other people specific responsibilities where possible
- b. Use any admin staff you have effectively
- c. Use an online calendar or diary to make sure you see deadlines and events coming in plenty of time
- d. Write lists and prioritise what needs to be done – some things can wait, and others can't!
- e. Work 'smart' – be efficient and don't create tasks you don't need to do or do things that aren't your job
- f. Don't bite off more than you can chew! Be realistic when you say yes to something, and...
- g. Learn to say no!

THE LONDON LANDMARK CURRICULUM MAP: REVAMPING KS3 MUSIC AT CLS



Adam Crockatt
Coordinator of Lower School
Music, City of London School

At City of London School, we have recently revamped our musical offering at KS3. As the Coordinator of Lower School Music, it has been my job to bring the various strands of musical and pedagogical experience we have in the department together to create a compelling musical experience for our pupils. In this article I'll be sharing some aspects of our approach that have proven to be highly effective in the delivery of inspiring and enjoyable lessons across the KS3 curriculum.

What is the London Landmark Curriculum Map?

We are lucky at CLS to be situated on the banks of the river Thames, overlooking world famous landmarks such as the Tate Modern, the Shard and Shakespeare's Globe. We have decided to take our cue from a range of London Landmarks when exploring musical theory. We have found that approaching musical theory from a new angle can serve to heighten pupil interest as they can unpack music from a source of prior knowledge and has proven popular with pupils and parents alike. Looking at the Tate's profile and use of building materials it became clear that it could serve us in teaching rhythm and timbre. Pupils can play and experiment using the Tate as an 'architectural score' from which to compose rhythms of their own. This leads us naturally into uncovering Western rhythmic notation as a platform for composing and writing their own ideas, before setting them to their school commute in a notated 'Underground Rap'.

Connecting landmarks to musical themes and repertoire can also be a fun way of exposing our pupils to a vast array of different styles quickly. In our opening SOW at Year 6, we

examine the topic 'What is Music?'. Pupils appraise, compose, and perform music in a range of styles that relates to London, honing their knowledge and understanding while covering diverse styles such as musical theatre, the blues, calypso, Western classical music, and pop. Further down the line we examine Music & Media through the landmark of Leicester Square. Our opening gambit for the pupils is the Thames chase scene from the Bond movie, 'The World is Not Enough'. Pupils are already familiar with the Bond franchise and certain associated musical elements, and the marrying of this prior knowledge with action that takes place on their doorstep makes this a successful starting point for musical discussion and creativity.

Each scheme of work allows pupils to make strides in their practical and academic music studies, and a corner stone of this process has been elevating the profile of singing within classroom lessons. Each scheme of work is accompanied by thematically relevant singing projects which give our pupils the opportunity to explore their developing voices in a safe and supportive setting, as well as proving them the opportunity to connect with the schemes in a truly immediate manner. Throughout KS3 our pupils

will explore vocal music styles ranging from opera, oratorio, secular and sacred choral music to jazz, pop, hip hop and rap. The diversity of music on offer within the curriculum means that there's something for everyone to enjoy as well as the high potential for pupils to uncover a new musical love.

When covering a range of musical genres, key elements of music will jump out as those to examine in greater detail. During our 'Music and Identity' scheme of work we examine Handel's use of chords, inversions, and word setting; use of ostinato, syncopation and part writing in *Shosholoza*; how Holst's music can be repackaged through production and arrangement to effectively create an anthem that represents a variety of musical traditions and Freddie Mercury's lyric writing, word setting and use of chord progressions to examine his own identity in *Bohemian Rhapsody*. We feel that music doesn't have to be taught in "an order" as such, and that development of theoretical ideas can be uncovered as they emerge. I like to think of the metaphor of leaves blossoming on a tree branch – leaves don't appear in a specific order, but the tree develops all the same.

We have found that approaching musical theory from a new angle can serve to heighten pupil interest as they can unpack music from a source of prior knowledge and has proven popular with pupils and parents alike.

Approaching Key Stage Crossover

We have also had to consider how we tailor our musical approach to coincide with our points of intake. We have a two form entry at Year 6, with around 75 more pupils (of various musical experience) arriving for Year 7. To ensure that all pupils can make meaningful progress at the same rate we have decided to begin dealing with the nitty gritty of music theory from Year 7, instead exploring sonorities and musical effects over a series of vocal and instrumental performance and composition tasks. In our Music and Expression scheme of work pupils are

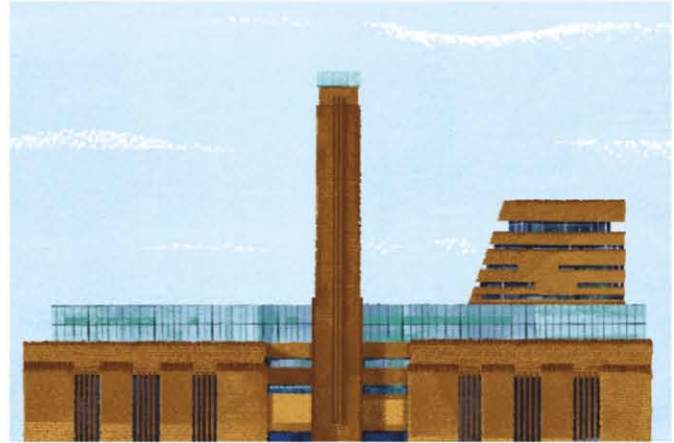
given a carousel of five stimuli (poetry, an image, a comic strip and a graphic score) to interpret musically and are asked to consider how the sounds they make can accurately represent the stimulus. By allowing our pupils to explore sound in this way, lessons in music theory are uncovered and examined at the group's pace, led by their musical responses.

Here's a quick breakdown of a selection of the schemes we cover, with associated repertoire:

Year Group	Scheme Title	Aims and Outcomes	Repertoire
Year 6	What is Music?	Exploring organised sound in a range of genres	Consider Yourself – Hamshire/Horsey
		Working with classroom instruments (ukulele and glockenspiel) to create class performances and compositions that cover a range of styles	I'm Trying to Make London My Home – Sonny Boy Williamson
		To make connections between different musical styles that may share similar features	Andantino in C – London Sketchbook (W. A. Mozart) London is the Place for Me – Lord Kitchener- LDN – Lilly Allen
Year 7	London Landmarks: The Tate Modern & Shard	Pupils will be able to make use of written staff notation and to grow in comfort using treble and bass clefs	We Will Rock You – Queen Fix Up, Look Sharp – Dizzee Rascal
		Class performance of 'The Tate Modern' (with graduated composition/performance challenges to promote notation reading)	Hallelujah Chorus – G. F. Handel
		Appraising pieces from a range of styles to uncover rhythmic and melodic conventions that can be used for future composition work	Uptown Funk – Bruno Mars
Year 8	Music and Identity	Appraising a series of diverse works to gain an understanding of the musical features that can be used to represent identity (in its many forms) in music	Zadok the Priest – G. F. Handel Shosholoz - Traditional World in Union – Holst/Skarbek Bohemian Rhapsody – Queen
		Classroom performances which give support pupil development in instrumental and vocal technique. Public performances of this repertoire will give all pupils an opportunity to perform, creating a crossover between curricular and cocurricular study	
Year 8	London Landmarks: The Globe Theatre	Pupils examine a range of musical works looking at some of the key features of Music for the Stage (overture, chorus, solo song/aria, incidental music, and ballet)	Anvil Chorus (Il Trovatore) – G. Verdi Do You Hear the People Sing? (Les Misérables) – C. Schoenberg
		Pupils explore how composers create musical effects to represent actions on stage, before putting their knowledge into practice with a composition to a set brief	Dance of the Knights (Romeo & Juliet) - Prokofiev
		Pupils explore settings of Shakespeare songs from composers such as Quilter, Finzi and Rutter	My Shot (Hamilton) – L. Miranda The Charge (War Horse) – A. Sutton
		Classroom workshops and performances support pupils in their musical analysis and understanding	It Was a Lover and His Lass – R. Quilter/G. Finzi/J. Rutter

Visual Resources and Notation

We can support our pupils even more through the organisation of the visual resources we provide them with. We have found tangible success with colour coding musical notation across the range of resources we offer. Research carried out by George L. Rogers in 1991 demonstrated that colour coding notation is an effective pedagogical aid in supporting new musicians in learning to recognise pitch. I actually came across this through my wife's work as a primary school music coordinator and immediately thought our pupils could benefit. Every resource is colour-coded (a slightly painstaking process) to allow every pupil the opportunity to perform with confidence during lessons. We are already seeing this approach working effectively to level the playing field for all musicians.



Zadok the Priest – G. F. Handel
(Opening 8 Bars)

Don't Stand Still

While I'm proud of the curriculum we now offer at CLS, I'm under no illusions that regular updates will take place in order to keep things fresh for staff and pupils alike. During the 'return to a new normal' at the tail end of the 2020-21 school year we ran a minimalist project with the natty title 'City in C', where our classroom analysis and performance work culminated in a streamed performance of *In C* by Terry Riley. All pupils were able to contribute (in a covid secure manner), whether on instruments they studied with our peripatetic teachers or the school's stock of classroom ukuleles and glockenspiels. As much as possible we try to make connections between our curriculum work and concert repertoire to give the pupils a meaningful experience of the music they are working on during lessons and this continues to work a treat.



We are preparing our young people for a lifelong relationship with music in all its rich colours and must give them the tools to be able to identify what makes 'good music' worth listening to. While we don't necessarily want to be led by whichever genre is in vogue at any given moment, updating and refining the repertoire we cover and drawing musical links between seemingly disparate pieces can light a flame in our pupils encouraging them to go deeper into their own musical exploration and subsequent development.

If these ideas appeal and you would be interested in discussing further, do feel free to contact me via email: ajc@cityoflondonschool.org.uk

WORKING WITH SENIOR LEADERSHIP

So many Senior Leadership Teams lack Music Teachers. We are torn between progression and giving up our passion for making music with young people, with the latter often winning, which is not a bad thing.

So working with SLT and getting non-specialists, *non-creatives*, to understand what Music departments need can be tricky. We are expensive, noisy, disruptive, we take up space, we take students off timetable, we don't fit the box, our practical lessons need a special approach that isn't in line with whole school priorities... the list goes on.

We know that we are important, critical even, to the development and experiences of our students, be they musicians, aspiring musicians or not particularly interested (yet) and we have to remain the biggest advocate for Music in our schools. We must be relentlessly positive, pro-active- even pushy, dare I say it- in order to raise or maintain the profile of our wonderful subject. Insist SLT have copies of your Performance calendar and ask the Head's PA to recruit support for events during AoB at SLT meetings, promote events in briefing every week, flood your school's Twitter with updates even something as 'normal' as a picture of Year 7 playing djembes.

Whilst SLT are focusing on School Development Plans, we need to be focusing on *making music* with our students from Reception to Year 13 and getting that music heard in our schools. Look at your SDP together and explain how students playing regularly in assemblies (however short or rudimentary), sounding the 'Last Post' on Armistice Day or going on a trip to a 'The Lion King' supports, and provides evidence towards, their targets on stretch and challenge, cultural capital/SMSC, equality and diversity and opportunities for the disadvantaged. Signpost how weekly curriculum lessons offer exploration into diverse cultures, cross-curricular links, oracy, dialogic teaching and many other practice-boosting techniques that could be shared school-wide.

Remind SLT that the Music department is powerful tool for creating enriching opportunities that elevate learners' experiences. Many SLT will need this spelt out as they don't know the wonderful things Music teachers do (other than noise and disruption). And remember that line leading Music can be daunting so calm nerves by being systematic, on top of paperwork and signposting everything.

Spin your conversations by referring to your school's current buzz-words, such as *Intent*, *Impact* or *Implementation*, and be prepared to break down your vision into chunks that show you've considered budgets, cover, the whole school vision etc. You should also remember to refer to all the Pupil Premium or SEND students that you support and even suggest using EHCP budgets to give life-changing opportunities.

Furthermore, have patience and build on your ideas. Initiate a project, keep it small and manageable, plan every detail—SLT need to know that whilst it may *sound like* chaos, you have everything thought through—track the impact and use this as evidence for your next plan. And back it up with research from published authors.

You will probably find that many SLT will be supportive and they just haven't worked with Music before. And if you are lucky enough to have a Creative on your SLT keep in regular contact with them to act as your promoter or editor for making documents 'SLT ready'!



Elizabeth Potter Hicks
Head of Music and Director of
Enrichment at Ravens Wood School

...have patience
and build on
your ideas.
Initiate a
project, keep it
small and
manageable,
plan every
detail...



RAISING PUPIL MUSICAL ATTAINMENT

WITH INTERACTIVE CLASSROOM EQUIPMENT

Ipek Biserova is a classically trained violinist with a degree in Music Performance and Production and MA in Music Education. She has won awards from Kingston University and the School of Education, University of Hertfordshire.



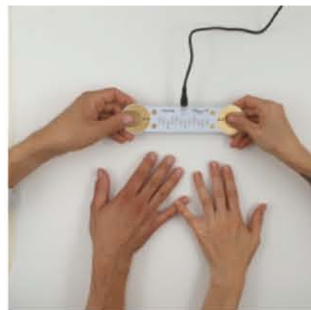
Ipek Biserova
Music ECT at Little Ilford School in East London

Delivering engaging music lessons are key to inspire many pupils to explore, experiment and create new conventions in music. This is what we want as educators, not only to have good results as a department when Year 11's and 13's leave. We want our pupils to be the next generation of successful musicians who will dictate the industry. Pupils should have the opportunity to be introduced to different ways of music-making. Here comes our responsibility as teachers, life-long learners, to stretch and challenge ourselves by coming out of our comfort zone and trying something new in our classrooms.

The generation we teach is so used to using phones, tablets and computers. So why not take advantage of this in music and implement the use of technology even more? It is becoming increasingly popular to use technology in live performances. There is interactive equipment which can be inspiring for the young learners and help them achieve better grades in composition and performance strands of their course, whether they do GCSE or a Vocational course. In addition, these interactive tools are very engaging and suitable to use with the KS3 classes or just as a creative music club to bring together learners across the school.

Many schools are now doing workshops with the Makey Makey kits, where pupils can manipulate sound by touching fruits, which can be used as an alternative to a pad controller. All you need is a DAW (Ableton works really well), a set of Makey Makey kit and some fruits.

A new phenomenon in the field of music performance is the MIDI controller by Playtronica 'TouchMe'. You can turn human skin, water, or flowers into a musical instrument. It can be played alone or with a group. As the area of touch and intensity changes, the sound changes too. You need a computer, tablet, or smartphone, as well as a TouchMe device and objects that can conduct electricity.



Plant Wave is another MIDI controller which works with smartphones. It detects slight electrical variations in a plant via two electrodes placed on the leaves of a plant. These variations are graphed as a wave, which is translated into pitch messages that play musical messages. Plant Wave is a great device to help pupils be creative when composing.



A MIDI controller, which is often used in live electronics performances in the music industry, is the Hot Hand USB MIDI Controller. It consists of a usb stick and a ring. This is a motion-sensing accelerometer which enables simple control over previously assigned processes. It can even be used in light production.



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THE USE OF CHOICE TO BUILD A RELEVANT KS3 CURRICULUM

Christopher Ricketts

Subject coordinator for Bohunt Education Trust



It is never easy to judge or anticipate how well a new unit of work will be received by a particular cohort of students. It sometimes seems that no matter how many hours of planning you put into 'the perfect sequence of lessons', there are mitigating factors and unexpected curve balls that derail our thought process and shake our confidence. It is also frustrating that schemes of carefully thought out planning need revisiting so much and so often to make them accessible and suitable for the new musical demographic that is coming into our classroom. Students have varied and diverse musical experiences as they enter the room and how do we, as teachers, cater for that?

This article talks about my experience and research with choice and why I think it is important that we use this option as a powerful planning tool to aid the design of curriculum to empower and inspire our students.

The national numbers for KS4 are dwindling and fears amongst teachers about the stability of expressive arts in the curriculum are worryingly real. Alarmingly the provision for expressive arts nationally has dwindled with some secondary schools only delivering music once or twice a year at KS3. The recent national plan for music has gone some way in trying to address this but without it being a statutory document, we rely on the values and experiences of the school leaders to include our much needed subjects in the schools curriculum vision. It is with this in mind that surely some change would be beneficial to kickstart and revitalise the music curriculum at KS3. This could be a change in curriculum content, pedagogy and delivery or intent and aims. There is an understanding that we are battling larger infrastructures and attitudes towards the arts, but, is there something we as teachers should be doing to try and counteract this?

Exploration of Choice

Music is a hugely personal thing and post-Covid it has become more and more difficult for students to open up, the mental health issues seem to have become a larger influence on what we as teachers deal with on a day to day basis. Countless times students have refused to answer the question of "what are you listening to?" because they think someone will laugh or judge them. But this subjectivity of music is something that could and should be celebrated, studied and explored musically. Never has Fleischfresser's tweets about the music department being a place of nurture and well-being been more prominent and relevant. Maybe this is our starting point?

“ My favourite moment over the past 12 months has been when I have been exploring the element of choice with students and within tasks that I have set in the classroom.

My favourite moment over the past twelve months has been when I have been exploring the element of choice with students and within tasks that I have set in the classroom. To clarify, I am not suggesting for one second that students will get free reign over the musical pieces they listen to and learn all of the time but feel that the choice could accompany another task. Listening tasks are where I as a practitioner have struggled in the past to get meaningful answers from students. How do they become more relevant and educational to our students and not just another arduous task for them to complete?

My first port of call was to look back at responses from listening tasks that I had previously given to students and the responses (or lack of) that they gave. The responses varied from 'I dunno' to 'N/A' and one student even said 'why does it matter?'. An interesting set of data. I then asked the same questions (which were about dynamics and texture) to the students but gave them a choice of song or tune that they wanted to listen to. The responses turned out to be far more musical and meaningful and students seemed to remember the terminology the next week. Choice had allowed them to link musical learning to real life experiences, nothing new or innovative I know and something that the musical futures model set out to do in its early days. The following few lessons my starter activity was to answer a set of questions on their choice of song, share a few answers in a discussion and then we would do a listening task as a class with songs that I had chosen. These songs gave a diverse repertoire of listening to our students. We then revisited the students' songs and applied the knowledge learnt from the group task.

This approach was not without its challenges and it was learnt very quickly that when expectations around suitable listening content for the classroom were established, this was an enjoyable class discussion and collectively we agreed on some ground rules for the choice that they would be making.

I wanted to explore and experiment with choices further within lessons. I went down the route of offering the three musical strands in lessons; performing/rehearsing, composing and listening/appraising. For these strands I chose a task and used an assignment brief similar to those seen in the vocational specifications at KS4. Students engaged with this well towards the end of KS3 and seemed appreciative with the level of trust given to them. Interestingly the majority of the students chose the instrumental and playing route, but that is for another article. Year 7s seemed to struggle because they needed some more experience of applying musical knowledge and gaining the necessary skills. Again, this is not something that is sustainable all of the time but potentially good to implement in a particular term and sometimes even a one-off lesson. Potentially a good tool to have in your arsenal when building the all important relationships with a class.

Controlled student choice in my limited experience has led to an increase in numbers at KS4 and further exploration, research and practice is something that I will continue to do as I dive deeper into my EdD. This approach could potentially have more impact over time, as our demographics change, students musical experiences differ and we change as teachers.

Final Thoughts

To many the element of choice in curriculum decision is nothing new, and we naturally as teachers want to find a 'way-in' with our students to build a positive and professional relationship. I truly believe this is easier in music because of how personal and vulnerable it can leave you feeling.

With this in mind, I ask you to consider these questions: Where could choice fit and suit your current curriculum design? When could choice be used to deepen musical understanding and engage students? How could you successfully empower students to help enhance your current provision?

Leading a Music Department



Hannah Ashe

Director of Music
The Harrodian School

It may seem obvious, but something I've learnt over the past eight years of leading a music department in a large school is that communication is key!

It's easy to have ideas or think "let's move the orchestra rehearsal to Tuesday next week", but the reality is that if you don't communicate those ideas clearly and effectively to the people who need to know, then it won't happen. A belt and braces approach is often required when getting messages to pupils; tell them in person during an assembly or form time and also send an email home so that parents can remind them too.

Timing of communication is also vital. When sending letters out to parents about concerts, I know that if we send it too early, the details will be forgotten. But if we send it too close to the event, some people won't be available. The exact timing is crucial, so it is vital to be organised and have everything ready to go out at the right time.

Another example is the importance of excellent communication with other heads of department, namely Sport and Drama. I try to meet regularly with both to go through potential clashes (there are always some!) and calmly and reasonably come up with a plan which ensures pupils are not put in awkward situations or left to make difficult decisions.

A final point: email is rarely the best way to communicate. Where you can, pick up the phone and have a chat or, better still, go and seek out the person you need to discuss something with. The outcome is likely to be much more positive!

ACCESSING FUNDING STREAMS



Michal Sorga

Head of Music,
Matravers School

Nine ways to explore funding for your department

Funding - not such an alien concept in London. But out in the shires there's less capital to work with and still a really great need. I don't know about you but my budget has stayed the same for the past ten years and yet the cost of everything has gone up. Unbelievably, a SPLITTER costs the same as I used to pay for a pair of headphones! Costs are rising and demand to use the equipment is growing. The 21st Century music department needs up-to-date equipment and yet schools' budgets are this year going to be stretched thinner than ever before due to unfunded pay rises and rising energy costs. So how can we keep our music departments

resourced in line with the times? There is no magic answer, but there are avenues you can pursue which might help you, little by little, get your resources where you need them to be.

Before you read on – one significant tip – before asking anyone or any organisation for funding, make sure you are able to say exactly what it is that you are asking them for and why it is necessary. It might also be worth getting 1, 2, or even 3 quotes so that you can demonstrate value for money and realistic budgeting.

1. Ask your Music Hub

Music hubs receive money from the DfE to support music-making in schools. They normally have a clear plan and goals for how the money will be used and there will normally be resources, whether they be monetary, equipment or staffing, available to schools in the Hub's catchment that support the meeting of those goals. The chances are that your music hub will have various pots of financial support to offer you, whether it be subsidies on tuition for Disadvantaged and SEND pupils, a high-value instrument hire scheme or part-funding an initiative chosen by the school.

Start by looking at their website and if that doesn't bring about any obvious funding support, give them a ring and discuss your needs. You may find that they offer to part fund something you are hoping to purchase, or that they can point you in the direction of another local organisation who can. Also, music hubs really want to know what the needs of their schools are, so by telling them, you may be able to influence their decision-making for their priorities in the coming year(s).

2. Pupil Premium funding

This is money that schools receive from the Government which is intended to directly impact on Pupil premium children and their outcomes at school. Find out who your Pupil Premium lead is at school and arrange a meeting with them. Here are some ways in which the funding could directly impact on disadvantaged pupils and their outcomes:

- KS4/5 pupils who take Music and are disadvantaged will almost certainly get better outcomes in their Music course if they receive instrumental tuition funded by the Pupil Premium money.
- Similarly, a talented but disadvantaged pupil at KS3 could be targeted for free instrumental tuition in order to boost their attainment in Music but also their aspirations in general.
- Set up a club targeting Disadvantaged pupils, run by an external tutor, and ask for it to be paid for from the Pupil Premium pot.
- Alternatively, run the club yourself, or ask another member of staff to run it, and ask for resources to be paid for from the Pupil Premium pot. For example, if it was a band club you could say that you need additional amps or a drum kit, or both, in order to facilitate this club for the numbers you are expecting to attend

- 3. Universal Music UK Sound Foundation**
 Universal Music Sound Foundation provides grants of up to £1500 to individuals (in Full-Time education), teachers (for CPD) and schools. You need to have a clear aim for the funding you are applying for and you may have to demonstrate that you are willing to offset some of the cost of your plan yourself. There are two funding rounds per year, including one which is mid-August, so you have to make sure that you sort the application before the Summer as your headteacher needs to sign it. You also need to put some sensitive data in it, such as the amount of the whole school budget, so you'll need to run it by your finance manager as well.
www.umuksoundfoundation.com/awards
- 4. Match funding**
 More and more, charitable organisations are asking recipients of grants to match fund. This means that you may be asked to pay 50% of the cost of your grant application. The proportions can vary but definitely they want you to pay for a good chunk of it. Therefore, if there's something you really want, ie a samba kit, try to keep aside £400-£500 of your capitation ready in case a match-funding opportunity arises. If this isn't possible then this would be a perfect thing to approach your local Lions or Rotary club with. Speaking of which...
- 5. Local charities, Rotary clubs, Lions clubs**
 Definitely seek out your local Rotary club and Lions club – these are charitable organisations who raise money and donate to local needs. If you needed a new piano, or wanted some money toward instrument lessons for a pupil or a group of pupils, you could ask a local charity to fund that. They normally like it to be covered in the local paper so you could offer to do that in your pitch and I'd be surprised if they turned you down. It might be worth asking your line manager about any existing links with those organisations before contacting them.

 There may also be a regional music charity. An example in my area is Wiltshire Rural Music, which offers grants for organisations and individuals. They could fund a year's worth of instrumental lessons for a pupil or provide funding toward something happening in school, depending on their own particular agendas.
- 6. Local sponsorship**
 There's always the idea of having something sponsored by a local business, again, probably in return for some publicity in your school newsletter as well as a local paper. If you decide to go down this route, make sure you get your headteacher's approval first and it's worth making a clear written agreement with the sponsor about the amount of money they're offering and what they will receive in return.
- 7. Facebook Marketplace**
 A great platform to ask the community for donations. You can't control what you're offered, but it's a really good way to boost your instrument cupboard and sheet music.
- 8. Mousetrap Education**
 Mousetrap are great, especially if you're in London. You can refer your upper years to get their 'Go Live' card and see West End shows for just £7. There are also 'Theatre Openers' offers for schools to take groups of pupils to see West End Theatre at £10 a ticket. Recently there was an offer for 30 tickets, plus 3 staff tickets, for £150. If you're outside of London it's probably worth just looking up your local professional theatre and asking for a schools booking there – it's much cheaper as coach travel is really rising in cost now – so travelling to London ends up being more expensive than seeing something locally.
www.mousetrap.org.uk
- 9. TFL School Party Travel Scheme**
 If you're in London you're entitled to free public transport for school trips. You need to apply in advance so make sure you get your application in ahead of time.
schoolparty.tfl.gov.uk

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.



Back in June this year, an 83-page document was published by the DfE entitled, 'The power of music to change lives: a national plan for music education' (NPME). I was actually pleased to see this report (even though it is non-statutory) along with many other of my Music Technology colleagues. So, what could this new world and a refreshed government vision mean, and how will it be achieved by its target date of 2030?

For me, the main point made in the report was that all schools and teachers should use more music technology in the classroom. This should help to increase the access to music making for all students, with an emphasis on inclusion and SEND. The document may also help empower music teachers in their use of music technology (hardware and software), as well as being a useful tool when asking senior management for more money and higher budgets for the music department.

To break it down, here are the main points from the NPME in terms of Music Technology:

- Music Technology is now an integral part of the landscape for those teaching, learning, composing and performing music. This is opening the door to a range of new and exciting creative careers young people can pursue, and not just in the music industry. The film, television and gaming industries, for example, are increasingly seeing the value of employing those with music technology skills.
- Music technology and how this has transformed the way music is made, composed and orchestrated was cited as a valuable tool by many.
- Significant technological advancements are giving children, including those with disabilities, new opportunities to learn, create and explore music – and a quarter of young people now say they are making music digitally.
- As in early years settings, music technology can also play an important role in teaching and developing musical concepts for primary school children. Technology can be an exciting way to introduce children to more complex musical concepts in a format they are increasingly familiar with from a young age.
- Music technology is playing an increasingly important role in the delivery of the Key Stage 3 curriculum but should be used with consideration. When using technology, music teachers and departments should ensure they fully understand its use and place in the curriculum. They should consider seeking support from their Music Hub, for example in securing appropriate CPD.
- Beyond assisting with instrumental teaching, technology can be a key component in teaching children composing, production and recording. A wide range of software and hardware is available to support the development of pupils' musical skills, knowledge and understanding. Some technology is easily available with a number of free and low-cost applications that, for example, help pupils to recognise intervals and scales, or tune instruments from guitars to woodwind.
- More advanced music technology may vary from school to school, but schools can make use of existing facilities such as IT suites, and recent software advances are levelling the playing field. The advent of cloud computing and faster internet speeds means that free online Digital Audio Workstations (DAWs) or those with educational discounts can be accessed widely. Cloud-based software does have its drawbacks due to its reliance on internet speed and quality, but it represents a good and more affordable starting point.
- Basic music production skills have never been so accessible and can support wider learning, too. For example, using microphones and DAWs to record podcasts with students.
- In addition to the network of local Music Hubs, supporting curricular, co- and extra- curricular music, four Music Hubs will be appointed and funded from Autumn 2024 to act as national centres of excellence in inclusion, CPD, music technology and pathways to industry.

One of the questions I have had from schools already has been along the lines of, 'what new music tech is out there that may help in terms of inclusion and SEND'? What could schools and music hubs/services look at using? Well, here's my first list of ten instruments that may be worth considering:

1. Arcana Strum - www.arcainstruments.com
2. Cosmo Switch by Filisia - www.filisia.com
3. Dubler 2 (microphone) by Vochlea - <https://vochlea.com>
4. Minirig Bluetooth speakers - <https://minirigs.co.uk>
5. ODD Ball - <https://oddballism.com>
6. Odlia Music by Kemonia River - <https://odliamusic.com>
7. Orba, Orba 2 and Instrument One by Artiphon - <https://artiphon.com>
8. Skoog and Skwitch - <https://skoogmusic.com>
9. Soundbeam 6 - www.soundbeam.co.uk
10. SUBPAC and Woojar - <https://subpac.com> and www.woojer.com

Arcana Strum



The Arcana Strum is a brand new musical instrument, created to emulate the experience of playing a guitar. On one side of the instrument there is a silicone keypad that can be pressed to produce chords, and on the other side there is a handle that enables strumming and 'picking' of strings. The strings are haptic giving the player the sensation of the strings vibrating as they are played.

The instrument can be adapted in many ways to meet individual needs; adjusted for left-handed or right-handed playing; the size; number and angle of the chord pad and keys. There is also a choice of six different styles of handles to support wider access. The Arcana is connected to external devices such as iPad, phone app or a DAW to produce the sounds.

The flexibility of the instrument is fantastic and provides a high-quality playing experience with comparable scope for a musician to learn, develop and master playing as a traditional instrument.

To hear more about the Arcana, please tune into the MTA Podcast 'Teaching Notes' Episode 64, where Patrick Jones (MTA Podcast Host) chats with Haim Kairy (CEO) of Arcana Instruments.

Arcana Strum £1,070.00
(Get a 15% discount using the voucher code TIME2022)
www.arcanainstruments.com

Introducing the Travel Sax 2 by Odisei Music

There are several electronic saxophones on the market, including the Sylphyo, the Akai 'Ewi', the Roland 'Aerophone', the Emeo and Yamaha's most recent addition, the YDS-150. But there is a new kid on the block called the 'Travel Sax 2', and this 3D printed Sax has the accolade of being the smallest and lightest ever invented. Ramon Manas is the Spanish founder and they have now sold over a 1,000 in more than 40 countries since it was launched 5 years ago.

One of the unique elements of the Travel Sax, is that (unlike some of the other electronic saxophones) it uses the actual sax fingering with stainless steel spring mechanisms and rollers. Even more amazing, is that you can reconfigure the fingering! This comes into its own within the SEND community as you can even configure it for someone to play with only one hand! This was pointed out to me by Rachel Wolffsohn of the brilliant OHMI Trust who very kindly introduced me to this new instrument.

So, why might you want a Travel Sax? Well, the first obvious reason is the silent practice options it offers, plugging your headphones into a mini jack socket, but it does also give you the option of using the built-in speaker. It comes with an Alto Sax mouthpiece, but you can use any sax mouthpiece with it via a selection of different adapters. You can also just blow through it without a sax mouthpiece. It is charged via a USB-C port which gives you up to about 10 hours playtime via Bluetooth, but you need to have it connected to the Travel Sax mobile phone app (iOS or Android) or computer to get the sounds. It is also a MIDI Controller, so will link up with any DAW.

The Travel Sax app has many cool features starting with a choice of over 70 different instrument sounds, the ability to transpose the pitch, breath sensitivity, and also key sensitivity. It has a fingering chart (where you can also edit the fingerings) and different effects that include reverb and vibrato. For those who wish, you can also track your daily and weekly practice routine and set reminders. With a choice of seven different coloured keys which include: black, white, yellow, red, dark blue, dark green and turquoise. I think the biggest problem will be which colour do you go for!

RRP: £527 but discounts are available.
Buy direct from www.odiseimusic.com



POP, ROCK & SONGWRITING

with Keith Ayling

MUSIC TEACHERS' ASSOCIATION



Keith Ayling

Songwriter, Performer and
Senior Lecturer in Songwriting
at Leeds Conservatoire

GETTING YOUR STUDENTS' MUSIC ONLINE: Fast and free ways to find an audience

A few months ago, Richard Llewellyn (see the Music Tech column) asked me about how a student could publish the extensive work that they complete for GCSE music:

"Students spend an initial two years composing a piece of music for their GCSE Music exam, and then more time for A Level and beyond. But what happens to that monumental piece of work after it has been submitted and graded? What can students do with a growing portfolio of compositions?"

How can students let more people listen to their music and possibly, just possibly, make some money?"

I too started songwriting, recording and performing when I was sixteen. I found that making and promoting my music needed a wide range of skills and you had to learn fairly quickly. Making money though was not at the forefront of my mind. It was more about people hearing my music and seeing me perform - and liking it. It's a little dangerous to be transfixed by the

importance of Spotify algorithms and social media figures, especially too early on. Better to concentrate on writing better songs, learning your craft and exploring what kind of music you want to make.

However, the question of 'what can a student do with their compositions?' is a good one. This issue we'll consider the easy distribution options. In future, we'll look at songwriting, performing, making money, claiming royalties, self-publishing and self-managing.

Get your music online:

Launched in 2008, **Soundcloud** is the largest music and audio platform. It has seen its 'cool factor' rise and fall, but it still provides an easy way to share your music. It's easy to upload your music for free (via desktop or mobile) and share via your social networks. In recent years it has also introduced a second tier to its model, by acting as a distributor to the streaming services. Although this second tier is a paid service, it strengthens Soundcloud as a here-to-stay platform. Soundcloud's CEO Michael Weissman, has recently said 'We want to be more of a music business going forward. We want to be deeper in the music industry.'

<https://soundcloud.com>

Bandcamp, the indie darling of online music, was launched in 2007 and then purchased by Epic Games in 2022. It is an artist focussed service, where songs can be uploaded to your page, made available to stream and sell, and artists are paid immediately. You can also sell physical products and the platform takes around 10%.

Everyone knows **YouTube**. The video sharing service that we hate for its distracting right hand column of recommendations but love for its huge library of resources is also a great way to share your audio. Even if you don't have a video, just place the audio on with a photo.

Use **socials**. You can of course always share your music on TikTok and Instagram as well. However, refer to your school's safeguarding policy before engaging in social media and its place in the classroom.

Build your own web presence:

It is now easier than ever to get a webpage in minutes for free. No longer are Wordpress and Squarespace the easiest and fastest ways to build your own site. In just the last two years, a plethora of companies have taken advantage of 'drop & drag' software developments, to make web content in minutes.

Try looking at these:

Carrd.co - one page sites from free
Onepage.io - one page sites from free
Strikingly.com - pretty good web builder for free

Also explore:

Bandzoogle.com
www.musicgateway.com (£5 per month)

Get distributed:

Finally, when you're ready to get professional, explore these distributors. I use **AWAL** myself, but it does have an application and acceptance process, much like a record company. Alternatively, try:

Dittomusic.com - \$19 per year
CDBaby.com - \$49 per album
Distrokid.com - \$20 per year
Tunecore.com - up to \$30 per year
Routenote.com - takes 15% of your earnings
Soundrop - takes 15% of your earnings
Amuse.io - completely free
FreshTunes.com - completely free

Send your questions for the next issue on songwriting and music business to keithaylingmusic@gmail.com



VENICE IS CALLING

Head of Music from a school in Newcastle, Dr James Tate, led his first music tour this summer to Veneto. We asked him about his experience and if he had any tips for other first-time leaders.

On the tour, the school's jazz band and choir performed concerts in a Villa in Verona and in a Piazza in Torbole. When not performing, the young musicians saw an opera in the famous amphitheatre in Verona, visited St Mark's Square in Venice, had an authentic pizza making experience and also enjoyed a trip to Caneva Aquapark.

What advice would you give to other music leaders considering touring?

As a first-time trip leader, you're going to be excited and slightly nervous in equal measure. Even though I'd been on trips in the past, this was my first overseas trip. My first piece of advice would be to book early. This gives you multiple advantages - an early booking discount from Club Europe! - but mainly it gives you time. Kids are kids and any contact with parents - particularly with letters - takes far longer than you expect, even with your best students. Talk with Club Europe! They offered me so much advice with suggestions ranging from extra water on the coach, to leisure activities, to documents and more. Keep your team filled in and ask for their input - they'll probably think of things that you haven't and will feel more involved if you delegate. This means you have less to do and you can turn your attention to those things you have to.

Would you do anything differently next time?

Definitely delegate more. Things like booking hoodies - the company I went with was brilliant, but it would have been far easier if that had been done by somebody else.

What was the overall highlight of your tour for you and for your students?

The biggest highlights were the opera at the Verona amphitheatre, the Caneva Aquapark and the final concert we did in Piazza Lietzman. That final concert had such a good feel to it, with a fountain in the background, people coming to sit down after having got a coffee or ice-cream. My students did brilliantly, and I was so proud of them I even shed a tear on the coach ride home.

How often do you plan to tour?

My intention is to tour every two years with a school production in between. It is a lot to organise and I appreciated having sixteen months to plan and rehearse, especially for a school that hadn't toured in many years. I would love to try another country. I know how good Italy and the Lake Garda region can be, so if they're not as good, I can always go back. However, there looks to be loads of unique, interesting and beautiful places that Club Europe could organise a trip

around for a school and I'm eager to try out more with quite possibly Austria being my next one!

What do you think are the benefits of touring?

This trip brought students together far more than anything else I've done. It gave them a sense of purpose - they were playing for an Italian audience and they wanted to sound good. It gave them a sense of community - again more than anything I could have done in school. It expanded their cultural capital - I was amazed as to how many of a standard comprehensive school tour group said that the opera was their highlight. If you have people like Hannah, Tim and Sabine working with you to put this trip together, you can't go far wrong.

Many of us when getting brochures skim read things. Hopefully if your eyes settle on this, you'll read this line. Take your students on tour. Do it. They will have experiences like no other. You might not know that they need this. They certainly won't. But in the end, you'll see that you do and you'll remember it for the rest of your life.

Dr Tate's music tour was organised by specialist school music tour provider, Club Europe Concert Tours.

Visit <https://club-europe.co.uk/school-music-tours/> or call freephone 0800 496 4996.

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



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www.realmusicvideos.co.uk



www.therodolfusfoundation.com



www.theschooltrip.co.uk



www.travelbound.co.uk



www.trinitycollege.com



www.trybooking.com/uk



www.twomoorsfestival.co.uk



www.viscountorgans.net



www.voices.org.uk



www.warwickmusicgroup.com



www.wwr.co.uk



www.uk.yamaha.com

NEW MEMBERS



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

Michelle Green	Lead teacher of Music	Thames Park Secondary School
David Gray	Music Teacher	Academies Enterprise Trust
Emma Sinclair	Music Teacher	Aster International School
Alexander Eadon	Director of Music	King Edward VI School
Charlotte Allchorne	Music and Drama Teacher	Bolder Academy
Grace Morton	Music Teacher	
Caroline McGuigan	Junior Academy Operations Manager	Royal Academy of Music
Jason McAuley	Director of Music	Strathallan School
Elizabeth Hendry	Head of Music	Sherborne Prep School
Georgina Hardy	Teacher of Music and Drama	
Elizabeth Tidley	Trainee Teacher	Reading University (Brackenhale)
Harry Matcham	Trainee Teacher	Twynham School
Louis Stockton	Teacher of Music and Accompanist	Cheltenham Ladies' College
Mark Jessop	Teacher of Music	Devizes School
Benjamin Pratt	Student	
Abi Kent	Trainee Secondary Music Teacher	The Windsor Boys' School
Liam Johnson	Music Coordinator	Kingsley Academy
John Mann	Head of Instrumental Music	Magdalen College School, Oxford
Toby Barrowcliff	Trainee Teacher	
Stanley Godfrey	Trainee Teacher	
Eleanor Jackson	Music Teacher	The Manchester Grammar School
Edward Ragg	Head of Music	Rawlins Academy
David Hunt	DLS Performing Arts	Arrow Vale Academy
Sally Nicholson	Subject Lead for Music	Haileybury Turnford School
Gabriela Hemmerdinger Borja	PGCE Secondary with QTS (Music) student at Leeds SCITT	
John Banks	Trainee Music Teacher	
Phoebe van der Westhuizen	Head of Performing Arts	Garforth Academy
Joanne Lockley	Music Lead/EYFS Lead	Mill Lodge Primary School
Jennifer Simpson	Private Piano Tutor	

NEW MEMBERS / 2

Catriona Christie	Trainee Music Teacher	Thornden School
Christopher Head	Music Teacher	Notting Hill and Ealing High School
Pamela Mpofu	Music Teacher	
Rachel Dawson	Principal	Trinity Academy St Chad's
Patrick Relph	Trainee Secondary Music Teacher	Ripley St Thomas Church of England Academy
Cath Priestley	HLTA Music Subject Manager	Gamesley Primary School
Kate Baxter	Standards & Progress Lead: Physical and Creative Faculty	Stanground Academy
Harriet Bill	Trainee Music Teacher	Sedgehill Academy
Tim Baker	Head of Music	The Ilfracombe Academy
Nolene Lutumba	Primary Teacher / Music Subject Lead	Kilburn Grange School
Jessica Eglinton	Director of Music	Plymouth college
Stuart Wood	Associate Teacher	Dartford Science Technology College
Florence Miles	Music/Health & Social Care Teacher	The Regis School
Helen McPhun	Trainee Secondary School Music Teacher	Roundwood Park School
Oliver Grant-Roberts	Principal	Trinity Academy Akroydon
David Pugh	Head of Music	Kenilworth School and Sixth Form
Emilie Bels	Primary School Teacher + Music Lead	Bude Park Primary School
Nadia Ali	Teacher	Chapel Street Community Primary School
Lucia Brown	Music Administrator	Charterhouse
Rhiannon Baldwin	Music and Arts Coordinator	Woodcroft Primary
Sarah Inkster	Teacher of Music (Secondary)	Ponteland High School

OUR OFFICERS, STAFF & COMMITTEE



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



President / Don Gillthorpe
president@musicteachers.org

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



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

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

CURRICULUM LEAD



Honorary Secretary / Caroline Robinson
honsec@musicteachers.org

Caroline 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
keith@musicteachers.org

Keith is a Senior Lecturer at Leeds Conservatoire, TED speaker 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
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

HE LEAD



Emily Crowhurst

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

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.

EDI LEAD



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.

PRIMARY & PREP

THE FINAL WORD

DIVERTIMENTO

Op.57



A sideways look at music education from Jonathan Varcoe

You could say we want the young to experience music through the heart not the head.

You will know that Sami Chokri, a grime artist, has taken Ed Sheeran to court for plagiarism. This need not send shockwaves through MTA members' wellbeing. We've all unwittingly copied someone else's music thanks to our subconscious memory. Which famous composer, as a child, has not modelled his compositions on other composers' work: Mozart for a best-known example.

My first performed composition, at a service in Canterbury Cathedral where I was a chorister, was seriously modelled on a simple short motet by Arcadelt. It sounded quite like Arcadelt (obviously) but add a few twentieth century 'modernising' schoolboy howlers needless to say, and it was mine.

Not long ago, rifling through piles of manuscripts I unearthed a hymn tune. It seemed very familiar, it was a strong handsome tune which could not surely be by me. However I was assured by a friend who eats hymn tunes for breakfast, that it was indeed original. I must make sure it is not plagiarised. As Sheeran said "there are only so many notes and very few chords used in pop music. If 60,000 songs are being released every day on Spotify, that is 22 million songs a year, and there are only 12 notes that are

available". That is a bit simplistic as there are twelve major keys available plus 12 minor keys, modes, and so on, but we know what he means. Stravinsky famously said that there were plenty of melodies still to be written in the key of C major. And no doubt the legal profession would love there to be many complaints of plagiarism to come.

Rereading an article on education by Hans Keller I was struck by his trenchant criticisms of music education, in particular class teaching. He is a difficult writer to absorb at the best of times but I have tried to make sense of his thoughts in the following paragraphs which may well stimulate thoughts of your own. Even if you disagree with the main thrust of what he says, some residue may remain to inspire you to hone your own ways of teaching.

Keller, a stimulating writer on music (and football as it happens), was a fine critic and had much experience of teaching music from lowly situations up to pupils at the Yehudi Menuhin School. He asks how we can prevent the anti-musical effect which colleges and music schools have on their students... normal college education is of greater help to the unmusical than to the musical student, for the simple reason that the music colleges turn music into a subject. Class teaching will easily promote music's degradation into a subject, ignoring the vital differences between the disparate musical personalities and imaginations of the students. You need to throw light on music in terms of each pupils' personal musical experiences otherwise you are turning music into a subject – something to be known about rather than being known through overwhelming experience. You can do this well with very few pupils, and with a larger group you can leave the

teaching initiative to each student's innate musicality. Listening to a great work each individual will select moments of profound interest to help bring clarity to their own experience. Analytic or descriptive introductions to music the student does not know, are, simply, a psychotic delusion he avers. Keller notes that teaching post-A level students at the Menuhin School his duty was to cure them of their A levels and return them to music. He adds that once you tell students what to listen for, (when the experience of a masterwork is interrupted by thoughts about forthcoming highlights, it's all over;) music has been reduced to a subject, not an emotional experience. You could say we want the young to experience music through the heart not the head.

Keller says he never mentions a technical term until the student urgently needs it for his description of what has musically excited him. Keller tells him that what he is trying to describe is, let us say, an interrupted cadence. The student will gratefully remember that term and its meaning for ever.

I have tried to condense Keller's argument. Many readers may think it a bit obscure and off the wall. I am of the opinion that there is something useful, even perhaps profound here. Bear in mind that he was writing this in 1984 and students were not so immersed in popular music as those of our own day are. Maybe our task today is to try and wean them away from total immersion in 'pop' towards masterpieces of music, from different genres, through the ages.

Keller's words still resonate.



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