



# ENSEMBLE MAGAZINE

No. 119 / Spring 2023  
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INSPIRING  
LEADING

# EQUALITY, DIVERSITY & INCLUSION

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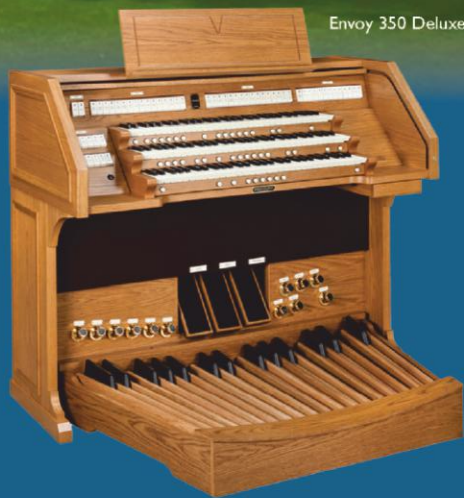
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# WELCOME EDITORIAL



Keith Ayling  
Editor

Music, the most powerful subject in the curriculum, with the ability to change lives forever, is a gift to us and one that we willingly pass on.

Last week, whilst in a tutorial with one of my students at Leeds Conservatoire, we talked about a placement she was completing at a local special school. Arranged for six weeks, she was working as a teaching assistant with a class, working on musical skills and experiences with instruments. One of the children she was working with only had the use of their arms. But still, the joy they received finding notes on a keyboard was inspiring.

I was so happy that I had suggested this path for her - and my student recounted the session with such passion and emotion that it was clear the journey of teaching was a path she was going to embark on.

I wonder if there was ever a moment like this for you?

When surrounded by the 'noise' of daily life, we quickly forget what led us to our calling in the first place. For some of us, it was another teacher that inspired us to follow their example. For others, it was the realisation that we were simply good at it. And why not follow a path like that? For others still, it is part of a portfolio career.

In every week, you will always find the reason being made clear. Somewhere, at an unsuspecting moment, you will experience something that reminds you that you can do this, that you are gifted in sharing wisdom with others and that you are in the right place.

If we can be aware that these moments are going to happen; that these moments of enlightenment by the transition of learning are right in front of us; then maybe our week will be guided by hope and not just simply a timetable of survival.

Music, the most powerful subject in the curriculum, with the ability to change lives forever, is a gift to us and one that we willingly pass on. We do so, knowing that it will in turn be passed on again and the joy multiplied.

That is the part we play.

And, what an amazing part it is.

Keith Ayling  
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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

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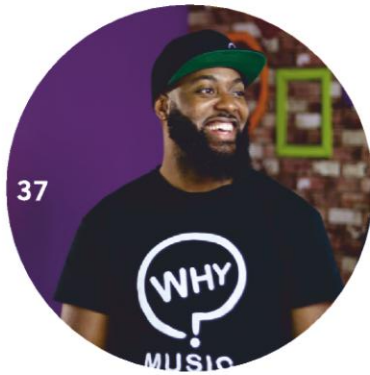
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**Austen and Scott Smart**  
Founders of Virtuoso  
(pictured with Moonchild Sanelly)



**Deborah Annetts**  
Chief Executive Officer,  
ISM

**Francesca Christmas**  
Director, Music  
Trinity College, London



**Nicola Stringer**  
Head of Marketing,  
Music Masters



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# FROM THE PRESIDENT



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

I write this after a wonderfully productive day with the MTA committee, visiting Loughborough, ahead of our next MTA conference. The programme is taking shape, tickets are on sale, and Nicky Bouckley, her team, and their pupils are getting ready to welcome us to their beautiful department. From tabla sessions, to panel discussions examining the big issues in Music Education, we hope that there is something to appeal to everyone. I am especially excited to hear from our two keynote speakers: Dr Kadiatu Kanneh-Mason and Kris Halpin.

I am also conscious that this will be my last note 'From the President' as I hand over the reins to the brilliant Catherine Barker, who will start her presidency in May. Catherine has made a significant impact on the association as a committee member focusing on curriculum matters, and as President-Elect, and I look forward to seeing the MTA continue to flourish under her inspiring leadership.

All this leads me to encourage you all to get involved with running the MTA. We have worked hard in recent years to develop the reach of the association, providing resources to support you in your work and advocating on a national level for improving provision for pupils and teachers. What could you offer? Here are some routes for you to consider:

- Could you stand for election to committee? This would give you an opportunity to shape the direction of the MTA and develop new initiatives. Talk to any member of the committee for more information.

- Could you write an article for *Ensemble* magazine which highlights good practice in your department or which explains your area of specialism in Music Education? Get in touch with Keith, if so.

- Could your school host an MTA conference? Gill would be delighted to hear from anyone who would like to explore this. We hosted the conference in Lancaster in 2016 and it was wonderful for our pupils to be able to welcome visitors to our school and show how proud they were of the music department.

- Do you have any exciting projects that you could talk to Patrick about on an episode of our *Teaching notes* podcast?

- Could you host an *MTA Connect* day, to bring together music teachers from your local area for a day of sharing, learning and networking? If so, Lewis Edney is the person to speak to.

- Could you help to host a *Music Teacher Mondays* session on Zoom, on a topic about which you are passionate? James Manwaring and Liz Dunbar would be delighted to hear from you, if so.

On a smaller—but no less important—scale, could you help to grow the association by encouraging your colleagues to join the MTA? If you are lucky enough to have multiple music teachers in your school, can you convince your Head to let your entire department come to conference? Are all your peripatetic teachers MTA members? What about the teachers in your local schools or music hub?

Since joining the MTA, I have benefitted hugely from the support, wisdom and experience of colleagues from a wide

range of settings. It is easy for us music teachers to be isolated, get stuck in our individual silos, and become increasingly territorial in our fight to keep music alive in our schools. The MTA has helped me to avoid that, to feel connected to people who 'get it', to collaborate on projects which benefit our pupils, and to stay informed with developments in music education in the UK. For that, I will be forever grateful, and it has been my great privilege to serve as President for the last two years.

We are always stronger together; how might you get involved?  
With very best wishes,

Don Gillthorpe  
MTA President  
president@musicteachers.org

# ASSOCIATION NEWS

CONNECTING - INSPIRING - LEADING



Welcome to the 119th 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 EDI feature section (from page 19) which has valuable ideas and resources to help you develop your career in these times.



## SOCIAL MEDIA

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

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

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

To join the MTA for only £68 per year, visit [www.musicteachers.org](http://www.musicteachers.org)

## OUR CONFERENCE

Our Programme Preview has been announced and tickets released. You can book your place as well as accommodation from our Conference at **Loughborough Schools Foundation** on the weekend of May 12th-14th 2023. More session and speaker details will be released very soon.

## 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](http://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 72.

**MUSIC EXPO PREVIEW:** 'No Practice? No Problem!' Violinist and teacher Georgina Leach discusses the initial (un)importance of practising an instrument, questioning whether it is a form of exclusion, and looks at basic introduction to improvisation for non-specialists. And pianist Stephen Marquiss talks about The Anti-Racist Music Studio, and unconscious prejudice within our teaching.

## Episode 71.

Matt Beale and Tom Rayner from the ORA Singers, introduce the annual Young Composers' Scheme; Michelle Buckman from the Musiq Group talks about the One Great Piano project, to get high-quality pianos into every school; and, Dr Steven Berryman explains the benefits of joining the Chartered College of Teaching, how to become a Chartered Teacher, and talks about music education today.

## Episode 70.

Letty Stott and Rebecca Celebuski from Gender And the Large and Shiny Instruments (GALSI) talk about the imbalance of female and non-binary musicians performing brass and percussion; Chris Hoban introduces a potential new national song, A Song of England; and Ross Garrod discusses the 'Missing Myelination Link', and the effect of regular musical practice on the brain's development.

## Episode 69.

Learning Director of Aurora Orchestra Rebecca Barnett introduces their new online resource for Early Years and KS1, The Magical Toy Box; and composer Bob Chilcott chats about Christmas Carols, including composition tips about melody and structure.

## Episode 68.

Ollie Tunmer introduces Beat Goes On's Body Percussion Scheme of Work for key stages 1-4; Suzzie Vango and Lucy Hollins chat about their new book, "How to Make Your Choir Sound Awesome", focusing on warm-ups; and co-chair of @JazzInEdUK, Simon Purcell discusses the role of improvisation within the classroom, and the role that Jazz pedagogy can play.

## Episode 67.

Alex Parsons discusses approaches to melodic dictation at KS3 and KS4, as well as ways to develop greater aural awareness; and Ofsted's National Lead for Music, and Senior HMI, Christopher Stevens, answers questions about curriculum design, and assessment in KS3 Music.



## SPECIAL EDITION

### 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.



MTA

SCAN ME



# CONFERENCE NEWS



## 12th-14th MAY 2023: LOUGHBOROUGH SCHOOLS FOUNDATION

Gill Davies caught up with Nicky Bouckley, Director of Music at Loughborough Schools Foundation, for a Q&A about her role hosting our Conference this May.

**Hi Nicky, we are thrilled that you are hosting this year's conference at LSF - Loughborough Schools Foundation.**

We are really excited, too! We've worked really hard to put our Loughborough slant on the conference through the sessions being offered. There will be something for everyone, from primary through to secondary, for different types of curriculum, and for both state and private schools. I genuinely hope that everyone will come away feeling that the conference resonated with them; it will be of value to everybody.



**As an introduction, tell us a little bit about LSF.**

We have four schools on one campus, comprising of a junior school, a boys' senior school, a girls' senior school and a Catholic co-ed senior school, as well as a nursery. So we operate almost like a MAT or a hub, with the unusual strap line of offering education from three weeks to eighteen years. We offer specialist music throughout, which all takes place in our music department. This spans academic music, ensemble music and performances that are all cross-foundation and multi-school. So we have a huge pool of students, which is both exciting and sometimes terrifying all at once!

**What do you do well that is unique to LSF that you wanted to bring to the programme?**

With children from very young until eighteen, one of the things we think is really special is that we 'grow our own' orchestras and bands. We have a string scheme which runs in Year 2 where every child learns a string instrument, and higher up the school we offer a similar programme for wind, brass and percussion. We don't wait for good musicians to join the school, we grow them internally from scratch. That means that we are able to have an ethos where every step of that journey is as important as any other. Yes, we are lucky that we do have excellence, and later this term we have a pupil

performing the Lark Ascending; but we also celebrate everything in-between in terms of standard and progression, and that's really important to us.

In terms of how this through-progression takes place in the classroom, our prep department will be leading two Kodály sessions, looking at how this technique can be progressed from EYFS and KS1 through to KS2 and KS3. We hope will give delegates some insight into how we work to provide this seamless progression for students through their time with us, and how they can all consider themselves to 'be a musician'.

It won't have escaped people's notice that Leicester and Leicestershire are extremely diverse regions, and the demographic of students in the Foundation reflects this local diversity. We try to look at what we offer in terms of curriculum and performance to meet the needs of our pupils, and we like to make sure that pupils have the 'space to make the music they want to make'. Yes, we'll offer what we believe is a rounded education, but we really listen to what our pupils want and need. In the last few years we have branched out into Indian Classical Music, and now we have a fantastic teacher offering tabla and harmonium with sitar individual lessons following soon. Additionally we run two open access tabla clubs which are incredible fun, and which the students just love. We will be offering conference guests

an opportunity to have a go themselves in a fun tabla workshop. For us, it's about trying to make our offering as inclusive as we can, and we've woven that ethos through the conference programme.

**Which sessions are you most excited about?**

Well the tabla workshop has to come pretty high up, as I love to see people getting involved in with that. One of the things for us in recent years has been the development of music technology. Like many schools, we have pupils who are not going to be able to achieve top grades, but achieving the best they can is vital to us. We have found that music technology is such an exciting way through for many pupils - using tech not just for composing, but for performance too. This has been absolutely game-changing for us. So I'm excited for the music tech offering we've included in the programme. Over four sessions, we will be sharing how we facilitate this at LSF, allowing children that aren't instrumental performers access to the curriculum. We also have a separate session looking at non-traditional routes to GCSE that is along a similar theme.

I could talk for hours about the other sessions as there is so much that I'm looking forward to! But if I have to just pick one more, it is Kris Halpin who will be doing both a keynote speech

## CONFERENCE NEWS

12th-14th MAY 2023: LOUGHBOROUGH SCHOOLS FOUNDATION

and a CPD session. If you haven't heard of him, google him and watch his YouTube videos! He lives with a disability and is a leading figure for inclusivity in music, as well as a pioneer for performance through technology. His background is fascinating, and I'm really excited to hear him speak in-person and see the MiMu Glove technology in action.

### Finally, what advice would you give to someone who hasn't attended a conference before?

Come! It's really brilliant. I came to my first conference many years ago and I didn't know anyone. It was nerve-wracking, but I had the best time of my life. Every year I come away absolutely buzzing from the inset I've seen and the ideas I've heard from other people. Even just walking around and looking at displays and how another school operates is really fascinating. The networking is invaluable; to be able to sit around a table and just chat to people who are in the same situation as you, facing the same problems as you, with the same strengths as you, is a hugely valuable experience. And in terms of value for money, I don't know any other inset that even comes close. So do join us – it promises to be an amazing weekend!

A full weekend ticket to the conference for a teaching member is **£240 on the early-bird saving**, bookable until the 10<sup>th</sup> March 2023. Individual day tickets start from £115. The conference programme preview and registration form is available on our website on [www.musicteachers.org/conference](http://www.musicteachers.org/conference). For any conference queries, please contact Gill Davies on [gill@musicteachers.org](mailto:gill@musicteachers.org).

## WHAT TO EXPECT IN LOUGHBOROUGH

early-bird  
registration  
until 10th  
March

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.

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 thirty 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 one-to-one 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.



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## Transformational collaboration at Feversham Primary Academy



Tim Garrard

It's always a pleasure to chat with Jimmy Rotheram, Primary School Leader at Feversham Primary Academy in Bradford. Jimmy's work and the transformational effect of music education at Feversham have given the Primary Academy an international reputation, and Jimmy has since travelled around the world as an educational consultant whilst advising the House of Lords, ABRSM, and the Benedetti Foundation closer to home.

Back in early 2021, the second of two Partnership issues of Ensemble Magazine was released and Jimmy kindly agreed to write an article on collaboration for musical development in primary schools. In it, he advocated for the music specialist to be involved in whole-school planning and decision-making, in order that they may, 'pass on their skills to empower classroom teachers to deliver music confidently and effectively...to take music education up to the next level.'

In the same article, Jimmy spoke of the disappointment of having to put an exciting partnerships project between several local primaries and secondaries on hold due to Covid. However, when speaking to him the other day I was delighted to hear that this project has finally come to fruition.

Jimmy and Feversham were extremely pleased to secure funding from the ABRSM in order to allow Jimmy to provide whole school staff support for three local primary schools. Jimmy is presently immersed in the delivery of this support, giving individual 30-minute sessions to each of the non-specialist class teachers across all three of these schools. Each teacher can then give a daily follow-up with five-minute bursts of music education in the classroom each day. For Jimmy this is, 'the strongest advocacy, with teachers able to experience the

difference in the strength of their relationships with their classes'. He works with some of these school groups for six weeks at a time whilst spending up to twelve weeks with others. Part of the process is also to assist with the transition from primary to secondary, helping to connect the Year 6 pupils with the local secondary schools.

Not satisfied by this level of partnership and collaboration, Jimmy and Feversham's inspirational Headteacher, Naveed Idrees, are now looking for the next source of funding with plans to work with eight local schools to build up their early years programme. As part of this new funding round and prospective partnership work, Jimmy has made one of the focuses singing.

Feversham's local cathedral, Bradford, organised an ambitious and exciting Golden Ticket school tour designed to provide a quality music education for as many young people as possible. Children with a keen musical interest were able to earn a Golden Ticket, which was their invitation to 'Cathedral Sing!', a special singing day to be held at the cathedral. However, a range of factors including transport, childcare responsibilities, and an understandable unease from some parents about singing Christian worship songs provided food for thought for Feversham.

Jimmy then turned to the Islamic practice of Nasheed singing with the renowned Nasheed singer, Hussnain Hanif. And it was only after Feversham had begun working with Hussnain within the community that they discovered he was already working with the cathedral's new Nasheed choir, co-led by the composer and choral director Julian Evans.

At an event last year, Feversham's choir performed to a packed cathedral full of the local Muslim community. As such, Bradford Cathedral have become key partners in this project, and their work is refreshingly inclusive of the Muslim communities in Bradford.

Feversham also performed at the Todmorden Festival of Nasheeds, organised by 'Music for the Many' with whom the school is also collaborating, which similarly brought the Muslim community together with music playing a central role.

Feversham's mission is now to engage their partner schools with song, and they are looking for funding or sponsorship for two elements of this: for Hussnain to support local schools in starting up Nasheed choirs in order to prepare them for the second element, which is, 'to put on a very large scale performance in a large venue to celebrate Nasheed singing in the schools and community'.

I wish Jimmy and Feversham all the very best, and sincerely hope they are able to secure the funding in order to make this project a reality.

And on that note, there will be some colleagues for whom the reality of adding any type of collaboration to what they do already simply wouldn't work. However, for others it's worth asking the question: How could I engage with other local schools, organisations and institutions in order to create a musical and educational whole that is far greater than the sum of its parts?

# CORPORATE MEMBERS' NEWS

## National Children's Orchestras



More than 620 musicians aged 8-14 will take part in NCO's 2023 orchestral programmes this year, performing a varied repertoire, exploring their creativity, championing their wellbeing and above all, having fun!

NCO's 2023 programme brings together remarkable young musicians aged 8-14 into:

**Three National Symphony Orchestras** who meet for two week-long residentials in the spring and summer school holidays, culminating in astounding concerts in public concert venues.

**Four regional Projects Orchestras** that meet for two jam-packed non-residential orchestral weekends and celebratory family sharing concerts.

NCO's orchestral programmes are centred around the children who take part and the joy and progression they experience making music together as a large orchestra! Children's wellbeing and happiness are paramount and activities are designed to enable children to explore their creativity, expand their skills, celebrate their voices and identities and to have fun! For 2023 programme information please visit: [www.nco.org.uk](http://www.nco.org.uk).

## New FREE Music Production Posters

Look out for some excellent FREE Music Technology posters from Rockschool (RSL Awards). There are three posters, and they will be extremely useful for your music classroom walls or student handbooks. They feature; 'How a Microphone works', 'Types of EQ' and 'Mixing Desks'. To get all three, please fill out the contact form on the RSL website: [www.rslawards.com/free-musical-instrument-music-technology-posters](http://www.rslawards.com/free-musical-instrument-music-technology-posters)



## Beat Goes On



**Beat Goes On** is keen to develop large scale percussion performances. Our idea is to combine body percussion (including student ideas) with whatever percussion resources schools have, enabling them to practise in school and develop their ideas further following the performance/s.

This can bring together students of all ages, to create fun, high energy and dynamic performances, which can feature as part of schools' existing concert schedules.

For more information please email [info@beatgoeson.co.uk](mailto:info@beatgoeson.co.uk)



## Warwick Music Group

The last Music & Drama Education Expo was way back in September 2021. It was there that the students at TreeHouse School were the lucky winners of a class set of pBuzz beginner instruments from **WARWICK MUSIC GROUP**. And they have been creating a buzz ever since!

TreeHouse is an autistic specialist school in Hertfordshire. Patxi del Amo, TreeHouse's Lead Practitioner of the Performing Arts, said that the instruments have had an "enormous impact on lives". One non-verbal student even created their first ever sound while playing a pBuzz, demonstrating the power of music for all.

Warwick Music Group will be exploring making music accessible for all primary school children at the **Music & Drama Education Expo 2023**. Their seminar will focus on the consortium they led in Wales, to provide 53,000 foundation instruments for every Y3 child in the country. The seminar will take place at 1.15pm on 23rd February.

Three new products will also be launching this year: **pCorder** - the world's first carbon-neutral recorder, **Carry-on piano** - the ultra-portable folding stage piano and **Soundbops** - a fun way to teach children the fundamentals of reading and playing music. [warwickmusicgroup.com](http://warwickmusicgroup.com)

## Brass Bands England



### TV's Alex Humphreys shines a light on young brass talent

Many will be familiar with Alex Humphreys as a popular presenter on CBBC, BBC, and S4C. However, for many in the enthusiastic and dedicated world of brass bands, Alex is known for playing in a number of Wales's leading brass groups including Northop Silver Band, City of Cardiff Melingriffith Brass Band and Parc and Dare Band, and has played the cornet since the age of 7. All of that makes Alex a perfect choice to head up this year's *Youth Champs*, the National Youth Brass Band Championships of Great Britain, taking place on Saturday 25 March at Stockport Grammar School. The event is open to the public and celebrates our next generation of brass playing talent with bands performing in three different categories.

Many schools will have, or will have had at one time or another, a brass band, but did you know that some youth brass bands also compete at a very high level? With youth bands existing across the country, the best return to the competition annually for a chance at winning the Championship title, while the overall winners will earn the chance to compete at European level. This year will see a very encouraging thirty-seven bands taking part, comprising over 1,000 participants. Booking ahead is advised. Advance tickets are priced at £13, £5 for children, with under fives going free. [Tickets](#) can be purchased from the Brass Bands England website.

## Rayburn

### Your FREE Music Teacher Resources

We've collaborated with Head of Music at Rednock School, Jason Andrews, to bring you free quality music teacher resources for you and your students. With over thirty years in music and teaching, Jason values spaces for students to develop socially, personally and musically. Which is why, he came to Rayburn Tours over twenty years ago and started working with us to create unforgettable concert tour experiences for his school.

**A Little About Us** - We've tailor-made concert tours for over fifty-five years and cater for band, choir and orchestras for youth, school and adult music trips. So, when Jason came to us to plan a trip for his students, we were able to collaborate to create tours where Mr Andrew's students—now as adults themselves—still stop Jason in the street and reminisce about their music trip to this day.

After speaking with Jason, it got us thinking how we could help young musicians, students, teachers and you even more. Our conclusion? Free music teacher resources on our site that could benefit your whole class in a variety of ways.

Your resources include seven posters to use in your classroom and a blog piece that will help supplement or create a music lesson. Our **'Music Begins: The Black American Musicians at the Start'** posters include iconic, influential black American musicians in their genre and the modern-day artist they've influenced.

Plus, Jason's blog piece features six musical genres with tips on how to create an introductory lesson themed around those same music types.

Use the link [www.rayburntours.com/mta-free-teacher-resources](http://www.rayburntours.com/mta-free-teacher-resources) or QR code right.



## Aspire Organs

### Exclusive 4-year interest-free credit offer from Aspire Classical Organs

Play Now Pay Later™ provides a unique four-year interest-free plan to avoid the total initial outlay for a new instrument. We offer this plan for churches, educational settings and home practice clients; please ask for details. St Anne's church in Margate and Queen Anne's School, Caversham, recently took advantage of this plan with us. See more at [www.bit.ly/Queen-Annes](http://www.bit.ly/Queen-Annes)

Our vision at Aspire Classical Organs is to ensure that the Viscount Experience and instrument ownership are available to everyone.

We now offer this incredibly affordable solution to purchasers for any instrument with a minimal initial outlay; instrument ownership has never been more accessible than with this new facility.

Our most popular instruments, the Chorum 40S and the Envoy 35F are available for only £125 per month. The plan cost is the same as if you had purchased the instrument outright. We can also provide a custom plan to meet your personal requirements.

Please visit us at [www.aspireorgans.co.uk](http://www.aspireorgans.co.uk) or call 01792 721499 for more information.

Aspire Classical Organs are authorised and regulated by the Financial Conduct Authority.

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

## Trybooking



### Let's hear it!

For super easy concert ticketing that's quick to set up, flexible and always low cost.

At last, a booking system to really sing about.

trybooking

Starting to plan your school spring concerts? How do you manage your ticketing? Do you want to save time when managing ticketing and attendees?

We work with many MTA member schools including Cardinal Vaughan Memorial School, St Paul's School for Boys, Dulwich College, Harrow School, Warminster School and Ripley St Thomas CE Academy. We make online ticketing easy to manage for any size or type of concert be that open seating or with seating plans, for any size of venue from School Halls to Westminster Abbey. We have seen many creative events, as Trybooking enables you to think outside of the box with unusual stage and seating plan set-ups to illuminations on school buildings with external seating. Trybooking saves hours of time for music administrators and also makes it much easier for parents to book and also pay from mobile phones or any device. This includes integrating to your website.

If you have free concerts it is completely free to use Trybooking and all our features, including full integration to your website. If you charge for concerts, we have exceptionally transparent and low fees which again includes all features including seating plans and table plans – great for cabarets. We can create a demo for any concert set up you would like to see. Please call us on 0333 344 3477 or write to our MD and ask for more details: [joan@trybooking.co.uk](mailto:joan@trybooking.co.uk). We are delighted to be supporting the MTA Conference in May at Loughborough Schools Foundation, so do come and find out how we can help you and your team for all your summer concerts. [www.trybooking.com](http://www.trybooking.com)

## Naxos Musicbox

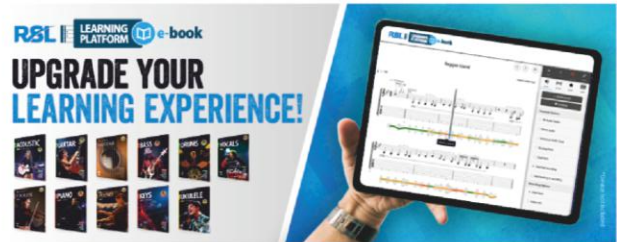
Naxos has announced a major upgrade of NaxosMusicBox.com, its burgeoning education resource for schools, private teachers, and families.

Since its launch in the summer of 2020, MusicBox has provided invaluable music curriculum support and has opened up the world of music to many thousands of schoolchildren. It continues to be highly thought of as both a classroom and home-based learning resource, especially for children at Key Stages 2 and 3.

Both the 'Education' and 'Family' versions of Naxos MusicBox now come with a comprehensive new 'Ingredients' section covering the major elements of music theory. These include notation, pitch, rhythm, dynamics, and much more, all in a fun 'mixing'-themed context, where pupils explore the 'recipes' for the creation of music. The Education version of Naxos MusicBox also now has comprehensive playlists aligned to the Model Music Curriculum 'chronological listening' section, with nearly every work from the list included in this section. Further new classroom and individual activities, all with downloadable lesson planning material, are added all the time, and are always included in subscription plans at no extra cost. The Family version of Naxos MusicBox now also includes an interactive 'Chatbot' to guide parents and children through the resource. Join the 'Keyo' character on a journey through the resource, responding to your directions on which sections to explore and making helpful suggestions according to your preferences.

Free trials and pricing information are available at [www.naxosmusicbox.com](http://www.naxosmusicbox.com) or by emailing [jedwards@naxosmusic.co.uk](mailto:jedwards@naxosmusic.co.uk)

## RSL Awards



### MatchMySound and RSL Awards Announce Launch of Digital Music Resource for Music Students and Teachers

*The two companies have expanded on their app—the RSL Learning Platform—to provide an interactive e-book experience that offers guided practice and automatic feedback for enhanced teacher and student interaction with Rockschool and RSL Classical graded music materials.*

MatchMySound music practice and feedback technology and RSL Awards, a global music examinations awarding body, have launched their "RSL Learning Platform E-books" to support progression towards graded music exams with upgraded learning technologies for music students and their teachers. The Learning Platform E-books include the entire contents of available Rockschool and RSL Classical graded music publications, offering students an enhanced experience of learning their musical instrument. The digital resource includes an interactive sheet music player and provides instant feedback on performances of any piece in the RSL Awards Global Contemporary Music Method.

The interactive sheet music tool also gives learners the ability to loop sections of the score and adjust the tempo, all whilst switching between backing tracks and full performances. For the first time, this digital sheet music includes the full features of the publications, including performance notes and all the technical exercises.

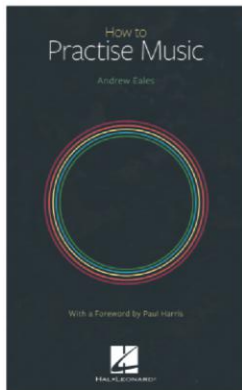
Learn more about the Learning Platform E-books and test out the state-of-the-art technology on the RSL Awards website: Watch the Learning Platform E-books promotional trailer here: <https://youtu.be/EKPGWsLkzTo>



## Royal College of Organists

Places are selling quickly for the RCO's The Organ Student Experience course which runs in Oxford 25 - 30 July. As well as the musical benefits - tuition in repertoire, technique, keyboard musicianship and choral directing and accompaniment - young organists get an all too rare chance to spend time with their peers and make life-long friendships. For those not ready for course, for which the minimum playing standard is Grade 7, or unable to attend it, we are packing as much as possible of its content into TOSE-in-a-Day in London on Saturday 25 March. Further information and online booking for both can be found at <https://www.rco.org.uk/events.php>

## Hal Leonard



A year after its publication, *How to Practise Music* by Andrew Eales continues to be a hit with music teachers and students alike. Accessible and authoritative, the book is an

ideal guide for anyone learning to play music. Suitable for instrumentalists and vocalists of any genre, this comprehensive handbook will give readers a better idea of how to practise music, good reasons for doing so, and the confidence to succeed. Described as "full of golden advice... a great source of wisdom" (*The Strad*), to be "recommended to teachers and adult learners alike" (*Pianist Magazine*), and that "any independent learner or parent committed to their child's progress would benefit from having this book" (*Music Teacher Magazine*), and countless glowing blog reviews, this pocket-sized book from Hal Leonard really is a must-have resource. Find on Musicroom.com, Amazon and your local music shop. Code: HL00369134 ISBN: 9781705142837

## Steinberg

### Taking your podcasts to the next level

Podcasts have never been more popular, and it's never been easier for you to start a podcast for your school, or even for your students to start their own podcast. Web-based tools like Soundtrap and dedicated mobile apps like Anchor make it easy to start a podcast using the built-in microphone on your laptop, your iPad or your iPhone. But when you want to take your podcast to the next level, you will benefit from using superior tools: and that's where WaveLab Cast comes in.



WaveLab Cast is a special version of Steinberg's professional audio editing and mastering software, WaveLab Pro, focused on content creation. It's not only ideal for podcasting, but it's also possible to edit the audio in videos to make your YouTube videos sound amazing. It's packed with dedicated features to help you record, edit and mix your podcast.

Achieving professional audio quality is one of the most important aspects of creating a podcast that people will enjoy listening to, and WaveLab Cast provides one-click tools for instantly improving the quality of your audio, including Voice Exciter to make your vocals more present, a compressor to make everything sound punchier, plus tools for noise reduction, de-essing, de-hissing, and more. You don't need to have any background in audio engineering: WaveLab Cast puts all these tools at your fingertips in a very easy-to-use arrangement. WaveLab Cast is just £38 for teachers and students from Steinberg's online shop or our network of resellers.

WaveLab Cast:



UR12 Podcast Starter Pack:



## TIME Concerts

Looking for an exciting UK festival opportunity for your school ensemble with an international dimension? **WOWFest: Wells Orchestral Weekend** takes place in the fairytale city of Wells, Somerset every other year, and the next edition has been announced for the **19-22 July 2024**.

This festival, under the patronage of local conductor **Charles Hazlewood**, was created in 2018 to welcome international youth ensembles of all sizes and natures to the medieval streets of Wells, take part in expert workshops, social activities and perform solo and joint concerts in magnificent venues including Wells Cathedral, The Bishop's Palace and Cedars Hall. The 2024 edition will commemorate the 200th anniversary of the first performance of Beethoven's Ninth Symphony, featuring guest orchestra, soloists and the WOWFest Chorus (which visiting choirs will be invited to join) for a celebratory concert in Wells Cathedral on Saturday 20th July.

WOWFest offers the perfect opportunity for young musicians to perform alongside other ensembles in outstanding venues, meet new audiences, discover new places and come together for an intensive weekend of concerts, workshops and fun. The Festival Package includes three nights' half-board accommodation, two concerts, a workshop, social activities, tour manager and a festival t-shirt and start at £275pp and applications close in October 2023. Please check out [www.wellsyouthmusicfest.co.uk](http://www.wellsyouthmusicfest.co.uk) for further info!





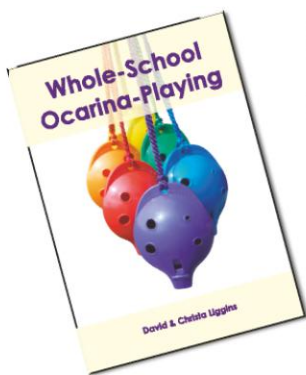
# Voices Foundation

Voices Foundation is supporting very large numbers of young singers to refine their singing repertoire and performance skills.

Working with Redbridge Music Service and Hillingdon Music Service, Voices Foundation is currently delivering unique singing festival support for both primary and secondary pupils. Preparations focus on creating a sustainable legacy of training. The integrated festival programmes include comprehensive launch sessions, rehearsals leading up to the festival and the thrill of the big performance day. Follow-up sessions for teachers after the performances and tailored coaching videos will enhance each programme's longevity.

Participating teachers will build their confidence through the rehearsals and then performing in the festival. The participating pupils will be on a similar journey. Voices Foundation expert Practitioners will work alongside each teacher as they lead the young singers, many of whom have never performed for an audience or stood on the stage of an awe-inspiring venue as the Royal Albert Hall.

If you would like to discuss a Voices Foundation singing festival programme for your Music Service or school, contact Charlotte Smith, Schools Development Manager, on [Charlotte.Smith@voices.org.uk](mailto:Charlotte.Smith@voices.org.uk) or 020 7520 1430. <https://www.voices.org.uk/>



## Ocarina Workshop

**Free Offer to MTA members**

Ocarina Workshop's award-winning 4-hole Oc® is Inclusive (anyone can play), Diverse (fits a broad range of music) and offers Equal access to all who have at

least two fingers on each hand, or just one fully-working hand. Anyone can play the English Ocarina, even pupils with moderate learning difficulties, and anyone can teach with it, including teachers who do not read music.

As your introduction to the ocarina, get a FREE music-teaching handbook "Whole-School Ocarina-Playing" by emailing your name and postal address to [music@ocarina.co.uk](mailto:music@ocarina.co.uk) and quoting "MTA". This thirty-two page handbook is part of an Ocarina Workshop initiative to make instrumental-playing and singing more accessible to all class music teachers. It shows how to develop instrumental progression continuously, on the same instrument, over a number of years.

Shortlisted in the Music & Drama Education Awards "Excellence in Primary/Early Years" category, the handbook gives ideas for classroom instrumental teaching with ages 5 to 14, linking active music-making with current music curriculum requirements and the latest Ofsted advice. It shows how playing and singing can go hand-in-hand in any lesson. Curriculum planning and ready-to-go materials are sequenced for whole-class musical progression, year-on-year.

This brand-new publication is offered free to any MTA member. Just email your details to receive a copy: [music@ocarina.co.uk](mailto:music@ocarina.co.uk)

## Sing for Pleasure

**Events update:** We were delighted to welcome so many conductors (new and more experienced) to our courses last year. Great progress was made by our participants at these joyful events. Our London and Bromsgrove weekends took place in new venues (Francis Holland School and the Bromsgrove Preparatory School), and we were delighted to return to Jesus College for our annual Summer School. Our final event of the year in Manchester saw us return to the Xaverian College. Already in 2023 we have seen the return of the Glasgow Four-Day Conducting Course, and are looking forward to a full programme for singers - including a weekend of Baroque music in York and our remodelled Choir Showcase events (now open to all choirs, not just community choirs), which will take place in Liverpool, Rugby, Exeter and London.

**Publications:** Our great value sheet-music for children and adult choirs is available in our shop, where increasing numbers of items are available digitally. Why not check out Shivani Rattan's three Indian Celebration Songs, ideal for use in schools and supported by recordings and resources. [singforpleasure.org.uk/shop](https://singforpleasure.org.uk/shop)

## Musiq Group

Musiq Group is proud to launch our **ONE GREAT PIANO** campaign. Time and time again we hear from Primary Schools, Secondary Schools, and Academies up and down the country that the one thing they really want is 'a piano that works'.

We all know that a piano is the keystone of musical life in any school, and for good reason. Too often we find ourselves speaking with teachers who find themselves working with pianos well below the standards required and long past their useful educational lives.

Our **ONE GREAT PIANO** campaign has the ambition to empower every school to have at least one excellent piano. Funding should not be a barrier, and, with Musiq Group, it doesn't have to be.

Musiq Group believes that every child, in every school, should have access to at least one high quality piano. That is why we are proud to present the **ONE GREAT PIANO** campaign. The campaign is subsidised by Musiq Group and makes quality pianos attainable with leasing of new digital pianos from £15 per month, upright pianos from £45 per month and grand pianos from £95 per month.

To request our **ONE GREAT PIANO** brochure please email [office@musiqgroup.co.uk](mailto:office@musiqgroup.co.uk)

Find out more: [www.musiqgroup.co.uk](http://www.musiqgroup.co.uk)

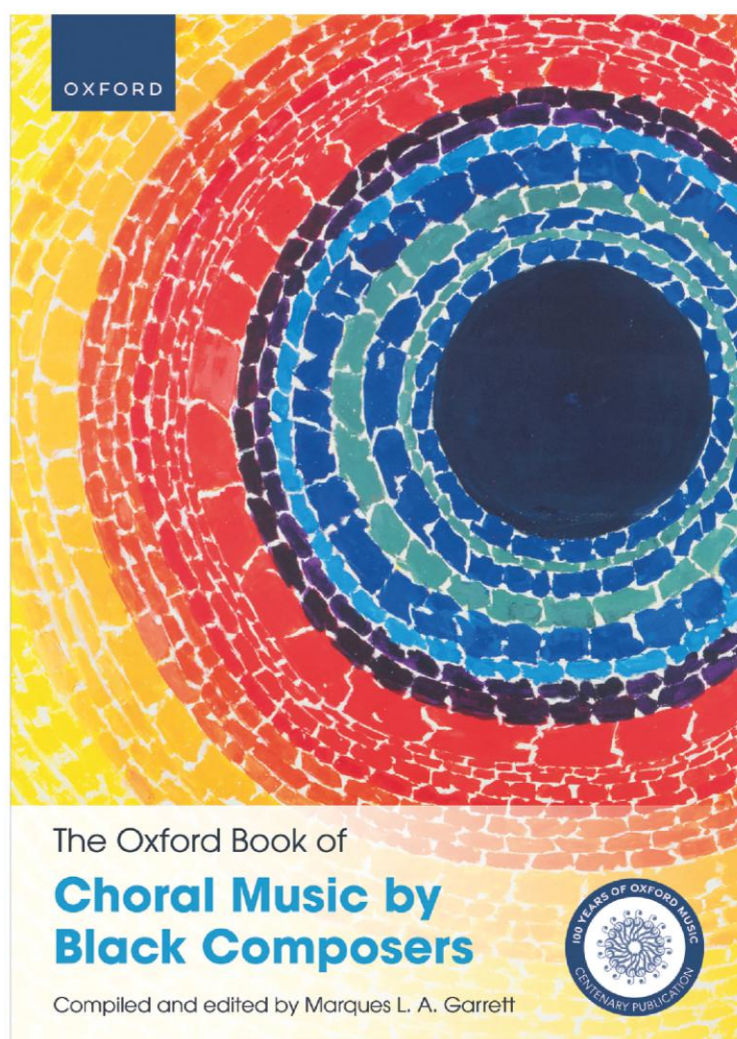
# The Oxford Book of **Choral Music by Black Composers**

Compiled and edited by **Marques L. A. Garrett**



**A landmark new collection** of repertoire from the sixteenth century to modern day, providing a comprehensive introduction to this historically under-represented area of choral music.

- 35 pieces for SATB choir
- Sacred and secular repertoire
- Music from the Renaissance to present day
- Composers from around the world
- Commentary on each piece



**PUBLISHED FEBRUARY 2023**



Scan the QR code to find out more



**EQUALITY,  
DIVERSITY  
& INCLUSION**



# MTA EDI UPDATE

The MTA continues to develop its EDI awareness and seeks to continue to grow in this vital area.

There have been a number of developments over the last couple of years in particular, including participation in 'I'm In', which is a training tool provided by Music Masters and helps to provide a focus on specific challenges.

In addition to creating an EDI Lead on the committee, there is also a working group which following the survey that went out last year uses the data gathered, and especially the comments and feedback that came with it, to shape and advise the MTA committee on different aspects of EDI.

There were some very thought provoking sessions in the 2022 conference, and plenty more to come in 2023.

EDI can be difficult on a number of levels, partly because it is so far reaching that knowing which areas to tackle first is the first challenge (sometimes perhaps it is what prevents us from getting started), and secondly because people are often nervous about talking about it for fear of getting it wrong.

Actually EDI is most effective when it is truly woven through everything from the start, rather than being a separate consideration that tries to solve issues. Every decision we make as educators, MTA members, musicians and humans should have an automatic Equality, Diversity and Inclusion check built in, and where this is the case you can see real

progress and successes.

Music of course has inherent difficulties in that there are cost implications from the start. Instrumental lessons are rarely free, instruments and music themselves certainly aren't and there is therefore an automatic danger of a poverty divide before you've even started. This makes the role of class music teaching even more important, as for some students it might be their only opportunity to engage with meaningful musical experiences.

As musicians we know first hand the richness that is provided by diversity, yet we also know from musical history that our own subject which in and of itself thrives on diversity, has for years been the preserve of the privileged. There has been significant progress here in recent years of course and long may this continue. However as musicians and educators, few are better placed than we are to enact positive change and to make EDI central to our music, to our teaching and to our lives.

We would be delighted to hear from members interested in contributing to the MTA's EDI programme by joining our working party. Please email [EDI@musicteachers.org](mailto:EDI@musicteachers.org)



David McKee

Director of Music, Cheltenham College  
and EDI Lead for the Music  
Teachers' Association



# DIVERSITY IN THE MUSIC INDUSTRY

UK Music has revealed the findings of its 2022 Workforce Diversity Survey in its UK Music Diversity Report 2020. The key findings of the UK Music Workforce Diversity Survey 2022 include:

## Gender

There has been an increase in the total number of women employees compared to the 2020 survey. 52.9% of individuals working in the music industry in 2022 identified as a woman, which has risen from 49.6% in 2020.

Figures show the percentage of women in mid and senior level roles within the industry is increasing. The number in mid-level roles rises from 40.4% in 2020 to 45.1% in 2022, and those in senior roles increases from 51.2% in 2020 to 53.3% in 2022.

It is still the case that more young women are accessing the industry at an early stage but start to leave the industry in their mid-forties. Women are well represented in the 35-44 age category (53.0%) but the 45-54 age bracket (44.3%) is the point at which female representation starts to drop, with the numbers reducing further for those aged 55-64 (33.3%).

## Ethnicity

There has been a decrease in the total number of employees from ethnically diverse communities compared to the 2020 survey results. Just over one fifth (21.04%) of individuals working in music identify as Black, Asian or from an ethnically diverse background. This is down from 22.3% two years ago. The number of Black, Asian and ethnically diverse respondents aged 25-34 rose from 24.8% in 2020 to 26.3% in 2022, indicating that efforts to improve career progression may be starting to have an effect.

In entry-level positions, the number of Black, Asian and diverse ethnicity employees fell from 34.6% in 2020 to 23.6% in 2022. At a senior level there was a drop from 19.9% in 2020 to 18.3% in 2022.

## Disability

14.9% of the industry reported a disability, up from 12.2% in 2020; this could indicate that more individuals with a condition are working within the

industry or that a greater number of individuals are comfortable disclosing their condition. Two-thirds (67.2%) of those who have a disability said they felt they had to compromise their health for work. 5% of those working at senior level declared a visible disability, with the greatest representation of disabled respondents at apprentice or intern level (13.6%).

## Menopause

For the first time, UK Music has used the survey to collect data relating to women or menstruating persons experiencing the menopause and the impact this could be having on their career. More than one in ten (11.2%) respondents said they have experienced menopause / perimenopause. Almost half (47.5%) have had their work affected by its symptoms, yet three quarters of these individuals (76.6%) have not taken time off work to manage their symptoms.

## Parents and Carers

The survey revealed that parents and carers are underrepresented in the music industry (29.7% compared to 44% of UK working population). Of the 68% respondents with no care responsibilities, the majority are female, pointing to a loss of female talent when they become mothers or carers.

## Action Plan

The report also includes data on music industry representation of LGBTQ+ employees and employee socio-economic backgrounds, among other subjects. The survey is overseen by UK Music's Diversity Taskforce, which has worked since its establishment in 2015 to help improve equity, diversity and inclusion across the music industry workforce for everyone. A total of 2,980 people responded to the survey, which focuses on the music industry workforce, as opposed to creators. The survey was carried out in 2022.

In addition to publishing the 2022 survey results, the UK Music Diversity report also sets out a new music industry action plan to accelerate positive change by boosting diversity and inclusion in music businesses. Called "The Five Ps", the action plan maps out five key areas that UK Music hopes the music industry can use as a framework to deliver enduring results. The plan focuses on people, policy, partnerships, purchase and progress and outlines suggested policies drawn both from UK Music's survey findings and the lived experiences of those from diverse communities via a series of round-table events.

The fifteen recommendations in the plan include: cultivating a transparent, safe and consciously inclusive culture for all staff; increasing opportunities for underrepresented groups; working towards a five-year EDI strategy and vision; incorporating EDI into every part of an organisation or businesses structures; publishing data on gender, ethnicity and disability pay gaps annually in larger employers; and ensuring there is a strong EDI mindset at the heart of all tendering and procurement processes.

The recommendations build on the foundations laid out in 2020 in UK Music's Ten-Point Plan for the sector, which outlined how UK Music members and the wider industry could take significant steps towards improving diversity in the music industry.

UK Music and its Diversity Taskforce hope the new action plan will extend that work right across the music industry and beyond by providing an essential toolkit.

To read the full report go to:





“ It takes courage  
to challenge  
existing practice,  
*I'm In* is the  
starting point.

Most organisations recognise the need to go beyond a cosmetic approach to inclusivity, but the music sector is a deeply complex ecosystem of characteristic diversity, where barriers to success are interdependent and often hidden beneath a surface of good intentions. Working towards deep, sustained cultural change is a challenge – action needs to be systematic and nuanced, and it starts with a focused leadership.



Nicola Stringer

Head of Marketing  
Music Masters

The 2022 National Plan for Music Education has put a firm stake in the ground to drive change at a grassroots level, to 'enable all children and young people to learn to sing, play an instrument and create music together,' whilst training a keen eye on possibly the greater part of the problem – giving young people 'the opportunity to progress their musical interests, including professionally.' This is not to belie the myriad of challenges facing our schools, but as Roz De Vile, CEO of Music Masters points out 'young musicians need to see themselves positively in the future, as part of an industry that reflects and embraces the plurality of modern Britain – which is currently not the case.'

The problem from an industry and employer perspective is well stated. The latest UK Music report into industry diversity (published in 2022) highlights that there has been a decrease in the total number of employees from ethnically diverse communities compared to the 2020 survey results, with just over one fifth (21.04%) of individuals working in music identifying as Black, Asian or from an ethnically diverse background, down from 22.3% two years ago. Representation at a senior level shows a drop from 19.9% in 2020 to 18.3% in 2022. Two-thirds of those surveyed who also identify as having a disability (67.2%) said they felt they had to compromise their health for work, and for the first time, with a decline in numbers of women remaining in the music sector after the age of 45, almost half of those surveyed (47.5%) said they have had their work affected by the symptoms of menopause (menopause policy is not a mandatory requirement in UK organisations). With the survey also revealing that parents and carers are underrepresented in the music industry, it points squarely to a loss of female talent when women become mothers or carers.

And, the ongoing crisis of dealing with Covid-19, with the ensuing general economic decline in the UK, only increases pressures on businesses and households. Greater diversity doesn't automatically translate into success – but the correlation is well researched and it doesn't simply come down to what is right. The World Economic Forum, which has itself been criticised for a failure to address growing inequalities, has at least been very clear in support of the case for diversity, stating that "top quartile companies for ethnic and cultural diversity are 36% more likely to outperform the bottom quartile ones."

Where could we begin? For most organisations the answer resides in meaningful policy, backed up by measures that are hard-wired into performance, first however there comes the good hard look at what is actually going on. I'M IN is an acronym for the Inclusive Music Index, a self-analysis diversity & inclusion (D&I) tool which currently offers a completely free pathway as well as a paid-for route that enables organisations working in and with music to evaluate how, where and why D&I is considered within their strategy, structure, practices and policies. Crucially I'M IN provides a scaffold for meaningful conversations, at every level in an organisation, on what are complex and hard to navigate issues.



“ Music Mark launched its movement 'Talk into Action' in December 2021 encouraging everyone to act on the conversations they were having around Equity, Diversity and Inclusion . . . We soon realised though that we needed help to reflect on what else we might do – what actions we might take – and so have been working through the Music Masters I'M IN process over the past 8 months. The full staff team, plus our ED&I Lead on the Board of Trustees and one of our consultants have met online to discuss the questions for each topic and the conversations have been really rich and exciting.

Bridget Whyte CEO Music Mark.

“

We were motivated to create I'M IN as an easily accessible resource that would challenge the lack of diversity in the music and music education sector, so that young musicians - including those we work with every day - can inherit a stronger and more creative musical future...





I'M IN is designed to help organisations identify where improvement and change is needed, with support on the journey from the programme's creator, Music Masters. Music Masters is currently one of the only organisations in England focused on long-term, high-quality instrumental learning for all children and a commitment to building a truly inclusive and diverse music industry – an industry to which any aspiring young musician can belong, should they wish.

“ *Music Masters believes that young people from all backgrounds can improve and enrich the cultural sector. We were motivated to create I'M IN as an easily accessible resource that would challenge the lack of diversity in the music and music education sector, so that young musicians - including those we work with every day - can inherit a stronger and more creative musical future, and a sector that genuinely welcomes, nurtures and appreciates diverse talent at every level and in every role.*

**Roz De Vile, CEO Music Masters**

Launched in mid-2020 the I'M IN tool includes modules or 'dimensions' such as Motivation, Leadership and Accountability, Organisational Culture, Audience Diversity and Recruitment, enabling any leadership team to create an internal benchmark from which to plan action for improvement. Organisations opting for the paid-for 'supported' route work with one of Music Masters' experienced I'M IN Advisors who can offer support through check-ins, a workshop and focussed action plan to kickstart improvement. Through I'M IN, Music Masters has already supported the D&I journeys of over 100 organisations, including venues, charities, music services, record labels, artist agencies, membership bodies, conservatoires and most of the UK's major orchestras.

“ *We recognised that as an organisation we needed to do more to reflect the communities we serve. We chose I'M IN as we immediately saw the benefits of being part of a wider network within the classical music sector to affect real change. The framework has helped us to hone the conversation on EDI amongst our trustees, staff and freelance team, and we have enjoyed working through the challenges as a group. We know there's still lots more to do, but this has been a great step forward for us.*

**Kimberley Godley-Hendon Chief Operating Officer/ Deputy CEO Spitalfields Music**

Every organisation that has used I'M IN and completed an evaluation would recommend the tool to other organisations and now, in a period of user-generated refinement – plans are in place for a re-launch in Spring 2023. Refinements are focussing on the needs of different types of organisations and the development of an active I'M IN Community in which to share challenges, ideas and progress.

The Music Teachers' Association is itself a recent alumnus of the programme, and is now putting D&I at the heart of planning:

“ *The modules allowed us to tackle complex issues and this in turn promoted real, and sometimes uncomfortable, discussion and an appetite for change. The MTA now has an EDI subcommittee which reports to and makes recommendations [and] has carried out a comprehensive survey of its membership, the results of which has shaped much of our provision for music teachers moving forward, with diversity, inclusion, equality, and equity at the forefront of our decision making.*

**David McKee Director of Music at Cheltenham College, EDI Lead for the Music Teachers' Association**

Simply put, the more diverse and inclusive an organisation is the stronger and more effective it will be. Commitment to change takes time but I'M IN can provide the essential framework to make something happen.

To sign up, have a conversation or find out more go to: <https://musicmasters.org.uk/im-in>

Further information on Music Mark at [www.musicmark.org.uk/talkintoaction](http://www.musicmark.org.uk/talkintoaction)



# EDI WORK OF THE ISM

The ISM has long been the home to many thousands of teachers, performers and composers. The ISM is totally independent and prides itself on its commitment to equality, diversity and inclusion, something which is taken very seriously by the Board and the staff in all our work. We even make sure that ISM members are aware of their obligations when it comes to EDI through the ISM own internal governance.

The ISM was set up to do two things in 1882: to promote music and to support those working in music. We have seen significant growth in with a membership now in excess of 11,000 across the whole of the music sector.

The ISM is particularly known for its expert legal advice and its wellbeing services such as counselling. We are also known for our advocacy on everything from music education to cost of living issues, Brexit and EDI.

The ISM has worked for many years to tackle discrimination, including harassment and bullying, in the music sector. This year, the ISM published its second *Dignity at work* report investigating the prevalence of discrimination in the music sector through running a survey which was open to everyone who works within the UK music sector. The first report in 2018 found that 47% of respondents had experienced some form of discrimination (such as that based on sex, race, or disability). The new report, which received 660 responses, showed this had increased to 66% of respondents, indicating that the situation is getting worse. The report also found that 58% of discrimination was classed as sexual harassment. Discrimination disproportionately impacted women, with 78% saying they had experienced incidents at work, often repeatedly throughout their careers.

The report makes two sets of recommendations: one for government calling for a range of legislative changes to protect freelancers and another set for organisations within the sector to understand their obligations under The Equality Act 2010 and to take steps to make sure that their members or indeed staff/ workers properly understand their obligations with clearly set out consequences for those who behave inappropriately.

The ISM will continue working to make all music workplaces safer through its #Dignity2Work campaign, which you can learn more about and join by visiting [ism.org](http://ism.org).



Deborah Annetts

Chief Executive Officer  
ISM

EDI is also an important aspect of the work we do in music education. The ISM's recent report '*Music: a subject in peril?*' set out what music teachers told the ISM in 2022 about the provision of music education in England.

Widening gaps between advantaged and disadvantaged students, falling teacher recruitment numbers and a continuing decrease in the uptake of Key Stage 4 and Key Stage 5 music examination courses are all contributing to an overall decline in music education. Underpinning all this is the issue of funding. Music is a curriculum subject and should be funded accordingly, yet real-term education spending per pupil fell 9% in the decade from 2009 to 2019, the largest cut in over forty years<sup>1</sup>. In order to address the wider issues surrounding music education, which are outside the scope of the NPME, it is essential that the government provides adequate funding for music education to schools. At the APPG for Music Education meeting in March 2022, experts from across the music sector agreed that variations in funding for school music affect the quality of provision, highlighting that no other subjects are expected to rely on outside agencies to deliver the curriculum in the way that music does. A recent report by the Child Poverty Action Group (CPAG), *Cost of the school day*<sup>2</sup>, found that 'The cost of participating fully in musical opportunities at school is preventing pupils in low-income families from flourishing. Limited and stretched household incomes are directly having an impact on engagement and achievement in music for young people in England.' The only way to achieve equity, accessibility and inclusion in music education is by ensuring equality of funding. Without this, the government's Levelling Up agenda cannot succeed. Teachers told us in stark detail about the adverse impact caused by inadequate funding and their testimony paints a portrait of serious inequality at the heart of music education. A maintained secondary school teacher told the ISM that their budget '*works out at less than £1 per student in the school.*'

The ISM will continue to make the case for better funding and provision so that we can address the huge inequalities in music education.

[www.ism.org/images/images/ISM\\_Music-a-subject-of-peril\\_A4\\_March-2022\\_Online2.pdf](http://www.ism.org/images/images/ISM_Music-a-subject-of-peril_A4_March-2022_Online2.pdf)

<sup>1</sup> Farquharson, C., Sibieta, L., Tahir, I. and Waltmann, B. (2020) *2021 annual report on education spending in England* <https://ifs.org.uk/publications/15858>

<sup>2</sup> Child Poverty Action Group (2022) *The cost of the school day in England: pupils' perspectives* [https://cpag.org.uk/sites/default/files/files/policypost/The\\_Cost\\_of\\_the\\_School\\_Day\\_in\\_England\\_Pupils\\_Perspectives\\_0.pdf](https://cpag.org.uk/sites/default/files/files/policypost/The_Cost_of_the_School_Day_in_England_Pupils_Perspectives_0.pdf)





# BROADENING APPEAL: OUR EDI STRATEGY FOR AQA GCSE MUSIC

We all know far too well the decline of students entering for GCSE and A-level Music; the reasons are multifarious and need no repeating. Most importantly, however, is the enduring conversation about how GCSE and A-level specifications can embrace and empower the various musical practices of young people today.

Whilst seemingly skewed towards the Western Art traditions, all specifications will cater for a range of musical styles that aspire to cater for a range of students. Performance and composition components welcome a broad spectrum of work; students should feel able to make the best of their musical interests and expertise to prepare and submit performances and compositions that they will feel really proud of. AQA specifically include DJing as part of the performance possibilities at GCSE, and the specification and assessment content provides some further detail on how we assess this particular music practice.

This breadth of possibility at GCSE Music is important to us at AQA. As Chair, I have worked closely with the Curriculum Team at AQA to consider our strategy for equality, diversity and inclusion within the GCSE Music specification. We know that changing the specification is not an option in the short-term, being at the mercy of government reform, our focus has been on reflecting on the issues within the teaching, learning and assessment of the course, speaking with a range of educators and professionals in the sector and considering how we can encourage centres to embrace the opportunity to teach with inclusion and representation at the heart of the course.

## What did we learn?

We know that the GCSE specifications are not as representative as they could be. When the subject content across all the specifications was explored in our EDI focus groups we found there were too few women artists and too few diverse artists. Our subject content, like all specifications set by the Department for Education and regulated by Ofqual, means there is not the space in the current form of the specification to change this yet. But we are determined to be an inclusive and representative specification. This means we continue our dialogue with the sector to learn and explore the options and the issues. Working with our teachers who teach AQA GCSE Music is a vital part of the continued dialogue, and in the year ahead there will be further opportunities to engage.



Dr Steven Berryman Sandra Allan

Director of Creativity, Music and Culture for the Charter Schools Educational Trust, President of the Chartered College of Teaching and Chair of Examiners for AQA GCSE Music

Head of Curriculum Creative Arts AQA

## Assessment

Performance and Composition components of GCSE Music welcome all musical practices; a composition brief can be responded to in any style, and students should feel able to make the use of their musical interests and expertise. This makes the assessment of both components challenging, and we are looking ahead to ensure our standardisation materials reflect the wide-spectrum of submissions and the possibilities effectively. We welcome a conversation with teachers about the type of examples you would like to see, but rest assured we welcome all musical styles as long as the submissions fit the requirements.

We are particularly proud of including DJing in our assessment. We are developing partnerships with a range of organisations and academics to enrich this part of the course, and we are going to be sharing further materials in the coming year for centres to be able to develop the confidence to enter students who have used DJing as their performance approach.

## Resources

On our website for GCSE Music we now include some links to the broader musical community; we would welcome any ideas from centres and teachers who have further recommendations of resources we can share with our centres. We want to demonstrate that whilst there are set works, and specific Areas of Study to be covered for the assessments, we can teach the course with a view to show students that music is a rich and diverse practice. All can make and create music, and students should experience the richness in their lessons.

[www.aqa.org.uk/subjects/music/gcse](http://www.aqa.org.uk/subjects/music/gcse)



# EDI - A MINORITY LIFE IN MUSIC EDUCATION

Classical musician and Community Partnerships Coordinator at The Yehudi Menuhin School, Keelan Carew, reflects on his experiences of diversity.



**Keelan Carew**

Community Partnerships Coordinator  
The Yehudi Menuhin School

Being a young classical musician, I'm familiar with that pretty universal, cliff-edge feeling that many UK conservatoire and university music graduates get, as they approach the end of their long education. How will I turn this musical training into a job? How will I progress without my weekly instrumental lessons? (I started regular piano lessons at eight years old and stopped at twenty-three – now I'm twenty-five – that's the vast majority of my living memory!) Is this industry the right fit for me, whether it be performing, educating, administration, or elsewhere? Are the outcomes worth the practice, time and sacrifice? These are ponderous questions that—even now that I'm in full-time employment—still cross the mind regularly, and I'm sure I'm not alone here.

What's more unique is that I am a young black man, specifically mixed: white English and black Caribbean. My paternal grandparents are Windrush generation from Barbados, and my maternal side were originally Romani, settling in houses between the wars. Both sides were working class, and faced significant discrimination. Personally, I think that, by time my sister and I were born, we were an 'upwardly mobile' household, but I guess that's easy to say with hindsight! I was lucky that Mum and Dad could afford the piano lessons, and the piano, so the barriers that I experienced to classical music were not financial. They were cultural.

My parents are not musicians: they could not read music, and had no engagement with classical music before I took to it. The nature of practice means that you often have to be comfortable in your own company from a young age, and I was. Therefore, my love of classical music developed in isolation—save for the unsurprising lifeline for most young musicians—a good music teacher. I still vividly remember my Year 4 teacher, a flautist, playing Coltrane's *My Favourite Things*, and my secondary school head of music had outstandingly eclectic taste, equally informed to talk about Death-Doom Metal or Mahler's Resurrection Symphony. I imagine that most

have experienced that student at least once in their career—the one whose imagination is ignited, out of nowhere, by a special moment in Chopin or Strauss or whoever, and then arrives to the next lesson having seemingly memorised the composer's Wikipedia page, and has plunged into hours and hours of recordings and footage on YouTube—I *was that student*. And I *happened* to be black.

...the barriers that I experienced to classical music were not financial. They were cultural.

Growing up in suburban Kent, I was not exactly alien to being in the minority, but classical music would take this experience to the extreme. It didn't faze me personally (I'm just the right mixture of headstrong and stubborn) but my total lack of peers from similar backgrounds suggests that I'm the anomaly. Something is dissuading more uptake. And I should stress that there's a nuance here. Black people in the UK are not a monolith: presently amongst black Britons, there is a stark difference in academic attainment between Black Caribbean and Black African people, the former performing significantly worse than the latter, and Classical music has long been closely associated with formal, academic environments (for better or worse). As to the discrepancy between Caribbeans and Africans, the causes are varied and complex. At this point I've met a handful of black colleagues with African parents. I have not (yet!) knowingly met anyone in classical music with Caribbean parents or grandparents.

The debate over what to teach becomes all the more intense the younger the learner, as we believe that earlier experiences leave more indelible marks.

My parents both left education as soon as they could, and had no express wish for their children to attend university, let alone a conservatoire (I'm pretty confident that they did not know what a conservatoire was until I applied!) And in truth, I did not decide to seriously pursue music until relatively late, until well into Year 12. This is one hidden but crucial diversity of experience: access to these pools of knowledge and social networks – neither me nor my network at the time knew anyone that had experience with the conservatoire system. The application process, both formally and informally, is quite different to the conventional university process. My sixth form teachers were jolted out of their seats when we realised how much earlier personal statements and references needed to be submitted. We didn't know that you could have consultation lessons with prospective professors and tutors, and if we did, we probably couldn't have afforded them.

The contrast with the students I work with at the Yehudi Menuhin School amuses me a lot – their talent and training mean that conservatoires are competing to accept them! And it goes without saying that the parents make hugely considered decisions and sacrifices to send their children to the school, often from across the world. Naturally, the school itself maintains good relationships with conservatoires, relationships that the students are able to access, and there are the resources available that enable flexible, bespoke support for individual students. The expectations and experiences of the students compared to my own musical journey couldn't be more different in many respects, and yet we love and sing Bach chorales with equal verve. How did we all end up at Bach? (This isn't actually a rhetorical question: we just all like Bach – some things are that simple!)

After daunting and novel audition experiences across the UK, I was accepted to study at the Royal Northern College of Music, and for the first time in my life I was immersed in classical music. I was no longer the token classical musician in a large state secondary, and my musical knowledge no longer felt like a hyper-specialised secret language. I was discussing Rachmaninov Preludes and French chansons daily and, most impactfully for me, casually. But where one feeling of difference melted away, others amplified. At school I had been one of a few dozen black kids, at RNCM I was one of a vanishingly small number of black classical students. My peers were predominantly the sons and daughters of white-collar, university-educated parents, and were introduced to 'high culture' from a young age. A high proportion enjoyed a

private education with substantial extra-curricular provisions, music typically one of them.

A seminal moment in my time at college was the murder of George Floyd. That summer proved the catalyst to a lot of frank conversations about race in modern Britain, where the discourse had different stakes to the US. From my view as a classical musician, the toppling of Edward Colston's statue in Bristol had huge ramifications for our practice. I think a lot of us began to reconsider our relationship with tradition and heritage, which manifests in music as the Western Canon. Given that, as practitioners of a specialised art and field of study, we are a minority of sorts, the instinct is to react defensively. The notion of 'THE Great Composers' suddenly came under scrutiny, and I genuinely felt conflicted at the time. This aesthetic hierarchy that places Bach, Mozart and Beethoven somewhere near the top, all of whom wrote music that I practically worship – does it have sinister undertones? Suddenly the question of why they were so great could lead to darker conclusions: they might have been geniuses, but geniuses to who and to what ends? Their greatness must now run the gauntlet of dirty, messy context, and pretty much every great composer lived amongst violent, racial colonialism, and pervasive, no-less violent sexism.

At institutions of higher learning, these questions are sort of par-for-the-course. You are meant to debate hot-button issues, and throw a critical eye over all things. But when I made the move from studying at RNCM to working at the Menuhin School, coordinating partnerships, somehow the stakes of these discussions are even higher, in-part because the main stakeholders – the students – are younger. For nearly 50 years, YMS has been officially deemed "an institution of musical excellence." Well, the critical question of the day is "excellent at what?" Being a musician? Jimi Hendrix was an excellent musician, but we don't produce many Hendrix's, as far as I know, so this use of excellence is more specific. Specifically, more European and 18th Century. Bach's music takes centre stage as a pedagogic tool in our music education, and his compositions are considered a pinnacle by many – but should he truly be at the centre and pinnacle? What might alternatives look like? The debate over what to teach becomes all the more intense the younger the learner, as we believe that earlier experiences leave more indelible marks. And in a school where we strive to instil excellent music-making in especially young people, the conversation could not be more critical. Is today's definition of excellent classical music really tomorrow's?

I have no firm conclusions, but I'm determined to keep pressing the questions. My journey so far has been of someone largely at the margins of classical music, working their way to the centre. Looking at my own journey, we can already see so many interplaying factors, that could have easily led me down very different paths. But in the line of work I now find myself in, I am constantly working to discover my own blind spots and biases, and create new avenues into music for those young people on today's margins. The idea of classical music is that it's for all whose listen. The practice is forever laden with hard limits and our own shortcomings. We live in the gap between.



# A POSSIBLE FUTURE FOR MUSIC EDUCATION IN THE UK:

Diverse artist led teaching with pathways and funding from industry and community

Austen and Scott Smart

## A quick spinback

We attended a state school called Knutsford High, and like many young students we were disengaged, bored, lacking direction, and without role models to look to. Our music lessons were boring and could not engage us. Instead we were listening to Dr Dre, Eminem and Pendulum, we were trying to understand new cultures, where we fit in and how we could be a part of them. We would make mixtapes for the common room, produce beats on entry-level DAWs (digital audio workstations), and MC. For the next several years we attempted to find our way in the club world, from hanging outside backstage areas to get our music heard by well-known DJs, to spending all of our money earned in record shops on vinyls to play at the weekend. Wherever we travelled, we would always study the DJ, knowing one day we wanted to be on the stage. We just had to work out how. We just had to keep trying. Our own career began to take off. We flew around the world as DJs, set up our own House music label, had collaborations with Groove Armada, hosted masterclasses with Armin Van Burren. This ultimately culminated in fifty releases on our own label called Danse Club Records which we licensed to Armada Music.

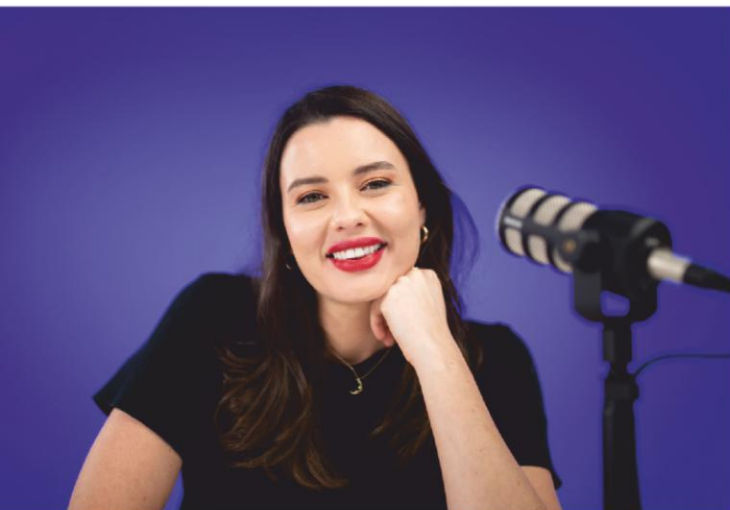


Austen and Scott Smart pictured with Moonchild Sanelly

It was an exciting period and one we look back on with great fondness, playing clubs like *fabric*. But I reckon we probably would have got there a lot faster if we had learned basic music theory at school, a statement echoed by many producers we know, such as Swifta Beater (Producer for Stormzy, JME and now a Virtuoso Artist Educator).

## The building blocks

During the pandemic we had several moments that became central pillars of our beliefs about the future of music education. We began to ask well-known and highly successful artists to become teachers. We assured them we would structure the courses to allow them to show their skills. We ran an initiative with Radio 1 DJ, Jaguar to engage one thousand female, trans and non-binary students with electronic music. This video content proved to be the most successful we had created up to that point. Our beliefs developed, and so did our methodology. Eventually, fifty plus artists came through our doors, from techno legend Carl Cox to popstar and singer-songwriter Aluna of the electronic music duo, AlunaGeorge. We believed these artists were going to be the most inspiring teachers in the world, and more importantly they were the real deal. We were able to pull out actionable insights from them and produce educational content that could now be subscribed to at low costs. The response was wonderful: in the case of Jaguar and Future1000, we'll never forget the power of the connection created directly with students who were normally isolated and without community. Suddenly, students were learning directly from well-known, diverse artists and asking the most relevant questions to help them achieve their own learning goals and embark on career paths.



### The coming together of three forces

1. Unlike when we were starting out, almost all barriers to entry in today's fast-moving creator world have been removed. We even played a part in that with Future1000. A modern-day aspiring musician is both blessed and cursed by this. Surrounded by hopes of fame and fortune today's young aspiring musician/student does not have the skills and pathways to get ahead regardless of the fact they are constantly invited to participate on platforms such as Tik-Tok, Spotify and Youtube.

2. At the same time Ebacc has marginalised music further and further. In 2016 the Education Policy Institute (EPI) showed that the number of entries to arts subject GCSE's in 2016 had fallen to the lowest seen in a decade (Johnes, 2016), with EBacc perceived as placing pressure on arts entries.

3. There is no getting away from the real lack of diversity and inclusiveness in music education, the emphasis on exams and grades rather than creativity and expression, and the limited opportunities for hands-on learning and practical experience, or put another way, the enjoyment of music for so many young people.

This is a massive missed opportunity for the UK and the world we believe. But one we are uniquely equipped to reverse and transform here in the UK given the incredible homegrown talent. So how do we do that? Our belief is that we must build an ecosystem for music education that is/has:

- 1 Accessible and Inclusive: Above all else, music education must be accessible to all students, regardless of their background or financial situation. Efforts must be made to ensure that a diverse range of musical styles and cultures are represented and taught. A simple way to achieve this is to have well-known artists teach and provide high-quality CPD that enables teachers to be confident in getting hands-on with students.
- 2 Emphasis on Skill Development: Like in Finland and South Korea, students should receive structured and thorough training to develop their musical skills. This should include learning a [modern] instrument, music theory, and performance techniques, but with much more emphasis on skills rather than theory — without being cliché, let's put the fun into music learning.
- 3 Focus on Modern and Diverse Music: In addition to classical music, students should have the opportunity to study a wide range of modern and diverse musical styles, including genres such as: K-Pop, EDM, Trap, Pop and Grime. Music culture moves fast, but education can't keep up. So centralised plans that are set for years do not work in the context of music. Music being taught must be relevant and relatable to students. A student sitting in Leeds is just as likely to listen to K-pop and Afrobeats tracks, as UK Drill. 'Pop culture, fashion, and music have all become multipolar,' says Marty Kaplan, a professor at the University of Southern California. We believe the same should happen for music education.
- 4 Collaborative and Creative Learning: Music education should be designed to be collaborative and encourage creativity. Students should work together to create and perform music, which would help to foster teamwork, social skills and confidence. Being in a duo for fifteen years has taught us that the power of collaboration (and feedback) is one of the single-most important aspects of achieving one's goals.
- 5 Perhaps the biggest challenge, funding and support: Everyone reading this know that adequate funding and resources must be allocated towards music education, we believe that should come from the music industry [and communities] to ensure that it is well-supported and can continue to grow and evolve. We believe this should include funding for professional development for teachers and provide access to high-quality musical instruments and equipment. The money is there. For instance, in the nine months ended September 30, 2022, UMG had revenues of €7,398 million. Spending on music hubs was less than a hundredth of that amount (for the 2022-23 financial year, the total amount of Hub funding from the Department for Education is £76.1m according to a 2022 Music Mark article). Our belief is that the music industry may be more likely to invest in music education if they see it as a way to cultivate future talent for their industry. This could result in increased funding for music education programs and more resources for students. Furthermore partnership opportunities must be created — companies in the music industry may be able to provide students with valuable opportunities for internships, apprenticeships, and other hands-on learning experiences. This would help students to build their skills and make connections in the industry.



Our vision for music education in the UK can be an alternative model where the community and the music industry fund high quality music education courses. The benefits to the community of this approach include an increased number of people who are able to participate in music education programs, a more diverse and inclusive range of music education offerings (which creates more learners), and a stronger local music scene, which can generate cultural and economic benefits for the community. Of course, implementing such a model would require careful planning, coordination, leadership and the right government at the right time (fingers crossed on that one), as well as a strong commitment from the community to support music education, but we believe that support is there especially from UK artists who always tell us they want to get involved when they come through the studio doors.

Today, we curate and build courses taught by the world's leading artists and produce high-quality learning content through video, but every day we strive to have this learning content curated and voted for by communities. In this manner, learners are able to: easily access a wide variety of educational content; connect with other learners; create novel economic models, and enable new opportunities for students, artists, and educators. By offering accessible, high-quality



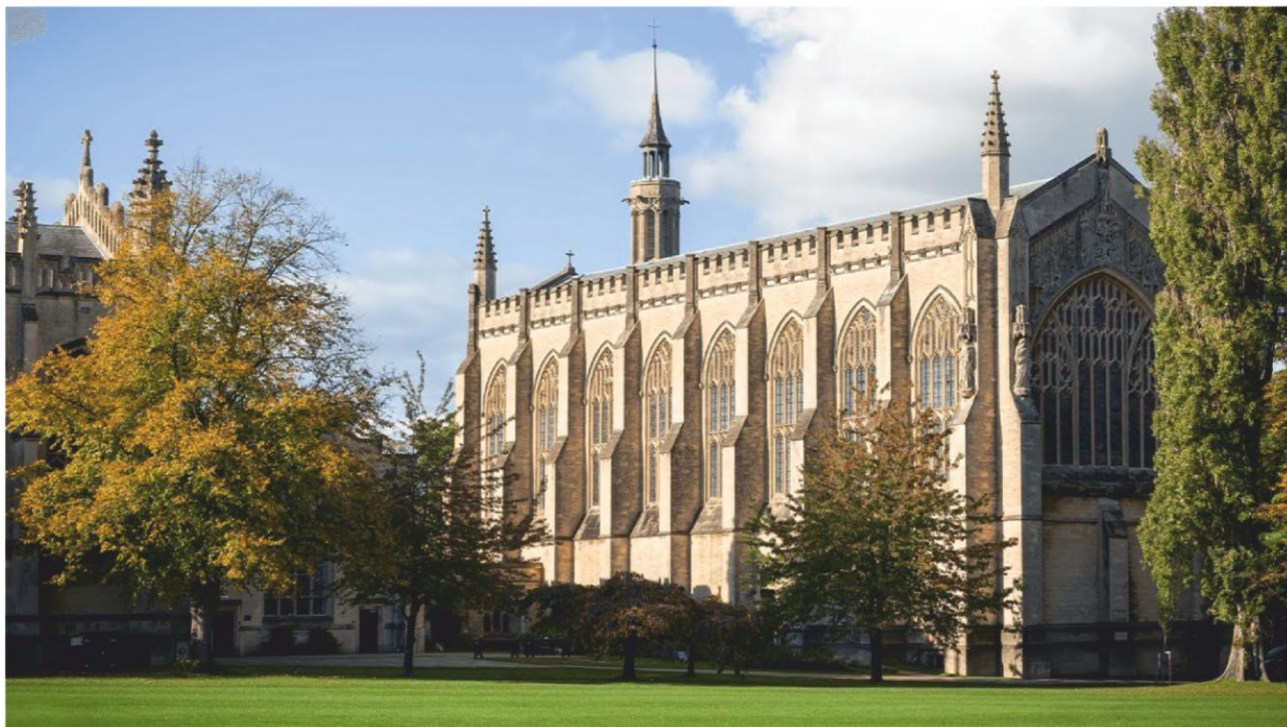
education that is community-driven and focuses on real-world skills and outcomes we can provide a fresh, more democratic and diverse way for young people to learn and develop their careers.

Artists also want to be involved. And that makes us truly optimistic about the future of music education in the UK. We are excited to bring together artists, teachers, industry and learners to support each other and continue to grow and create value together. If we do this, we will unlock the gateway to the creator economy.

If you are interested in getting involved with our mission or if you want some help solving the challenges of engaging industry and teaching modern music, then get in touch with Austen Smart at [acs@playvirtuoso.com](mailto:acs@playvirtuoso.com).

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





# EDI DEVELOPMENT AT CHELTENHAM COLLEGE

Like all schools, College is currently on an EDI journey and is making progress towards a number of goals in different areas.

All schools have different challenges, and College of course is no exception. Like many similar schools, College used to be for boys only, and the journey from a boys school through being a boys school with some girls to a 50:50 divide has been a lengthy one. Some of course would question the use of the terms boys and girls as not being inclusive to those who don't identify as such, and this too is part of the journey, though the answers are sometimes not straightforward, neither are the same solutions required in each case.

There is a thriving 'pride and allies' society which meets regularly, and frequent chapel talks, assemblies seminars and inset given on a wide range of topics and by a huge range of guest speakers, students and staff. Recent staff inset sessions have included inspirational training on how to talk confidently about race as well as training on gender terms, use of pronouns and gender self identification. Currently toxic masculinity is being discussed at College a great deal in response to news items. Previous areas of focus have been on Black Lives Matter and Sarah Everard.

In some ways boarding schools such as College have huge diversity built in due to the international students that come from all over the world and from every continent. In other

ways of course this only represents a small part of the picture as in some schools there are few British ethnic minority students, meaning that the true picture is somewhat different. Many fee paying schools aspire to make places available regardless of a student's financial circumstances, but most don't have unlimited financial resources, so inevitably there is a financial divide. Teaching staff, in particular senior management, have previously been mostly men. Actually this is not the case at College where we have a female head and a 50:50 gender divide in the senior management team as well as among the teaching staff. Many schools have improving ethnic representation in their staff, though all too often this is restricted to particular groups of staff such as catering or cleaning, and much less so in teaching staff and senior management.

There is much work still to do in all areas of course, and it is important to remember that we will not 'finish' EDI. There will continue to be changes and particularly relevant topics at all times, and our responses must continue to evolve with our changing society.

On the next page is an account from a member of the College Music Department giving their own personal journey and experience.

# FINDING MYSELF

Samuel Mills presents a courageous and very personal account of their experiences with gender.

As I grew up I became aware that some people were different, but I felt that I was the only one in my situation.

I was born in 1960 and right from an early age I knew that I didn't fit in. I played football and cricket with the boys, climbed trees and played with boys toys. I knew that mentally I fitted in with the boys but that body wise, I certainly didn't fit. Junior school was fine but the single sex senior school that followed was very difficult.

As I grew up I became aware that some people were different but I felt that I was the only one in my situation.

When I was in my early 20s I started growing facial hair, which was highly embarrassing, especially when pupils made comments. My GP told me that in some parts of the world they liked ladies with facial hair and that I just had to cope with it. I started shaving. After seeing another GP I was given an appointment at The John Radcliffe Hospital in Oxford, where I was told that my body had too much testosterone and not enough oestrogen. They tried various combinations of tablets, all of which made me physically ill or depressed. After about the third combination failing I said to the doctor "could this be because I don't feel that I should be female?" He replied that he was sorry, but didn't know the answer. This was in 1985, the approach was a little different then. I gave up and just continued shaving.

Having struggled all of my life with weight issues I was sent to the Weight Management Clinic in Gloucester Royal Hospital. I was lucky enough to see a fantastic Psychologist, who asked me some very searching questions. I knew that if I really wanted to be helped then I would have to 'open the box' and face what I had hidden for fifty years. It was a very painful experience both emotionally and physically, but, at last, someone listened and more importantly they helped me to find the answers.

However, what I expected to be a 'tell and move on' moment didn't happen. I had opened the box and what I had let out was far too big to fit back in the box. I had to face it.

I talked to my GP, attended a mental health assessment and received a referral

from my GP for the Gender Identity Clinic in Hammersmith, London. I then told a few close friends and my Directors of Music and waited eighteen months for my referral to be processed and attend my first appointment. Then followed months and months of psychological, medical and counselling appointments before I could start on Testosterone. Telling more friends and work colleagues and with the help of the College Doctor and HR department I told the wider community, the Prep and College. I legally changed my name in April 2019 and became the person that I should always have been. Everyone's kindness, care and understanding have been an invaluable support throughout my journey.

College has been so supportive, both colleagues, management, HR department, pupils and parents. When I announced my transition I had several emails from people around College, many from people that I had never met. All were positive and fully supportive. Many also said how brave I was, taking such a huge step. To me, having been through the slow processes involved with transitioning, it was a small step. As to the bravery, I had no choice.

When I first told pupils about myself, I said that they should feel free to ask any questions. One of the boys asked quite a lot of questions, including "will the Testosterone put me through puberty?" The answer was "yes" to which he just replied "Cool, we'll be going through it together".

Friends find it hard to get 'she' and 'him' right, that's after the struggle for them to get your new name right. After four years I seem to have lost my new name of Sue, Sam, sorry. Be kind to them, laugh with them and value their support and acceptance.

I am so glad that I am finally myself and that after teaching here for forty-one years as Sue, Sam has been so warmly welcomed by everyone for the last four years.

Samuel Mills  
Head of Wind, Brass and Percussion  
Cheltenham College

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# EDI DEVELOPMENTS AT TRINITY COLLEGE, LONDON

Trinity works across more than sixty countries, delivering qualifications in Music, Drama & Performance, and English Language. Engaging with such a large number of countries and cultures means that considerations around equality, diversity and inclusion are central to development, not least because issues of EDI are variegated across cultural contexts. Our goal is to ensure that all our international learners feel that Trinity's music offer is relevant, inclusive, and accessible to them.

Diversification is central to our strategy in music - not only our repertoire and the composers and artists we represent within it, but also in our response to the ongoing diversification of pedagogies and learning contexts in which music-making occurs. Global data tell us that the preference for working in groups and bands continues to rise, and that the number of young people learning in group or ensemble settings continues to grow. In 2022 we launched 'Music for Performance in Bands', designed to be delivered in schools and prepared for through regular music lessons and rehearsals, with achievement continually assessed. Another significant new qualification considers the requirements of learners with learning difficulties across the spectrum of abilities and needs. The 'Awards and Certificates in Musical Development,' developed with *Sounds of Intent*, are designed to enable all music learners to have their achievements formally recognised, right up to a Level 3 (grade 6-8 equivalent) regulated qualification.

COVID accelerated the move to digital and online learning in music education, but that was by no means a new phenomenon. The research tells us that musicians have been turning to digital tools to support their music making for many years. Therefore, it is perhaps unsurprising that our digital qualification portfolio, which is available from Initial grade right through to the Level 6 ATCL Diploma, has been hugely successful since launch. We are delighted to hear that these on-demand, digital exams are enabling many more learners to take their exams where and when they want to. Developing these enabling features this year is core to our digital strategy.

Diversification of our repertoire has been high on our agenda for several years. Trinity already has a broad range of music styles and genres represented within our materials across our Classical, Jazz, and Rock & Pop qualifications. We are increasing the representation of composers and artists from traditionally underrepresented backgrounds, either through working with specialists in historical repertoire or commissioning new pieces.

We were delighted to work with a number of international composers for our recent Woodwind release which showcases many new works within our clarinet and flute books. Another major development which was initiated with each new syllabus release as from November 2022, is the removal of syllabus end dates. We will no longer be rendering repertoire obsolete on a cyclical basis. We will instead continue to nourish the selection of music that candidates and teachers can choose from by continually adding new pieces either via new printed books or digital publications in our eStore. In this way, we will make our exams more accessible to all by providing the most extensive range of music to choose from and enabling teachers and learners to use their favourite pieces for as long as they want to.

Although there is a vast amount of work ongoing with respect to EDI, we recognise that we are only part-way down this road. The central tenet to our development in music is to make it more available, more relevant, and embracing of our global community, and we are grateful to Black Lives in Music, our teacher, learner and parent community and the many experts who inform and support our work.



Francesca Christmas  
Director, Music  
Trinity College, London



# NATE HOLDER'S JOURNEY TO LISTEN AND CELEBRATE



I'm really excited about *Listen & Celebrate*, a new book I've co-written with Helen MacGregor and published with Collins Music. It's designed for KS1 and KS2 teachers interested in introducing pupils to music created around the world and across history. This book aims to be a resource that any teacher can pick up and use straight away. Focus on diversifying the music and people children learn about has increased over the last couple of years, so we wanted to represent various groups, either through the fifteen pieces featured in the book, or the recommended extended listening.

#### **A deeper understanding of music and the world**

Trying to focus on only fifteen composers was tricky, given the amount of amazing music there is out there! We had a lot of fun listening to different music and thinking about fun activities to go along with them. We included music that encourages children to dance or use their imagination, rather than focusing solely on understanding music elements. Helen MacGregor expertly put these activities together, aimed at helping children gain a deeper understanding of the music they hear, making links to the real world and the society around them. We encourage you to use and expand on these activities. Adapt them to suit your settings and environments to make them more culturally relevant to your students.

#### **What is a composer?**

While many of us understand that being a composer does not mean someone sitting by a piano with manuscript paper, it is still a word that can exclude certain groups of people. It can be difficult to find a single composer for certain folk tunes. In some cases, whole styles of music are built upon communities and people who make music together, keeping

ancient traditions and stories alive through their music. Some children may only associate the idea of a composer with a classical musician from the eighteenth century. We hope this book helps children to realise that composers stem from different places, different genders, and different music styles.

#### **A path of discovery**

Instead of familiar composers and music, we decided to explore music from traditions and people we don't often hear about. People such as Sebó, Sona Jobarteh and Yoko Kanno have not only made amazing music, but their personal journeys contain incredible stories. From Gilberto Gil becoming a musician and politician in Brazil, David Hudson being an expert didgeridoo maker of Aboriginal origin and Evelyn Glennie being profoundly deaf and a world-famous percussionist, these stories can help children to connect with these musicians and realise their own possibilities. Although these tunes and people may not be familiar, we hope that you enjoy listening to them. Feel free to adapt the exercises for the extended listening pieces and share how your lessons are going with others. We look forward to hearing about how children (and you!) enjoy the activities, stories and music! Don't forget to continue to celebrate the cultures, places and technology that helped these incredible people express themselves. Share parts of their culture with us all!

---

Nate Holder is a musician, author, speaker and music education consultant based in London. He is an advocate for decolonising music education and has been speaking, writing and consulting on the subject internationally for the



# DIVERSITY AND INCLUSION IN THE SECONDARY MUSIC CLASSROOM

As a classroom music teacher I strongly believe that the most effective music lessons are those when pupils are motivated, engaged and when leaving the classroom ask the question 'what are we learning in the next lesson?' To achieve this we need to be familiar with pupils' backgrounds, helping to establish positive teacher-pupil relationships.

The UK education statistics for the 2021-22 academic year show that 34.5% pupils are from a minority ethnic background. This means that many of the pupils we teach have a unique music tradition that is absolutely worth being explored in class.

As a second year ECT I am at the start of my music teaching career. However, I have had the great opportunity to study music and learn about different traditions in different countries since my childhood. From my own experience I know that listening to a musical piece from my own culture made me feel welcome in the lessons. As music practitioners we always show compassion and know our pupils best because we work closely with them. Simply playing a song at the start or end of every lesson that reflects the cultural diversity of the class will contribute to the safe and respectful learning environment as well as develop pupils' intellectual curiosity.

Here are some suggestions about adding elements of diversity and inclusion in the music curriculum:

1) Teaching a World Music unit in KS3 - a great opportunity for cultural enrichment where in each lesson pupils can 'travel' to a different country.

2) Creating a culturally rich playlist - pupils can have a 'Do Now' listening task relating to a chosen song/musical piece.

3) Fusions - listening to a variety of examples but also watching/observing how performers play native instruments and communicate when performing. I would recommend you to listen to the works by the Greek composer Yanni:

- 'The Storm'
- 'World Dance'

In addition, the British artist Ayanna Witter-Johnson is a wonderful example of creating Western classical and contemporary fusion. She also plays the cello in non-conventional ways. Listen to 'Rise Up' and 'Roxanne'.

4) Inclusion - showing pupils that there are no limits in music-making. You can explore the British Paraorchestra. This can also lead to a wider discussion about the use of technology in music and its impact on overcoming barriers. Watch the 'Strawberry Swing' live performance by Coldplay and the British Paraorchestra.



**Ipek Biserova**  
Music ECT at Little  
Ilford School in  
East London

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

# The Oxford Book of Choral Music by Black Composers

*The Oxford Book of Choral Music by Black Composers* is a **landmark new collection** of choral music from the sixteenth century to present day. Based on research by Dr Marques L. A. Garrett, the anthology presents a comprehensive historical overview of non-idiomatic compositions by Black composers – an area that has been historically under-represented. This unique new collection seeks both to improve representation in the historical canon, and to highlight some of the best names in choral music today.

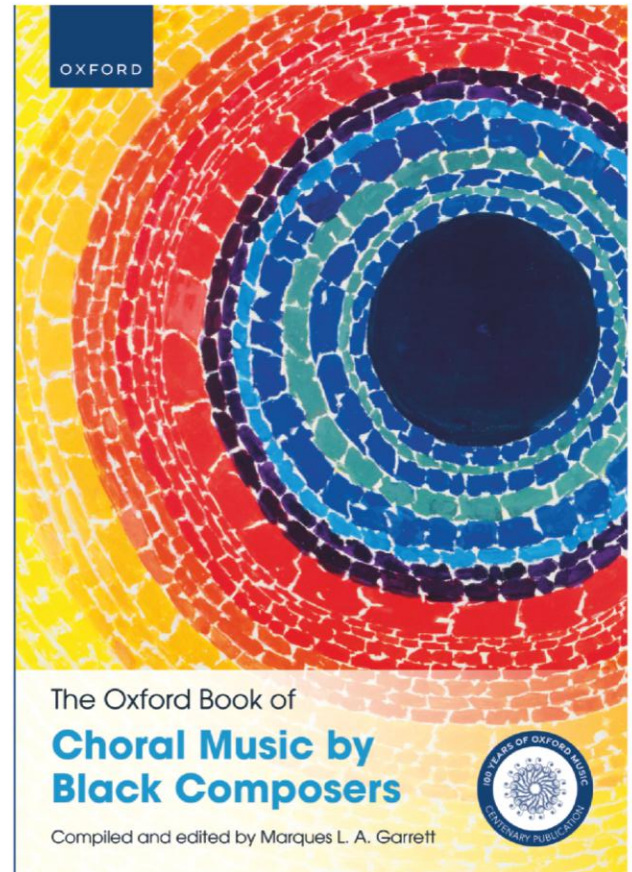
The music featured in the anthology includes many works that are published for the first time, including Uzee Brown's 'O Praise the Lord', Mark Butler's 'Dona nobis pacem', Damien Geter's 'The Gift to Sing', Adolphus Hailstork's 'God be merciful', Christopher H. Harris's 'Bring me all your dreams', David Hurd's 'Ecce sacerdos magnus', Edward Margetson's 'A few more years shall roll', Zanaida Robles's 'Magnificat', and Reginal Wright's 'We are the music makers'. In addition, Dr Garrett has prepared new historical editions of works by Coleridge-Taylor, Dett, Garcia, and Lusitano, making these works available to a wider audience and helping to cement their place in the choral canon.

Dr Garrett's introduction to the collection sets the works in their historical context, directly tackling the role of racism and social hierarchies in the suppression and lack of exposure experienced by many of the featured composers.

Crucially, while acknowledging past inequalities, Dr Garrett presents the collection in a positive and inclusive manner, encouraging performance of these works by all singers. He says:

'While the music in this anthology represents the contributions of Black composers, it does not limit the identity of its performers. This music was made available for people of all ethnicities and backgrounds and not only those of African descent.'

In addition to encouraging the performance of these works, the anthology also provides educators with a much-needed resource to teach students about the history of Black composers, and Dr Garrett's commentary at the back of the collection provides contextual notes to inform students and performers alike.



Find out more  
about the book at



## Launch Event

The UK launch event for the book will be held on 30<sup>th</sup> March 2023 at the Voces8 Centre in London (EC2V 7BX). This will be a 'Come and Sing' style event led by Ken Burton, and the ticket cost includes a copy of the book and drinks reception. Follow OUP on Facebook (@OUPChoral) and Twitter (@OUPMusic) for more information and updates on how to book, or get in touch at [music.enquiry.uk@oup.com](mailto:music.enquiry.uk@oup.com).



# 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.



Hopefully you're reading this, recharged, and refreshed after a well needed half term break. Everything marked, and with all your students into the final phase of their compositions - Umm! Or perhaps you're sat in the café area of the 'Music & Drama Education Expo', enjoying a coffee and catch-up! I know that Keith, Sophie and Gill will be busy on the MTA stand and they'd love you to drop by and say hello! This year sees more music technology companies exhibiting at the Expo than ever. Please do go and talk to them, you never know what you might find out and what they may be able to offer you in help and support.

Music technology companies include:

**Auralia** and **Musition** (all the way from Australia) – Promoting their online ear training and theory programs. Both these programmes come with automated assessments that provide immediate feedback to your students. Teachers can also create worksheets and track student progress. (B61)

**EarMaster** (all the way from Denmark) – Helps students to improve their aural, sight-singing and rhythm reading skills. Teachers can easily track their students' progress. (Stand B30)

As well as Avid Sibelius (C41), Charanga (B58), Focusrite (C32), MusicFirst (C29) and Steinberg (D40) with their Yamaha colleagues. There are also lots of music technology training sessions throughout both days.

## The all new Re.corder !

Now here's a fun new instrument from Italy that starts off as a basic descant recorder, but can then become so much more! By inserting a plastic 'mute cap', it can be linked to a free app and become a digital instrument and MIDI controller. This is where the fun begins!

It becomes a digital recorder using internal sensors and Bluetooth connectivity. The actual sound comes through the mobile app using the digital output, which can then (if needed) be made louder using an external speaker via the headphone output. It is recharged by a USB cable or you could use a power bank.

There are three main modes that can be used to play the instrument, these are 'Breath' (normal blowing), 'Lip' (setting up the lip sensor mode, which may be idea for anyone with disabilities or even drone playing – no blowing required) and 'Keyboard' mode (just using the touch sensitive recorder key holes, the recorder becomes a polyphonic MIDI controller). Once you start using it as a digital

recorder, you can use many different instrument sounds.

On the Re.corder app there are also three different modes. These are Learn, Play and Duo. In Learn, you can change the instrument to be a Recorder, Flute, Clarinet, or Oboe. Here there are pieces of notated music that are displayed with a fingering chart. These pieces are unlocked as students progress through to harder pieces of music. Play correct notes and they show as green, red for wrong, with a score showing how many points you have earned at the end. You can also change the tempo of these pieces and the backing track volume. There's a metronome you can play along to and the ability to add effects such as reverb or change the octave you're playing in.

The Re.corder weighs in at 120 grams and is available in 4 colours: White, Black, Blue or Red. There are loads of great videos on their website and a good Facebook community. The cost is £135.00. For more info, check out: [www.recorderinstruments.com/en](http://www.recorderinstruments.com/en)

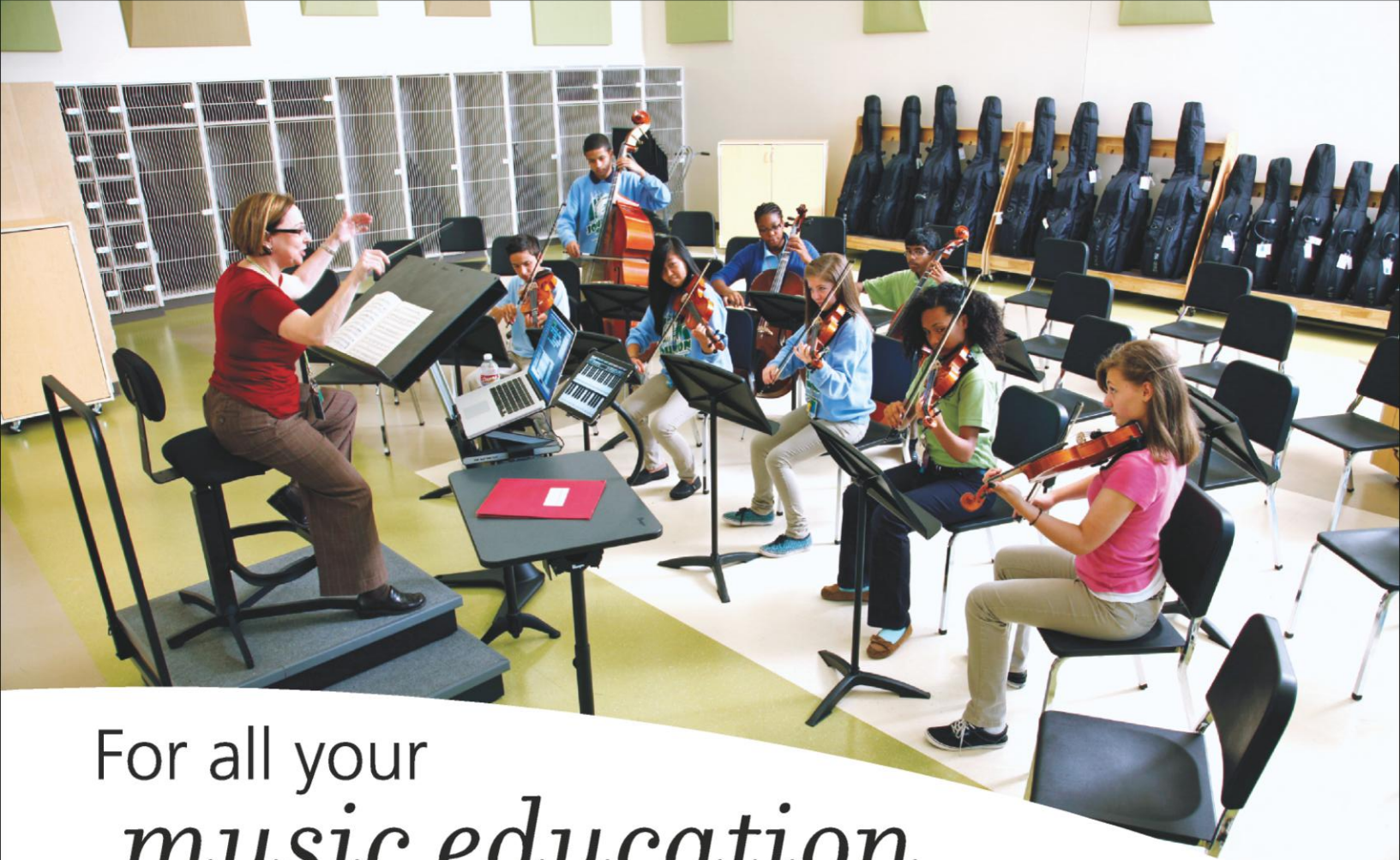
## Equality, Diversity and Inclusion - using Music Technology

It's good to see that both Trinity College London and RSL Awards are offering new exams that Students who may be challenged with SEN/D issues can participate in. These engaging and accessible exams will enhance inclusion within music departments. There are a lot of music technology instruments now available to use in these scenarios, as mentioned in my last (Winter) article.

Trinity College London have launched fully inclusive music qualifications for people of all ages with learning difficulties. Using the 'Sounds of Intent' Framework of Musical Development, the qualifications have been designed for any music setting, including the classroom, one-to-one lessons, and community settings. The Awards and Certificates in Musical Development are assessed through ongoing observation. This means that all students, no matter what their abilities or needs, will be able to have their musical achievements formally recognised. The qualifications have no access criteria and are open to any UK school or other organisation that works with learners with special educational needs, additional support needs, or disabilities. For more info, please visit: [trinitycollege.com/sounds-of-intent](http://trinitycollege.com/sounds-of-intent)

RSL Awards have launched Group Performance assessments. These (from Entry Level to Level 3) qualifications can be taken by all students (inc. SEN/D), where they can be assessed individually as part of a group, or as a complete ensemble or band. Candidates are individually graded for their participation in group collaboration via internal teacher assessment. These exams are entirely assessed through tutor observation. [www.rslawards.com/creative-qualifications/group-performance](http://www.rslawards.com/creative-qualifications/group-performance)





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# MUSICTECH INTERVIEW

with SONTRONICS

Richard Llewellyn recently spoke to new MTA corporate member, Trevor Coley, CEO and Founder of the British multi-award-winning range of Sontronics microphones, made here in Poole, Dorset. These microphones are brilliant for schools and come with an incredible Lifetime Warranty!

## When and why did you start making microphones?

My dad is a retired engineer, so from an early age I loved watching (and helping) him make things, repair things and take things apart just to put things back together again. As a teenager I played guitar in a band and wanted to improve our demo recordings, and I spent hours adapting and tinkering with recording equipment, but it wasn't until 2004, when I founded Sontronics, that I was able to make a career out of designing and making microphones.

## How do your microphones stand out from all the rest?

There are three key things about Sontronics, our brand and our microphones, that set us apart from others:

- First is our passion for creating high-quality, high-performing microphones at realistic prices so that as many people as possible are able to get their hands on professional-level tools.
- Second is our constant push to design products that are not only innovative but also realistically useful for our users, whether they be million-selling artists, film composers, pro studios, home producers, educators or celebrity chefs!
- Third is our dedication to look after all Sontronics customers as if they're part of our wider family, which we do through our unmatched and award-winning customer service and by offering a unique Lifetime Warranty on all our microphones.

## We've heard about the Sontronics Lifetime Warranty, but what if a microphone is accidentally knocked or mishandled by a student? Is there any point in getting it repaired?

Here at Sontronics we have a commitment to sustainability and caring for our planet for future generations, so each and every microphone is built to last and designed to be repairable too. That, combined with our use of premium-quality components and materials, means we are able to offer a Lifetime Warranty, which is unique in the music equipment industry.

We know that accidents do happen and we also know that our mics get a lot of use, so damage might accumulate through natural wear and tear. If you have a microphone that needs some care and attention, our technicians will first give you some troubleshooting tips in case you can fix it yourself, or the mic can come into us so we can get it back into working order for you. We'd also recommend getting your mics serviced regularly, which is something we can arrange for any school, university or institution.

## Do you offer an Education/Schools discount?

Yes! We've been working in education since we started Sontronics almost two decades ago and run an Education Partnership programme, which is free for any education establishment to join. We offer schools a generous discount of 30% off list price, but we're also offering an extra 10% off for orders placed before the end of March 2023. Simply contact us directly and quote 'Music Teachers Association' to

order or to get a copy of our Education Partnership price list. Our programme isn't just about discounts though; we also organise hands-on workshops, offer work experience placements and provide CPD workshops for teachers who want to boost their knowledge of microphones and recording techniques.

## How would an educator decide on a particular microphone from your range?

This comes down to a number of factors, and before making any recommendations, we'd always ask three key things: 1) Are you using the mic(s) for recording or for live performance? 2) Is it always going to be used in one position or is it likely to be used in various spaces? 3) What's your budget?

Our microphones cover the whole gamut of applications from handheld live vocal microphones and affordable all-rounders that can be used for all kinds of instruments to top-end ribbon and valve mics as well as specific models for drums, guitar and even for podcasting, so there will always be something in our range to suit you, your students... and your budget.

## What are the most popular microphones for secondary schools and why?

This boils down to three specific models: our STC-3X Pack, STC-1S and Orpheus.

The STC-3X Pack is an exceptionally versatile microphone that I originally designed with home musicians/producers in mind. Its three pickup patterns and other controls make it ideal for recording all kinds of acoustic instruments, vocals, spoken word, ensembles, choir and even as an overhead microphone for things like drums and percussion.



# SONTRONICS

It also gives teachers the option to use it as a teaching tool, to demonstrate how pickup patterns work in practice and also how different positions of a microphone can dramatically influence your results.

The STC-1S is a pair of small microphones that can be used individually for recording solo instruments or as a pair for stereo recording instruments. They are perfect for hanging above the stage or in the drama studio for theatre/musical productions and live performances.

The Orpheus, like STC-3X, also has three patterns, but its design and sound are completely different. Schools and universities are constantly telling us that they love Orpheus for ensemble and choir recordings, as well as for lending an even more professional-sounding magic to performance exam recordings.

### What microphone is best for recording the school choir and soloists?

For the ultimate results, we would recommend our flagship Sontronics Apollo 2, a stereo ribbon microphone that is used daily in some of the world's top studios and soundstages, including Abbey Road where their two Apollos are used to capture choir, orchestra and piano for film and TV.

We'd also definitely recommend our Orpheus microphone, which I designed to specifically capture high-definition sound in any ambient environment, and it sounds absolutely stunning on choir! Our STC-1S will also do a great job. In addition, if you need a more focused pickup for each soloist, a dynamic mic such as our Solo or Corona would be perfect.

### What microphone is best for brass players and woodwind players?

The ideal choice would be Delta 2 for brass and Sigma 2 for woodwind, both of which are ribbon microphones and give a beautifully natural reproduction of your instruments. However, the STC-3X Pack that I mentioned earlier is a great go-to for both too.

### What sort of set of microphones do you think a school should have and why?

The ideal starting point for a school's microphone locker could look like this:

- At least one stereo pair of small condenser mics (e.g. STC-1S): above-stage, choir/orchestra, acoustic guitar, piano.
- At least two condenser mics with multiple patterns (e.g. STC-3X or Orpheus): everything (!) from soloist exam performances to ensembles and orchestra
- Multiple handheld dynamic mics (e.g. Solo): live vocals, guitar amp, assembly/speeches
- At least two podcast microphones (e.g. Podcast Pro): for podcasting but also for tannoy announcements and online teaching



You can then build up your collection as you go or choose higher-priced mics if you have more budget to spend (or want to improve your existing mic set-up). Stepping up to top-level models such as ribbon and valve microphones (e.g. Aria, Delta 2 or Apollo 2) will massively improve your recordings and performances.

### What three tips could you give music teachers on microphone use?

1. Don't be afraid of microphones! Most are simple devices that only require a little user knowledge to achieve great results.
2. Learn how to get the best from your mics. Take some time to understand the basics of mic selection, positioning, setting levels and so on and you'll reap the benefits.
3. Take care of your mics! A microphone is a precision instrument and should be treated with care and respect, and this approach should be encouraged from the students as much as from you as the educator.

Hosting a Sontronics workshop and joining one of our CPD educator awareness courses are great ways to learn all this and much more!

For more information, please contact:  
[education@sontronics.com](mailto:education@sontronics.com) or call: 01202 722583.  
 Website: [www.sontronics.com](http://www.sontronics.com)

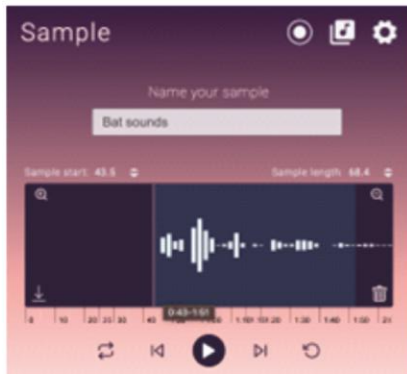
# MUSICTECH TOP TIPS

with Dan Fisher-Wienesen, Music Technology Coordinator at Leighton Park School, Reading.

## Sampling with Chrome extensions

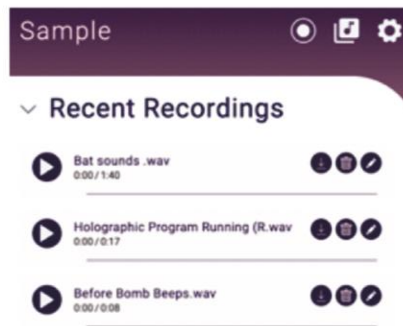
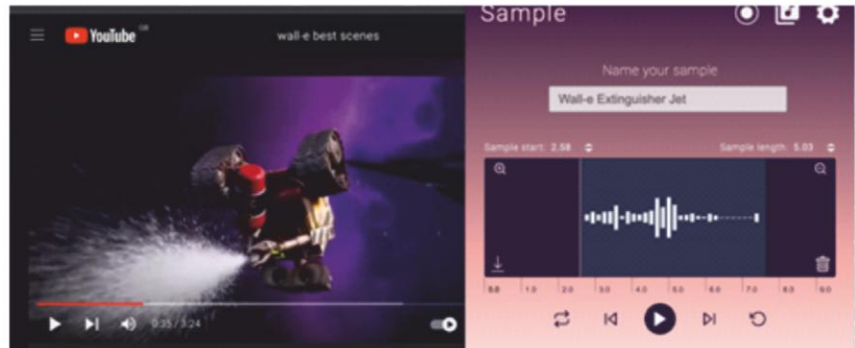
Have you ever wanted to use the exact sound of Indiana Jones's Whip crack or make an instrument in software using the sounds from the Sky Princess cruise ship 'Love Boat Horn' melody? Do you want to create a usable synth and spice up an audiobook with imaginative audio snippets? Or want to make exciting revision materials, such as key lines and speeches using sounds? Do you find yourself running around with microphone concerns while teaching and running out of time to use the audio?

This handy tool will help - 'Sample', a google Extension tool for plundering audio from any computer with Google Chrome.



The Sample extension is really easy to use. Load a video on your computer, either from YouTube or streaming services, or played from embedded audio on websites using Google Chrome. Hit the record circle icon, play the audio and hit the black square icon to stop recording. That's it!

Plundering sound this quickly will allow a more creative focus on audio arrangement tasks, instrument creation tasks and sound design work. The extension also allows quick trimming, labelling and organising audio files to create an effective sound library folder of up to thirty sounds.



Any audio captures can be downloaded onto your computer which can be easily inserted into a DAW program in high quality WAV format. This allows instrument design using Sampler Plugins, and syncing audio to moving images.

All in all, it's fun, quick and allows a focus on the creative composition aspect of using sound sourced online. This tool is very effective for inaccessible sounds that cannot be captured in a classroom to produce sound design work.



Links to plunderphonics topic, Pogo compositions. The tool works when sampling from any video service which emits sound - and of course opens up a discussion about permissions and recognition of copyright if work is to be used commercially and sample declaration. There are documents online about copyright, for example: 'Intellectual Property Office, Exceptions to copyright: Education and Teaching' and the 'BBC Music Introducing site: Sampling'.

No microphones are needed minimising setup, no equipment purchasing to work with audio and time saving for clean sampling. This tool can also be used to create cross curricular applications - ideas such as audio books, foley, film and television quotes/ audio diary, podcasting, audible revision tools, sampled keywords for recall and memory; and many other applications.

# NEW MEMBERS



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

Olivia Draycott  
Ella Phillips  
Kerry Tokley  
Kalib De Merchant  
Toby Barrowcliff  
Edan Moorhouse  
Caroline Ramsay  
Nicola Crowder  
StuartThompson  
EmmaEames

Martha Raban  
Nacho Mañá Mesas  
Alexander Stobbs  
Georgina Wiltshire  
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Louisa Clogston  
Richard O'Hara  
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Daniel Mee  
Darren Taylor  
Michael King  
Claire Moran  
Natasha Norton  
Joshua Horsey  
Lisa Millington  
Jonathan Turner  
Hannah Ambrose  
Teresa McCormick  
David Akinboyewa  
Tom Motley  
Angus McPhee  
Sonia Martins  
Liene Putnina  
Danielle Hartley  
Andrew Lee  
Ian Collins  
Martin Pepper  
James White  
Lindsay Pugh  
Ruairi Glasheen  
Laura Bush  
Maria McKenzie  
Peter Futchter  
Nicola Worrall  
Molly Grainger-Hull  
Jennifer Patchett  
Heather Wilcox  
Rebekah Sturge  
Luke Wynell-Mayow  
SineadKearns  
Sarah Carlin  
Graham Bowman  
Jen Hartley  
Elizabeth Potter Hicks  
Natalie Hutchinson  
Richard Sampson-Marr  
Polly May

Primary Teacher - Music Teacher  
Coordinator of Music  
Class Teacher/Music lead  
Tutor for Drama and Creative Arts  
Trainee Music Teacher  
Music Teacher  
Leader of Learning for Music  
Head of Music/Performing Arts  
Senior Deputy Head  
Head of Music Centre  
Whole Class Instrumental Teacher  
Visiting Lecture for PGCE Music  
Music Teacher  
Trainee Teacher of Music  
Teacher of Music  
Class Teacher  
Music Teacher (Trainee)  
Teacher of Performing arts  
Trainee Music Teacher  
Teacher of Music  
Teacher of Music  
Head of Music  
Teacher of Music  
Faculty Leader of Paridgewood School  
Primary School Class Teacher  
Head of Year, Teacher of Music & Staff Governor, Robert Blake School  
Headteacher  
Director of Music  
Performing Arts Administrator  
Music Teacher  
Director of Studies  
Assistant Director of Music  
Teacher of Music  
Trainee  
Head of Music  
Teacher of Music  
Teacher of Music  
Private Teacher  
Teacher of Music  
Head of Junior Music  
Self employed peripatetic music teacher  
Musician, Music Teacher  
Teacher of Performing Arts- Drama, Dance and Music, The Malling School  
Director of Music  
Freelance Music Teacher and Consultant  
Music Co-ordinator  
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Teacher of Music  
Director of Music  
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Visiting Music Teacher  
Director of Enrichment and Music  
Director of Music  
Assistant Director of Music  
Director of Music

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Benjamin Britten Academy of Music  
Mersea Island School  
University of Bedfordshire

Imberhorne School  
Holly Lodge School

Inspiring Music

Redbridge Community School  
Ark Burlington Danes Academy  
Oasis Academy South Bank  
Bassingham Primary School  
Haverstock School  
Harris Academy St. John's Wood  
The Thetford Academy  
The Albion Academy  
Shrewsbury Academy  
Hamstead Hall Academy  
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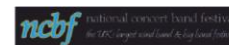
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Please get in touch with the members of our team to support you in your school.



President / Don Gillthorpe  
president@musicteachers.org

Don is Senior Assistant Principal 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

Liz is the York Secondary Music Pathfinder lead.

**TEACHER SUPPORT**



Lewis Edney

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

**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 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)

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

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](http://manwaringmusic.blog). He has been nominated 5 times for Music Department of the Year.

**TEACHER SUPPORT LEAD**



David McKee (Co-opted)

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

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.58



## A sideways look at music education from Jonathan Varcoe

In the previous Divertimento I outlined the fascinating research by Dr John Diamond using the muscle testing technique of kinesiology in relation to listening to music. By coincidence I recently watched the BBC Prom given by Leif Ove Andsnes with the Mahler Chamber Orchestra playing two Mozart piano concerti. Leif Ove conducted from the keyboard and the playing was not only totally committed but fine-tuned and sensitive. The rapport of soloist and orchestra was total. The appeal to this listener even via TV was deeply attractive. Had someone tested my muscle during this performance I have no doubt it would have shown I was also made part of the performance as I listened with full emotional attention to every part of the music-making. I ceased to be a critic but was drawn up into appreciation of the oneness of the sound. This is difficult to put into words but it was a special experience and you can perhaps understand what I mean, by listening to the concert on iPlayer.

Music can do wonderful things to me, and to you. It can also bring astonishing changes to those who suffer from Dementia. Dementia patients very frequently change from lack of response to a state closer to their old selves, with smiles on their faces and a different and connected body language when listening to music they know and like. They respond to the magic of music, a medium beyond words which takes them out of themselves, beyond their illness. Many articles have been written about this. So incredibly important is this experience for the patients and their carers that it would be good if more schools were able to organise visits to care homes with their best musicians. It would be useful if those who organise such things could write about their experience for others to consider. I'm sure Ensemble's editor would welcome such news.

Here are a few thoughts about leading a music department and building a community around it:

The essential key features almost above everything else are a sense of humour, and a sensitivity towards your staff. A friendly word, a smiling face helps make the wheels go round. Your assistants may be worried they are not doing their job well, your peris may be bored to tears because of idle pupils not doing any practise. Ask them at appropriate times how things are going to allow them to tell you some of their concerns. You are their leader, show respect and show them you understand they may have problems. Don't be remote, join in with some banter and some gossip over the mid morning coffee break. Don't be always in a rush without time to pass the time of day. A very busy director may not necessarily be a wise director.

Your music department should be a place known for being a happy place. This will spread and will even tempt colleagues from other departments to come to the music school for a chat and coffee. This spread continues to the pupils who hear the laughter and enjoy bumping into known teachers as they make their way to practice rooms or for tuition. This is likely to be in contrast with some other faculty centres.

Make sure your department is friendly towards all ancillary staff be they grounds people, accountants, catering staff, porters. Organisers of concerts will be richly rewarded with such pleasant relationships going the extra mile to help you.

For your large concerts especially with choral music in the programme many of you may well be open to participation from parents. I recommend this and found that parents love to take part. When I did

this the first time, my headmaster was beside himself with praise as it helped him give the school a better relationship with those paying the fees! Parents cannot play in the first fifteen with the pupils but they can join the choral society. This is a no-brainer to integrate the school community and the parent body.

Organise concerts of different levels of attainment to give as many pupils as possible the experience of playing in public. Integrate the second orchestra with the first orchestra in a carefully chosen short work for performance in a major concert. The effect can be magical as the less experienced are supported and encouraged to play above their strength. Governors and parents love this.

Talking about governors, get to know them personally if you can. Their influence is tantamount when you come to write a paper to the head about more funding for a new music school or piano.

See what musical tuition you might introduce to expand the department's reach. In my day there was precious little jazz tuition, there was no harpsichord tuition (or harpsichord come to that) for musical pupils to learn continuo work. Is there a case for some Alexander Technique lessons? Several of my pupils benefited from the latter in one-to-one sessions as did a number of members of the school staff. Choosing pieces for performance is tricky. Not too easy and not too difficult, pitched just right for your ensembles. Oh, and if you have a very talented musician or two, give them a baton and jump start their conducting careers!

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