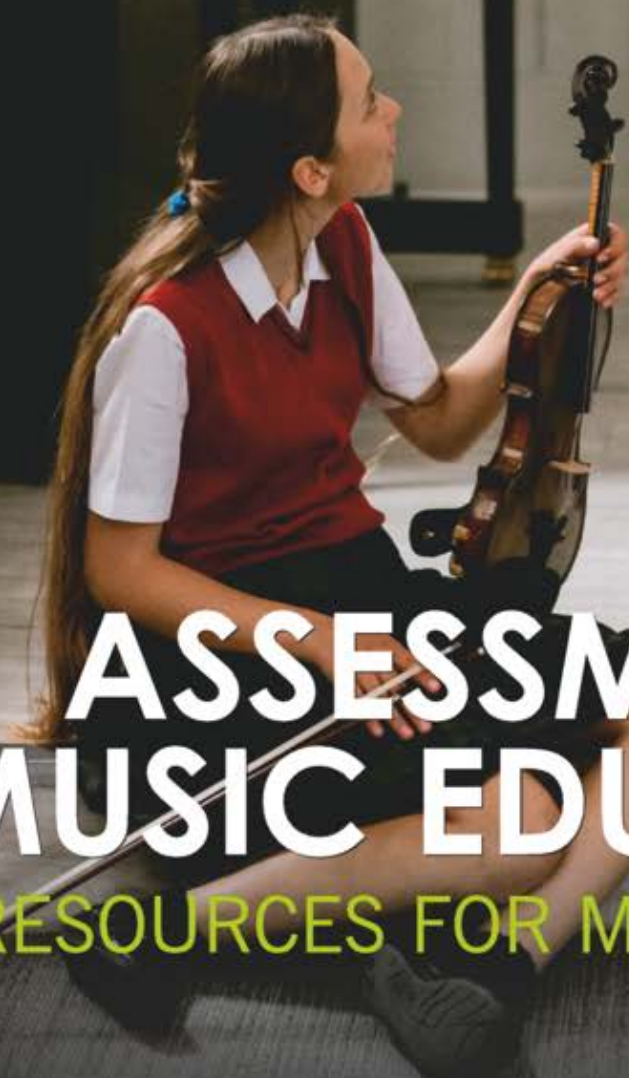




ENSEMBLE MAGAZINE

No. 121 / Winter 2023

CONNECTING
INSPIRING
LEADING



ASSESSMENT in MUSIC EDUCATION

RESOURCES FOR MUSIC TEACHERS



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WELCOME EDITORIAL



Keith Ayling
Editor

It really can be quite inspiring to set yourself a seemingly impossible deadline and bring together the culmination of all of the skills you have accumulated over your career.

Not everyone loves a deadline.

Some of us thrive by them. Some of us need them to make sure that the work gets done. However, from a creative perspective, we often believe that deadlines are the enemy of inspiration. Musicians, artists, poets and authors often feel that their greatest work comes from the ability to freely think and express their inner thoughts without restriction.

I've learnt that actually both are true.

As a songwriter, inspiration comes at the strangest times. We can't predict it. At least that's what we are led to believe. For most of my professional career, I too would agree. However, I also believe that it is possible to manipulate the pre frontal cortex in the brain to stimulate creative activity. This can assist with finding solutions to the creative activity you are involved in. In this way, the deadline can be maintained.

This summer, I visited Echo Zoo Studios, Eastbourne to work with my producer, Dave Lynch on a challenging project. Our aim was to write and record ten songs in two days. Most people might only attempt one fully recorded composition in that time. But an entire album - surely that's not possible?

We achieved it.

By utilising the stems from previous recordings and setting about intensive lyric writing sessions, using my creative theory outlined above, we did indeed achieve ten new songs. A further two days mixing was needed, but the entire

project took four days. It really can be quite inspiring to set yourself a seemingly impossible deadline and bring together the culmination of all of the skills you have accumulated over your career.

I hope you might get chance to hear the results soon. (I'd also love to hear if you, yourself have been immersed in creative music works recently.)

This issue (No. 121) includes insights on assessment - and whilst this can bring with them deadlines for our students and those marking them - we shouldn't assume they are the enemy of the creative process.

Take a look at the feature section, from page 19, for informative explorations of Formative Assessment by Catherine Barker, Primary Assessment by Helen Byard and Non Examined Assessment by Liz Dunbar, among many others across sixteen pages.

And don't forget, if the creative mood takes you, or if you decide to trigger the brain into creative thinking, why not write for the next Ensemble on the amazing things happening at your school?

Keith Ayling
@keithayling

Email. keith@musicteachers.org
Web. www.musicteachers.org
Fb. [www.fb.com/MusicTeachersOrg](https://www.facebook.com/MusicTeachersOrg)
Tw. www.twitter.com/MusicTeachers_

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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 future of music education.

Membership rates 2024

Full Membership	£70
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Catherine Barker
President, MTA
Head of Music and
Performing Arts,
United Learning



Liz Dunbar
York Secondary Music
Pathfinder Lead and
creator and curator of
@huntschoolmusic.com



Marie Bessant
Lead Subject Advisor at
OCR



Liz Gleed
Head of Music at
Bristol Cathedral Choir
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FROM THE PRESIDENT



Catherine Barker is the Music Teachers' Association President 2023-2025 and Head of Music and Performing Arts for United Learning, the largest national schools' group.

I'm going to be bold and say it: music teachers are typically brilliant at assessment. But they are also typically terrible.

To be clear, I place no blame on the profession. It's just intrinsic to music that it is brilliantly suited and simultaneously completely unfit for assessment.

By virtue of its nature, music can be readily heard and seen. In a school environment, assessment isn't hidden away in an exercise book. It's in the very bones of music educators to take this immediate information and act on it straight away – refining performances and tweaking compositions. Just as an audience member and music lover forms an opinion during and after a concert, or first listen to a new EP - formative assessment is hard-wired into the practice of music educators. This feedback, often in the moment, can have an immediate impact on learners.

However, opinions come with inevitable subjectivity. I love the start of Brahms Sextet No. 1 to be rich and bold (being a cellist, I love to play the melody) whereas others will prefer it to be played with more subtlety. It is hugely personal. I also adore music theatre (again, it's all about the melodies) – but I know several colleagues in the MTA who certainly don't share this opinion!

Taste, value, quality - when we assess in a summative manner, placing judgements on art, we are in ambiguous territory. Every exam season, there is inevitable confusion about mark schemes for assessments. There is a risk that compositions are not led by aesthetic decisions but by what will 'get the most marks'. In this edition of ensemble we explore this in articles by committee member, Liz Dunbar, amongst others.

All of this is within a high stakes accountability system. Whilst the current Ofsted inspection framework is more holistic than it was in the past, pressure rightly comes from families and learners, as well as senior leaders in schools. Assessment outcomes in the broadest sense (including auditions, graded exams, academic and vocational qualifications) are the keys needed to open doors to further study. It's worth remembering that assessment can be a powerful motivator, a pathway for incremental improvement and a vehicle for recognition. Music assessments, as part of whole-school assessment, have the potential to be musical when educators work together with the best interests of learners. There is a vast range of assessments available to us in music educators, giving us choice that other subjects don't benefit from. But - does that all muddy the waters?

This edition of Ensemble aims to give a platform for sharing practice, information and myth-busting where possible. Given the tricky nature of assessment, we hope that it's a useful tool for all teachers in a department. As ever, if there's something that provokes your thinking or you want to explore further for your own department, do get in touch. We are fortunate to have a thriving committee and membership who are all keen to help.

Catherine Barker
MTA President
president@musicteachers.org

ASSOCIATION NEWS

CONNECTING - INSPIRING - LEADING



Welcome to the 121st issue of Music Teachers' Association Magazine: Ensemble. The magazine seeks to support you in your music teaching and to network teachers through the sharing of experiences, advice and wisdom.

Take a look at our ASSESSMENT feature section (from page 19) which has valuable ideas and resources to stimulate your thinking 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, ISM, Music Mark and HMC, 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 £70 per year, visit www.musicteachers.org

OUR CONFERENCE 2024

Next year we will be visiting Queen Anne's School, Caversham near Reading - the school of our Honorary Treasurer, John Padley.

Please mark the date in your diary: Friday May 17 - Sunday May 19, 2024.

OUR ONLINE EVENTS

Our online events continue to be very popular with a comprehensive range of online professional development for both our members and the wider music teaching profession. These include webinars, teach meets and curriculum-based sessions.

OUR PUBLICATIONS

Members automatically receive all of our publications to resource their teaching. Our termly magazine has been nominated for association magazine of the year and is a highly respected journal of music education. Our Music Directory (for independent schools) gives parents details on music departments and our Podcast, Online CPD, regular e-bulletins and Facebook Staffroom complete our comprehensive resources for your teaching.

OUR WEBSITE

Our website is a hub for our work and continues to be the focus for conference details. We want to attract new members and more accurately reflect the association and its national voice, as well as providing resources for the teachers we serve. www.MusicTeachers.org

TEACHING NOTES MUSIC TEACHERS' PODCAST



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 86.

MTA president Catherine Barker previews the new edition of the MTA's Ensemble magazine; Joe Hastings talks about the 24/7 counselling service for musicians and music teachers, Music Minds Matter; and Ali Bowen-Davies and Lincoln Abbotts from the ABRSM discuss the development and creation of new syllabuses for instrumental and vocal exams.

Episode 85.

Teacher and blogger Dice Wood explores how to say No to excess workload, how to reduce time spent marking homework, and the message that homework sends to students; Laura Hailstone from Music Mark introduces their annual conference; and Paul Blaylock discusses his highly successful approach to the KS3 curriculum, offering tips and insights.

Episode 84.

Alex Aitken introduces his enormous new resource, Mastering A Level Music, focussing on the Edexcel course; Lauren Elliott from Music Monsters chats about the wonderful work they do with very young pianists; and film and TV composer George Fenton looks at this year's GCSE Film Music Composition Briefs and offers insights into the art of film composition, giving tips for aspiring film composers.

Episode 83.

Rachel Shapey introduces her new book, co-authored with Nate Holder, Listen and Celebrate, written to help teachers to enrich and diversify music at Key Stage 3; Leanne Sedin and Adam Saunders introduce The Music Teachers' Choir, set up to get music teachers to sing together; and Dan Francis chats about the relationship between what's learnt in the music classroom, and what's learnt in instrumental/vocal lessons, and how the two can overlap more.

Episode 82.

Rob Reich-Storer introduces his music resource website, Rhythmstix, and Katy Thomson explains the background to Ground:Ed, which offers workshops to help harness creativity, and self-confidence. MTA President Catherine Barker, reflects on the 2022-23 academic year, addresses some current issues in music education, and looks ahead to what's in store from the MTA for 2023-24.

Episode 81.

Niels Bastrup and Hans Jakobsen introduce a new feature from Ear Master, designed to help students with the aural tests in ABRSM exams; Mark Aitchison shares his planning for the next academic year; and Dr Rebecca Berkley discusses music training for primary teachers, looking at specific problems and possible solutions.

Episode 80.

Prof Nate Holder introduces the forthcoming "Why Music Festival", a one-day online festival; Olivia Sparkhall presents her new book, "A Young Person's Guide to Vocal Health", and Christopher Stevens HMI, subject lead for Music at Ofsted, answers questions about assessment within music education.



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

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Apple Music

ONLINE EVENTS



Music Teacher Mondays

Music Teacher Mondays are back! Our informal teacher support sessions are designed to give you practical tips for your classroom, as well as offering a safe place to ask questions and seek support from like-minded peers. This term we've lined up an impressive mix of speakers, and each month we'll also be joined by one of the MTA committee to offer their own insights and advice.

Forthcoming

Monday 6th November 2023 | 5pm

In November, on the back of a hugely popular session at this year's conference, we will be joined by **Hahn Doan** looking at teaching Harmony at KS5. Hahn is Academic Skills Advisor and Secondary Music PGCE Lead at the University of Herefordshire, as well as a freelance Music Education Consultant.

Available on catchup

In October, we were joined by **Alex Aitken**, who recently completed three years as the Children's Musical Director and Cover Conductor on Cameron Mackintosh's London production of *Mary Poppins*. Alex gave practical advice on putting on a show, as well as offering tips for teaching A-level on the back of his popular teaching resource <https://masteringalevelmusic.co.uk/>.

Trainee & ECT Support Session

15th November 2023 | 5pm

Our termly ECT support session is exclusively for MTA members, and open to anyone in their training year or first year in a teaching role. Session hosts Mark Aitchison and Margaret Edwards are joined by guest panellists, covering practical advice for navigating your training, and are on hand to support with any challenges you are facing in the classroom.

Hibbins Series

22nd November 2023 | 5pm

Berlioz: *Symphonie Fantastique*

Join us for the next instalment of our Hibbins Series. As part of a collaboration with the Society for Music Analysis (SMA), we will be joined by **Ian Pace, Professor of Music at City, London University**, for an analytical look at Berlioz's iconic *Symphonie Fantastique*. Hear how the music depicts the tale of an artist, whose unrequited love leads him from opening daydreams to the depths of despair at the *witches' sabbath* over the course of the work's five movements. We will look at the historical and societal context, understanding the influences on Berlioz, and the immediate impact it had on Liszt who penned a piano transcription just a few years after the work premiered. Our panellists will analyse excerpts from the score, as well as making recommendations for related listening and study.

The live webinar will be open to both teachers and pupils to join; the recording will then be made available for members to access via our members' only area of the website.

Look out for further information in e-bulletins, on our website, and across our social media channels. [Twitter](#) | [Facebook](#)

MUSIC TEACHER MONDAYS

MUSIC TEACHERS' ASSOCIATION

Interview with Russell Scott



In our first music teacher Monday of the 2023 academic year, we were joined by Producer, Musical Director, Singer and Vocal Coach **Russell Scott**.

A trained singer by trade, Russell heads up three successful choirs that produce commercial recordings and tour globally, whilst still being run as local community choirs. As a vocal coach, he works extensively with young people who are wanting to get into drama school, or looking for a career on the west end stage. He is also the Director and Producer of the UK Choir Festival, hailed as one of the most awe-inspiring choral festivals worldwide, with over 3500 choral participants since its launch in 2016.

In an excerpt from that recording:

James Manwaring: What ideas do you have for teachers looking to kick-start singing in their schools at the start of the academic year?

Russell Scott: We find the same barriers and challenges in schools as I find in the wider community. There is always a slight reluctance – and in fact I find adults are even more fearful, and come with even more inhibitions than children. But we need them to understand that the door is wide open for them to come and explore: to pitch in and just enjoy it. It is about being completely non-judgemental, being very open-minded regardless of their ability or previous experience, and letting them find themselves within the group.

James Manwaring: From your experiences working with young people, have you got any tips for teachers who have high achieving singers and how they can best support them?

Russell Scott: I think its two-pronged. One side is teaching them to sing, teaching them about music and helping them to understand the voice. The other side is the psychology and that mental preparation. I often have students who come to me because they want to get into drama school, or onto the stage in the west end, and it's about making them feel comfortable. And you do that by training them in what's it's going to be like, helping them to understand what the expectation is going to be from the other side of the table, and what they need to do to be able to perform to their best. That's ultimately what anyone needs to do – to give it 100% and do the best that they can personally do.

James Manwaring: What encouragement do you have for teachers that might be feeling nervous about getting choirs started?

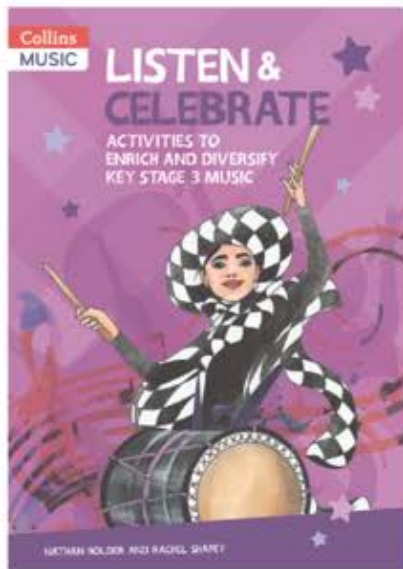
Russell Scott: My advice would be to do it with conviction. Teachers are there to inspire and I'm sure every single one of you here today is an inspiration to your pupils, working hard to give everyone opportunities. Instill your own passion into it. And it has to be fun! Choirs, especially in schools unfortunately, are not always the cool place to be. So make it something that they can relate to in their world of music; maybe it is something in the charts, or something from a musical, but just something that will make them go, 'yes, this is cool!'. Maybe don't even call it a choir – it could be a pop workshop, or karaoke, or simply 'come and sing Katy Perry songs'. Just get it started, be consistent, and keep building – and before you know it, you've got a choir.

James Manwaring: And do you have any song suggestions?

Russell Scott: That's putting me on the spot! You want something that is simple and repetitive– maybe something ABABCAB so you have that repetition. One suggestion is *Let the Sun Shine In* by Aquarius, arranged by Rover Emmerson for SATB. My choir learnt it in around 40 minutes. They were lucky enough to have an opportunity to perform it with the Berlin Phil and it completely brought the house down!

You can find out more about the UK Choir Festival at <http://ukchoirfestival.com>, and you can follow Russell Scott on X @RussellScottUK.

Catch the full Music Teacher Monday recording from September in the members' area of the website, using password 'beethoven'.



Harper Collins

Have you discovered Listen & Celebrate for Key Stage 3?

If you're looking to bring diversity and representation to your students' listening and composing, then discover the NEW [Listen & Celebrate for Key Stage 3!](#)

Written by Nathan Holder and Rachel Shapey, this resource introduces a selection of fifteen pieces from a range of time periods, countries and styles, offering an immersive experience through active listening and composing activities. It also includes guidance on differentiation and assessment and is further supported by a range of additional online resources, which can be downloaded quickly and easily. [Find out more.](#)

"Representation is everything and Listen & Celebrate KS3 is a true champion of this. I am especially thankful for the celebration of difference caused and not limited by physical disability. These pieces easily slot into my existing schemes of work, and I know my students will enjoy and benefit from these activities, especially the Pokémon." - Anna Hill, Secondary Music Teacher

Yamaha



Yamaha CFX dominates the stage at Ribbles Valley International Piano Week

Yamaha's latest CFX was the chosen concert grand piano for this year's Ribbles Valley International Piano Week, with outstanding performances from an equally outstanding line up including Martin Roscoe, Peter Donohoe, Victor Lim, Tyler Hay, Rose McLachlan, Martin Roscoe, William Bracken and Paul Lewis. In addition, history was made in a special two-piano concert with Martin Roscoe and Peter Donohoe, with two of the Yamaha CFX in a nowadays rare evening of music for two pianos. The programme of Mozart, Saint-Saëns, Debussy and Rachmaninoff offered elegance, grace, virtuosity and exhilaration, demonstrating the CFX's versatility and ability to respond to a vast range of emotions, style and expressivity.

Hosted at the intimate location of The Croston Theatre at Westholme School, this annual event is highly anticipated by piano music lovers in the North West and beyond.

Yamaha CFX is available for evaluation in your institution, please contact james.sargeant@music.yamaha.com for more information. uk.yamaha.com

Trinity College, London

New Trinity College London Piano Grades syllabus and repertoire books 2023

Trinity's new Piano syllabus and repertoire books are now available to purchase and can be used in exams immediately.



You'll find piano pieces from TV & film; video games; rock and pop, Latin and jazz. Classical standards are available, balanced with new commissions and pieces from contemporary composers. We also feature new music at every grade.

Our new approach to syllabus releases means they no longer have a scheduled end date. So, besides brand-new books for 2023, the existing 2021 books continue to be valid indefinitely (copyright and territory dependent). Candidates can stick with repertoire from the 2021 books, try all new pieces from the 2023 books, or mix it up with pieces from both!

On our website you can explore the full repertoire lists and download a sample of some of the pieces available, as well as hear directly from some of the composers who have contributed new pieces to the syllabus including the EMMY award winning Michael Price, video game and visual media composer Mark Choi and the award-winning Finnish composer Mari Sainio.

Find out more at: trinitycollege.com/piano

RCO



The Royal College of Organists (RCO) has launched a new year-round programme of activity and support for teenage organists under the banner of TOSE (The Organ Student Experience) Community.

TOSE Community is free to join for any teenage student member of the RCO, and is based around regular twice-termly online forums. Hosted by organist and amateur Cathy Lamb and the RCO's Tom Bell, these sessions will cover everything from practice and playing tips to career advice and the latest news on events and opportunities. Tom Bell explains: "With TOSE Community we are aiming to maintain that momentum throughout the year with sessions which are fun but informative, motivational and inspiring, and also an opportunity for young organists to spend time together, connect, and share experiences."

Complementing this, our Institutional Accreditation scheme offers half-price student membership of the College to organ students at accredited institutions. In addition to opening up membership of the TOSE Community, teenaged student members enjoy reduced rates when attending RCO Academy events and have full and free access to our digital learning platform iRCO. We are delighted to have accredited the following schools and institutions: City of London School, Eton College, King Edward's School Witley, Merchant Taylors' School Northwood, Radley College, Royal Hospital School, Uppingham School, and the Young Organ Scholars' Trust (YOST). Details of the scheme can be found at www.rco.org.uk/education_accredited_teaching.php.

Music Education Solutions

New leadership certificate to support Heads of Music

Following a successful pilot in the summer term of 2023, the Music Education Solutions® *Secondary Music Leadership Certificate* has been rolled out across five Music Hubs in the UK providing support for teachers in over 160 schools across the UK in 2023/4, with places still available for other schools to get involved.

Secondary Music Teachers face a challenge in maintaining the status and presence of their subject against the descending cycle of reduced funding leading to reduced engagement and vice versa. This leadership certificate provides a broader perspective of where engagement and growth is good, why existing declines exist and how principles can be applied by secondary music teachers to their own context to generate higher engagement and high quality learning, without the need for significant further investment. This includes an investigation into the National Plan for Music Education; the principles underpinning exam board qualification design and assessment; national research into the present and future creative industries workforce; the principles underpinning outstanding Ofsted lessons; and how to make informed and critical decisions about resource to secure appropriate long-term impact.

Priced at £150, the leadership certificate has been carefully thought-out to be both affordable and achievable and covers subject-specific leadership and management content that isn't covered by any other course in-school or external training. It is delivered as three webinars with short activities to try out in school and individually, followed by a personal investigation to ensure that the ideas stay fresh and relevant for each person involved and have a long-term impact on their own career progression and for the students in the school in which they're working. To find out more visit www.musiceducationsolutions.co.uk

Faber

Call out to vocal and instrumental music teachers: **Faber Music and Sound Connections**

Calling vocal and instrumental music teachers! Faber Music and Sound Connections need your help understanding the needs of music teachers and students across the UK. Complete this short survey as part of their critical research project, and as a thank you for participating, you'll receive a year-long 20% discount on all Faber Music educational books!

Scan the QR code or visit bit.ly/FMSCSurvey23 to complete the survey.



Hal Leonard

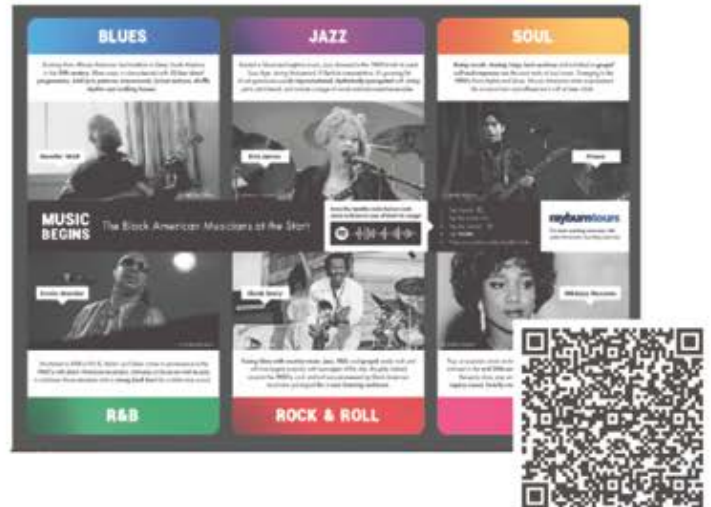
At Hal Leonard Europe, we understand the importance of equipping teachers and students with the finest resources for their musical journey. We're thrilled to introduce [Instant Primary Music Lessons](#), by award-winning author and educationalist Ann Bryant. Designed to support the National Plan for Music with 13 play-along classroom music lessons, this book will support your delivery of the Model Music Curriculum, and prepare for an Ofsted "deep dive". A second new release for 2023 is [Pop Songs for Primary School](#), a complete song resource for singing assemblies, school choirs, shows and classroom music lessons. Arranged for voices with piano accompaniment and guitar chords, the book features alternative two-part arrangements with lyric videos, demonstration audio, sound-alike backing tracks, printable lyric sheets, and Songs from the Model Music Curriculum. They are available from Musicroom.com where you can benefit from an exclusive teacher's discount.

Rayburn Tours

FREE Music Teacher Resources from Rayburn Tours

Discover seven vibrant classroom posters, a blog centred on introductory music lessons and even a Spotify playlist focusing on iconic black American musicians, the genres where they left their mark, and the modern-day musicians they influenced!

Knowing you'd appreciate resources created in collaboration with an expert - we at [Rayburn Tours](#) teamed up with a Head of Music and crafted vibrant and engaging student content that's easy to access and even easier to download - for free. Just scan the QR code for the blog and scroll to the bottom of the page for your posters and music.



The Maestro Online

The Maestro Online has expanded its masterclasses throughout the summer; they are the perfect addition to one-to-one music lessons or class/group lessons, particularly for those who wish to "up their game", improvise, composers, song-writers, classical-pop-jazz-gospel styles, are at conservatoire or music college, or are A Level/GCSE students. There are also advanced Kodaly based solfège courses that extend to diploma level using mature material.

The performance anxiety masterclass courses from Daniel KR (ex English National Opera) have proved useful to musicians and non-musicians. One non-musician described using his visualisation strategies that day.

Piano masterclasses now include Nicky Brown, an absolute legend. He has worked for Songs of Praise, TV, film, and artists from Boy George to Emeli Sande. He teaches integrating drum rhythms into playing to generate excitement. Great for your rock-pop keys players.

There's a new gospel bass line course from Bazil Meade MBE (who co-founded London Community Gospel Choir). He teaches how the bass is the key to musical personality (applies to classical music too in my opinion).

Dharimbar Singh MBE released his first Indian music course. How ragas unfold themselves and the clarity with which he explains music is wonderful. He's taught many UK musicians, now professionals, using Indian philosophy. Cultural cross-over is wonderful! This course would also be great for a KS3 or KS4 composition unit.

For classical vocalists and conductors, there are masterclasses from Suzi Digby OBE and Ralph Allwood MBE. Ralph's courses include conducting from the heart and top tricks for beginning sight-readers (great for ABRSM aural tests). Suzi's courses gives fantastic strategies for training the most advanced choirs. She describes choral training as 90% listening tasks. How many musicians does that apply to too?

If you'd like a Zoom behind the scenes tour of the masterclasses and library, alongside the new league tables, objectives, certificates and general gamification strategies to incentivise, do drop a line to: robin@the-maestro-online.com



WOWFest

WOWFest: Wells Orchestral Weekend, Somerset, UK, 19-22 July 2024

The fourth edition of WOWFest: Wells Orchestral Weekend will take place in the tiny but perfectly formed city of Wells, Somerset from 19-22 July 2024 and is open to all youth performing ensembles.

Recently nominated the UK's Top Tourist Destination by *Which?* magazine, Wells boasts magnificent venues such as its Gothic Cathedral, medieval moated Bishop's Palace and the beautiful Cedars Hall, plus outstanding facilities provided by the Cathedral School where musicians are accommodated. All festival participants take part in the Opening and Closing ceremonies, two concerts (one solo, one shared), an expert workshop and a series of social events including the WOWFest Ceilidh and Barbecue.

This is the perfect opportunity for school/youth/community choirs, bands and orchestras to spend an intense weekend of making music and having fun in a stunning location surrounded by other young musicians from the UK and around the world.

Applications are open now. Please see the link for more and we look forward to welcoming you to Wells!



ABRSM



Six of the most exciting emerging composers working in the UK today are to join the third edition of ABRSM's landmark composer mentoring programme.

The six-month [Writing for Music Education](#) programme aims to demystify the process of writing for music education, encouraging composers from a broad range of backgrounds to write for exam syllabuses and a range of other educational contexts. Composers joining the programme include Fraz Ireland, whose brass fanfare was recently performed in St Paul's Cathedral; Jose Puello, a composer heavily influenced by Latin American music and culture; and Louise Drewett, who has been inspired by the experience of working with community choirs.

They are joined by YouTube host and multi award-winning composer Frederick Viner; Glasgow-based Kassia Bailey, who intertwines contemporary practice with historical styles and influences; and Lillie Harris, who unites her twin passions for text and music through composition of choral and vocal works.

Musicians taking part will receive dedicated mentoring from composer and educator Sarah Watts, as well as specialist input as they work through a series of compositional tasks, both with ABRSM and with a range of its partner organisations.

www.abrsm.org/our-reinvestment-in-music-education

Steinberg

Steinberg recently released a major new version of its family of music notation and composition software, Dorico 5, in time for the new school year.

Dorico 5 is packed with new features, including Space and Stage Templates that allow quick and easy experimentation with audio effects, reverb, and stereo position, the integrated drum kit plug-in, Groove Agent SE, with drag-and-drop drum patterns, scrub playback to easily audition any moment in the music to check harmonies and spot wrong notes, and more.

It's also easier than ever to get started, with intuitive new features for inputting and editing music with the mouse.

Of particular interest to educators is the expansion in capabilities of the free and low-cost versions of the software. Dorico SE 5 for macOS and Windows, and Dorico for iPad, which are completely free to download and use, both now allow projects for ensembles of up to eight players. Dorico Elements 5 for macOS and Windows, which costs just £50 for teachers and students, now allows projects of any size, and has gained a number of features that were previously only included in the top product in the range, Dorico Pro.

Licensing and installation have also been improved, making it easier to deploy Dorico throughout the school, with detailed instructions for network managers, and support available if



further help is needed. For more information about Dorico 5, please visit the Steinberg web site at www.steinberg.net/dorico. We have also recently revamped the information for schools, teachers, and students for our complete range of solutions for education. Visit our new education pages at www.steinberg.net/education/.

SING UP



Inspiring Voices is a new podcast from the Sing Up Foundation dedicated to exploring the role of singing, songwriting, voice exploration and creative music-making in improving children and young people's mental health and wellbeing. The podcast is hosted by the Sing Up Foundation's Joint Head of Foundation Baz Chapman and features inspiring conversations with singers, leaders, researchers and other music specialists.

The first series will feature nine conversations that will be released fortnightly from September to December 2023 on Spotify, Apple Podcasts, Amazon Music and Google Podcasts and YouTube video.

Baz Chapman, Joint Head of Foundation and Inspiring Voices podcast host explains: 'At a time when children and young people's mental health and wellbeing is of increasing concern, we want Inspiring Voices to shine a light on the outstanding work being done by all sorts of people to transform young lives through singing.'

Listen on Spotify: <https://bit.ly/IVPodSpotify>

MUSIC MASTERS

"We saw the tech community coming together to work intensively on solving problems and thought – this can be done with music education, guided by the lived-experience of young people. I feel certain that within the music education workforce we have very many creative and innovative minds to call upon". **Roz De Vile, CEO, Music Masters**

The Youth Voice Census 2023 Report has just been released and only a staggering 12.4% of young people think quality opportunities are available where they live. Every musician, educator and music sector organisation has an important role to play in building up music education. Music Masters is an education charity focused on finding solutions to the systemic issues that currently affect equitable access to music education, and the availability of opportunities for young people to develop through music. They have just announced the agenda for their first **ChangeAthon**. The event will, unlike a traditional conference, have the audience, and not the speakers as the focus, providing the expertise on the day, guiding the topics and designing the learning outcomes. ChangeAthon will be an intensive day of problem-solving with likeminded colleagues, that brings together young people, musicians and music educators to collaborate on, and identify solutions to, the challenges aspiring musicians face today.

The event will be facilitated by Serge Rashidi-Zakuani, who is the founder of creative and strategic communications agency ESARZEE Ltd, and will include sessions with renowned music education expert Rachel Cooper as well as former BBC journalist Philippa Thomas, who is now an executive coach and academic working with the Professional Psychology department of the University of East London.

Dr Kadiatu Kanneh-Mason, Music Masters Trustee said: Music Masters is strategically invested in providing opportunities where they are needed most. We're asking, 'What's the game changer for music education? When we find the answer to that question, we'll be building up a new campaign to make that change happen, working with our colleagues from across music.'

ChangeAthon takes place at London's Mansion House thanks to the support of the Lord and Lady Mayoress of London.



60 YEARS OF SING FOR PLEASURE



Leading UK singing charity Sing for Pleasure turns 60 in 2024 and they're celebrating in style!

For six decades, SfP has provided unrivalled training for teachers, conductors and vocal leaders, published outstanding choral resources and commissioned new music for children and adults. SfP was founded in 1964, following an inspirational visit to the UK by 'A Couer Joie' (ACJ) tutors César Geoffroy and Marcel Corneloup. ACJ is an international choral movement based in France, but with branches and affiliate organisations all over the world.

SfP's close link to music education in the UK is reflected in the individuals who were involved in the earliest days of the organisation, including James Wild (whose roles included Principal Lecturer in Music Education at Bretton Hall), Donald Hughes, Avril Dankworth and John Coates. Training teachers to lead singing in schools remains a vital part of SfP's work today, with bursaries on offer to teachers wishing to attend courses. The flexible and bespoke structure of their Vocal Leadership Training Programme (VLTP) takes this one stage further, by working in partnership with music hubs and primary schools to equip school teachers and music tutors with the skills they need to lead singing with children confidently and effectively.

Celebrate with SfP, and get involved!

Sing for Pleasure has exciting plans for their 60th year. All events in 2024 will have a celebratory feel, with newly commissioned music at the annual Summer School. But the jewel in the crown of the diamond celebrations will be the SfP60 Conference in November. This not-to-be-missed event will focus on three key strands:

1. Singing and arts policy - what next?
2. Singing and health - the science and research from social prescribing to community cohesion
3. Singing in schools and social settings - singing in and beyond the classroom including developing vocal leadership and how singing can be used to build a whole school culture.

In addition to these events, SfP are also seeking contributions for their Diamond Cuts project. They are keen to hear from members and former members who might like to contribute memories to build a digital and physical display, crystallising the legacy of SfP. If you'd like to get involved, please email learning@singforpleasure.org.uk.

What is Sing for Pleasure?

Sing for Pleasure champions the transformative power of the human voice. We foster high-quality singing in schools and choirs, provide unrivalled training for conductors, teachers and vocal leaders, work in community and healthcare settings, publish outstanding choral resources and commission new music. Everyone who recognises the life-changing joy of singing has a home with us - regardless of their skills or background.

Events update: Following a very successful Summer School at Keele University, we're now taking bookings for our Manchester Weekend for Conductors, Vocal Leaders and Singers on 4/5 Nov 2023. We have courses for complete beginners, those wanting to develop their existing skills, and our popular orchestral conducting course, ideal for those wishing to gain experience working with instrumental ensembles. For full details of all upcoming events, including dates for our special 60th Anniversary events in 2024, see: singforpleasure.org.uk/events

Bursaries for teachers: We continue to offer generous bursaries for primary teachers, and those under 26, at all conductor training courses - full details here: singforpleasure.org.uk/bursaries-scholarships

Publications and membership: Our great value sheet-music for children and adult choirs is available in our shop. singforpleasure.org.uk/shop, and it's worth noting that annual SfP membership (£45 standard, and £15 for under 26s) entitles course attendees to a £55 discount on fees at either event, along with a range of other benefits and discounts. singforpleasure.org.uk/join-sfp



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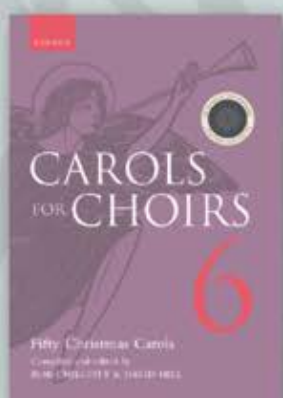
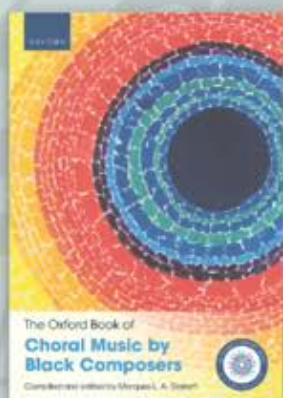
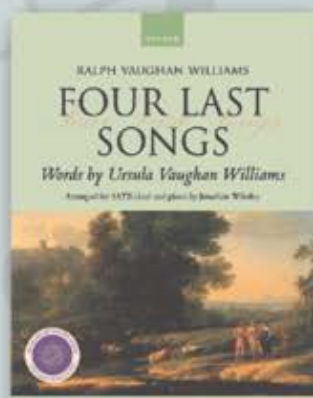


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ASSESSMENTS

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FORMATIVE ASSESSMENT



Reviewing the evidence

Early in my teaching career, I was introduced to the work of Paul Black and Dylan William, both Professors of Educational Assessment from UCL. Their publication, 'Inside the black box' was published in 1998 and made a strong case for raising standards in education through classroom assessment; their meta-analysis underlined that all schools can make significant gains through knowing more about what learners know, before they teach something new.

Alongside this, the EEF (Education Endowment Foundation) toolkit lists 'feedback' as the most impactful strategy for raising attainment in schools. It is relatively low cost, backed-up with solid research, and has a potential gain of 8 months of learning when implemented well.

More recently, Ofsted have also emphasized the significance of formative assessment in schools, recognising its potential beyond summative assessment and excessive use of school-produced data.

What is formative assessment?

Formative assessment takes place minute by minute, day by day, in every lesson. The best teachers rely on constant cues coming from their class, and adapt their teaching as a result. It is, as I detailed in my welcome to this edition of Ensemble, in the bones of musicians to constantly judge, and to critique. Without formative assessment, a curriculum cannot be effectively adapted for students. Curriculum has more importance in schools than ever, with Oak National Academy (www.thenational.academy) featuring in government strategy as well as Ofsted's focus on curriculum. But, there is a risk that we follow curricula unquestioningly, jumping into lesson one and ploughing on, week after week, without making necessary adjustments for learners. A music teacher could teach the same lesson five times or more in a week, increasing the challenge of truly adaptive teaching.

Formative assessment is often understood as 'checking for understanding' or 'questioning', but this simplification is problematic. If questioning is the only strategy, where responses only come from one or two students in a class, this doesn't give an

accurate picture on how everybody is getting on. And in music, verbal questions alone won't be sufficient to check understanding.

Embedding Formative Assessment

Dylan William's approach to embedding formative assessment includes; eliciting evidence, providing feedback that moves learners forward, activating learners as learning resources for one another, and activating learners as owners of their own learning. Many schools will have established approaches to this: the ubiquity of mini whiteboards in schools is an indicator that checking for understanding across a whole class has landed in schools. However, guidance and ideas for formative assessment rarely get a subject-specific lens, and this is needed in practical subjects to ensure that learning remains authentic to the subject.

Eliciting evidence

A variety of 'whole class assessment' techniques are included in William's approaches to eliciting evidence, such as basketball questions (as opposed to table tennis questions returning to the teacher), no hands up ('cold call') and mini whiteboards. These are all useful



Catherine Barker

Head of Music and Performing Arts,
United Learning and President of the
Music Teachers' Association

in a music classroom, and can be adapted, particularly for rehearsal and performance strategies. Doug Lemov talks about 'participation ratio' and 'think ratio', increasing the percentage of the class who are participating in the activity or thinking hard about the activity:-

When introducing a new piece to learn as a class, students listen through tracking the score/lead sheet with their finger- a cold call question can be used when pausing to checking what bar number they have reached (especially useful if there are repeats or da capos).

When learning a keyboard part as a class, a high ratio exercise (before heading off in pairs) is to practice the fingerings in the air, or on a keyboard chart or simply on a desk, whilst singing/chanting the melody. It's easy to quickly see who has grasped the patterns or is avoiding the thumb. I return to a keyboard layout in our United Learning music books, like a musical mini whiteboard, again and again.

Anything that is being learnt as a group, rhythms and melodies alike, can be chanted or sung. All of this is part of developing musicianship and allows a teacher to dig into where

misconceptions may be, and reteach as needed before musicians move onto their instrument.

Questioning can be planned in advance to ensure that it generates responses that effectively check for understanding. In music, this includes demonstration (doing) as well as responding (saying), from both teacher and students. Sound is then the language of the lesson:-

From "What's an ostinato?", to, "I'll play you an example, thumbs up if you agree, thumbs down if you disagree, is this an ostinato?" to, "What does an ostinato sound like? (WAIT TIME)...student B, you play first".....then, "Class, is this an ostinato? Show me your thumbs...". Series of questions like this work well around the room, using the 'basketball approach'.

A development of this is in more practical, short improvisation exercises, where teacher leads call and response phrases, or students complete a given phrase (on a rhythm, one note, or using a scale set). I've always found it helpful when I've found a backing track or underscore to support the responses; it provides musical inspiration and keeps the activity moving.

Increasing wait time also gifts time to a class so that more students develop their responses. This isn't just relevant when questioning a class; for a music teacher, it's about standing back and purposefully observing a group before jumping in. Again, Lemov refers to this as 'Pastore's Perch' and 'Radar', to stand where you can clearly see students working and carefully (and obviously) watching their progress. Where is the best place in your teaching room to observe as many hands/screens/groups? After this, it's possible to do a quick whole class reteach to address any common misconceptions. Typically, when learning repertoire the reteach tends to

cover placement on the instrument, how to count in when playing together (including breathing), choosing a practice tempo or accuracy on any tricky rhythms and accidentals in the music.

Questions for reflection: *How do you elicit evidence of learning from all students in your lessons? What questions can you plan in advance?*

Providing feedback that moves learners forward

It would be unusual to walk into a music classroom where feedback is limited to 'well done' or 'could do better'. Comments frequently provide guidance on how to improve next time. But, is this feedback more work for the recipient than the donor? Often the onus is placed on the music teacher to reteach a technique, and sometimes we wade in too deep and the work becomes more ours than the students'. Feedback should generate thinking for the beneficiary as well as providing guidance on how to improve:-

It would be an authentic compositional approach to explore and test ideas. Speculative questions such as, "What would happen if ...it was louder/softer/faster/slower/with a drum kit introduction? Let's try..."

In performance, a feedback suggestion such as "Let's try it..." can raise awareness so that developments build musicianship. For example: "Let's try it...with eyes closed/with Student B leading in/with just the vocalists..." followed by evaluative questions such as "What did you notice? How is it different?" Students benefit from seeing you, their teacher, as a musician, as well as an educator. This can be reflected in feedback: "I've noticed from my own musicianship, and from learning from other great performers, that slow practice, breaking it down, is an

effective way of improving accuracy. Let's try the next section at 60bpm and see what happens..."

For more advanced students, they are more than capable to engage deeply with the music. Questions like, "What are you trying to communicate?" Followed by more detail, "Where is the main climax of the phrase?" or, "Which is the most important section of your piece?" All of this creates new thinking and engagement with the purposeful music-making.

Many younger learners will also benefit from being asked deeper questions about their music making. However, particularly effective with younger students is including the use of imagery and story-telling in place of (or in addition to) technical language. There is a wonderful demonstration of this in the Royal Opera House 'Create and Sing' resources, where the young chorus move seamlessly between interpretations of the 'Toreador's Song', imagining that they are singing it for a birthday party, or when they have tickets to see Beyonce amongst other possibilities. This is built into dramatic singing, but there's a place for it in wider performance technique, commonly featuring in masterclasses with great performers.

A habit that is worth developing is always to recommend listening when giving feedback. No musician works in a vacuum, creating something entirely unique. If we refer to another piece of music, this can provide inspiration as well as a literal guideline for success. Identifying repertoire also increases our own professional curiosity. For KS4 or KS5 composers, this can result in an accountable homework task: Listen to X piece of music, identify and describe the instrumental textures, then choose two ways they you could this in your own composition. Or in conversation: "Jacob, that was a really fluent improvised solo. In this area of study there is a wide range of approaches to

improvisation; a minimal approach is also effective. Listen to some of the trumpet solos from Kind of Blue by Miles Davis. How can you emulate some of the approaches he takes to improvisation?"

It is often seen as efficient to provide direct feedback – what to do and how to do it – but in this we can perpetuate learned helplessness in students. We want them to think following feedback. Suggestions of how to improve, but without a complete solution (in Maths, this would be a half worked-through example) are recommended in Wiliam's work. This can be readily applied in composition activities: providing a harmonic rhythm that can form the basis of a new harmonic pattern, or vice versa, or options for a rhythmic motif, or 'complete' the phrase activities.

One of Dylan Wiliam's more controversial recommendations on feedback in 1998 was encouraging schools to consider comment-only grading, rather than numerical scores, putting forward the case that this is better for self-perception and confidence. There are music educators who approach this by regularly reviewing how students achieve against a set of musical outcomes. For example, in Liz Gleed's blog she discusses how they approach this in Bristol Cathedral Choir School's music department, referencing a number of areas including composition, dictation and listening. (also featured in this edition of Ensemble)

An extension of comment-only grading is criterion-referenced grading, for example using examination rubrics. It's straightforward to include comments on accuracy, technique and expression or creativity, technical control, structure and style when giving feedback on performance and composition respectively (those familiar with the Eduqas GCSE course will recognise this from the specification). Ensuring the

statements under these criteria terms are fully 'baked in' to teacher feedback initially takes conscious effort, and experience with the specification, but it's worthwhile:-

Emphasise the importance of development in the composition criteria, and then providing tools for development: including extended harmony, motivic development (think of minimalist techniques that can be universally applied), moving the melody around in the texture to create imitation, changes of key, melodic ornamentation etc.

-Contrast is also important in composition: "Dua, I like the way that you develop the melody throughout the piece, it showcases your talents...For your exam piece, contrast is an important part of the criteria. How else could we create musical contrasts? Have you considered changing the chords of the bridge, or varying the instrumental arrangement? Let's listen to 'Single Ladies' by Beyonce and hear what happens to the instrumental arrangement...."

Where does assessment occur in your schemes of learning? If it's placed in the final lesson of a unit opportunities for quality feedback can be missed. Where can a 'work in progress' be shared? In a KS2 or KS3 scheme, can assessment i.e. the moment of sharing an outcome (performance, short form composition) take place in the penultimate lesson so that a refined piece of work can be attempted in the final lesson, following feedback and/or self-assessment?

Questions for reflection: *How does feedback in our school enable students to move forwards? How can we include listening recommendations in feedback?*

Activating learners as learning resources for one another, and activating students as owners of their own learning

Think of how professional musicians work in collaboration with others; it is natural to draw on a learning community in music, as well as to be able to instigate learning.

The use of learning intentions (or objectives) is familiar in schools. Most schools will insist on displaying these on the board, an even asking students to copy them into exercise books to more easily follow the thread of a lesson. However, there's a strong argument that this can be overkill for learners: it's repetitious, and the journey of learning, where the message gradually unfolds, can be interrupted. Consider a lesson that starts with listening: if the learning intention were shared at the start "*To learn the features of music concrète*", the exploration and impact of this technique would be lost. Notwithstanding, learning intentions have their place, but they need not always be at the very start of the lesson.

continued

As in physical education, collaborative learning has a central role in music education. William reminds educators that for this to have impact there should be goals (both as a group, and within the group), as well as individual accountability:-

Lean into the natural roles of an ensemble, where a lead singer often outlines the structure as they the front of band, or where the drummer sets the tempo and drives the band. Teachers should explicitly teach and model this, right from the basics of how to count in and lead musical activity through to how to discuss interpretation.

Lean into the elements of a composition, for example where creators of a song can be individually responsible for draft lyrics, ideas for chords and/or melody, or ideas for the groove. The wider group then agrees on a cohesive musical product using these ideas.

Use musical structures to provide group and individual accountability; a head arrangement where individuals take short solos, a song where individuals each write a verse (think Ru Paul's Drag Race song challenges – if you know, you know), or a longer form rondo composition.

Group cooperation can be supported by allocating one person to listen and summarise (acting as a scribe). The ensemble can experiment before reviewing their ideas, then settling on a way forward as a group.

Planning frames i.e. step-by-step composition guides providing frameworks and conventions (such as those on icancompose.com), can give students increased autonomy over their own work. With more experienced musicians they can be too formulaic, and can constrain creative work; schools who are able to introduce

these in their KS4 and KS5 courses well before NEA commences then allow students to apply skills and techniques in their 'final submissions'.

It's possible to model both musical outcomes and positive values for music education by widely using student musicians as exemplars:-

As a habit, record and retain a sample of each cohort's work (with permission) to share with the following year.

In-school performances involving older musicians and younger audiences provide a live model; their ensemble/performance skills can be discussed in subsequent lessons. For example, if you are teaching a band unit in year 8, an established KS4 band can provide inspiration as well as role models in an assembly performance.

Make the most of the richness of student work available on exam websites; during the pandemic exam boards significantly added to this online resource. It is a goldmine for ideas and 'non-examples'.

Just as musicians listen intently as an instinctive musical behaviour, ask KS4 and KS5 students to write questions for music of their own choosing. Not only does this encourage deeper listening as the norm, but is a powerful way to demonstrate that their interests (and, implicitly, the students themselves) are valued. Whether they devise questions for an extended response, write multichoice questions or attempt dictation and chord recognition, it can be strategic and thoughtful.

Self-assessment and peer assessment, drawing on rubrics and exemplars, is well-suited to performance and composition. In my teaching I've explored varying approaches; one that seemed to work (if a bit gimmicky) was 'speed-dating' compositions from computer to computer. A paper form at

each workstation allowed students to share their feedback (stars and a wish), which was affirming for students reading the comments on returning to their own computer (NB. make sure that work is saved and archived in case anything goes awry in the DAW during the activity).

Questions for reflection: *Where do we help students to be learning resources for themselves and others? How can this enliven our department community?*

I've only skimmed the surface on the possibilities for formative assessment in music. For many teachers, these practices will be well developed, either picked up instinctively, honed over years of trial and error, or acquired through learning from colleagues in bigger departments. With the principles provided by Dylan Wiliam, we can all find ways to include more and better formative assessment in our schools.

More information on the work of Dylan Wiliam can be found here:





ASSESSMENT IN PRIMARY MUSIC



Where Primary music is concerned, keeping assessment evidence is important to the teacher who is teaching the curriculum, as it can aid good planning and help support the overview of a successful music curriculum with clear evidence of progression. It can uncover hidden abilities that can be nurtured and guided to flourish. It can also be used to judge Performance Management as an indicator for Quality First Teaching from senior leaders. But music assessment seems to be all about the teacher who is implementing the curriculum rather than a direct reflection on the children themselves. In the Primary phase, I am not required to assess a child's musical expertise on their technical knowledge or practical skills. They do not need to pass a graded test with specific expectations. At no point will I have to tell a child they are 'not good enough' or that they have 'failed' a test. The main responsibility on me is to encourage them to enjoy music now and forever and that is the most important assessment criteria I can accomplish.

However, throughout past years I have used several different assessment systems for music. A mixture of objective and subjective assessment, observational, response and listening assessment and video and audio assessment. Depending on the requirements of the school I have been asked to analyse data, keep photo books (not used as pupil assessment by the actual music teacher) audio and video samples, carry out pupil voice, create end of unit written tests with adapted prompt sheets to support identified students and produce end of term concerts or a performance. But

music assessment in Primary is only effective if it has a real focused purpose and that obviously requires the person doing the assessment to know what they are assessing and why.

I find video clips are the most useful and purposeful assessment for music. Assessment of pupils performing are usually quite funny, sometimes surprising, and always a joy. It is informing and reassuring to see a pupil who can keep a steady pulse or who can sing in harmony but as there are no formal Primary music assessment rules, I can praise them all for their participation and group awareness when working in an ensemble. I am conscious of pupils who are taking private 1:1 instrumental lessons and who can read notation and pupils who have musical families who are encouraging and promoting music into their lives. These pupils are usually already onboard with learning new musical skills in a class music lesson, but I may not assess them higher than another pupil, who with less coaching responds spontaneously in a very musical way. In the end, summarising music assessment in Primary is quite tricky and as always, varies hugely between schools.



Helen Byard

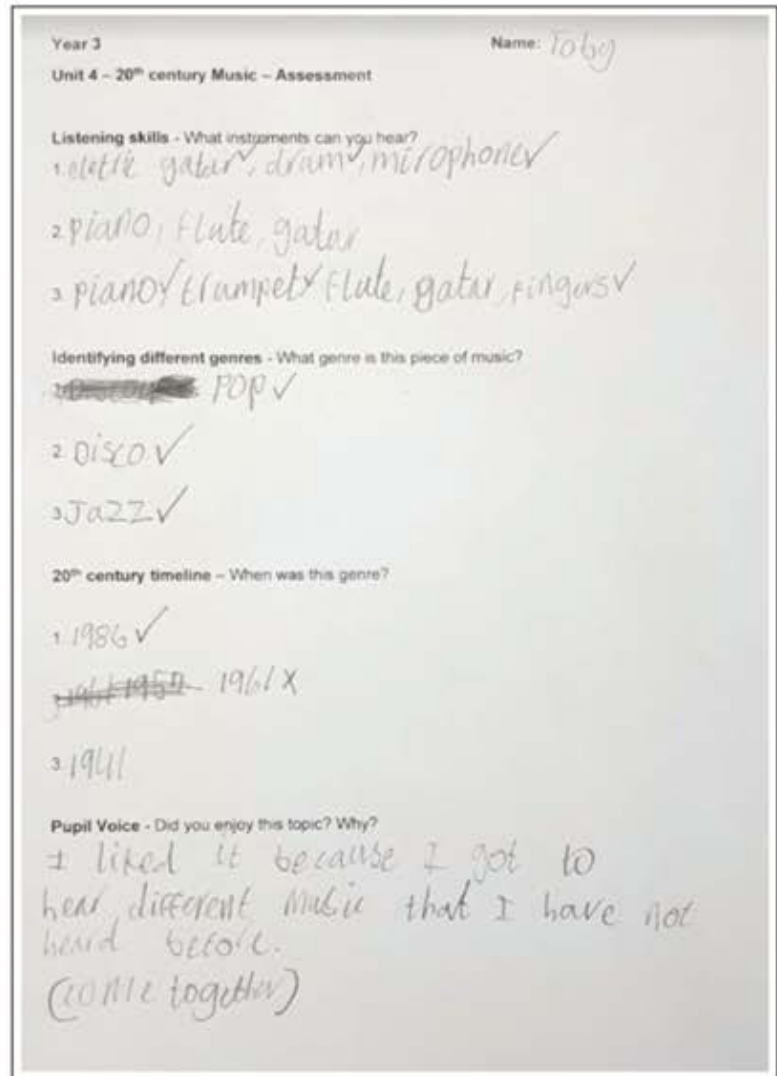
Music Lead
Edenbridge Primary School, Kent

The following images outline a range of assessment approaches that can be used in primary music education, all building a holistic view of pupil progress.

Images include:

- 1 Objective/formal written end of unit tests.
- 2 Subjective response assessment.
- 3 Weekly lesson notes.
- 4 Yearly overview assessment.
- 5 Music report analysis.
- 6 Music Memory Book visual evidence.

1. Objective Assessment. This shows some formal written music assessment incorporating understanding of terminology and listening skills (Yr.3)



2. Subjective Assessment. This is a visual response from a Yr. 4 pupil listening to Electropop and Yr.3 pupil listening to Berlioz 'Symphonie Fantastique'.



3. Planning Assessment. This shows teacher notes kept after each lesson for one year of a new music curriculum. It can be used to acknowledge successful activities and identify areas of development for the long-term planning.

Year 3 – Unit 3 – Pitch

Lesson 1	Discussed what 'Pitch' meant. All remembered it was high and low notes. One <u>pupils</u> clearly described it as 'high and low sound' and gave a demonstration with his voice. We looked at different instruments and talked about their pitch. Understood that some instruments have a set pitch. Placed animal sounds in order of pitch. Followed a picture of mountains and used voice with match the pitch changing over the mountains. Played a pitch game where I played 4 notes in a combination of H or L and children identified the pattern. Example: H H L H
Lesson 2	Re-capped meaning of Pitch with explanations and examples of the definition. Used hand gestures to represent pitch levels. High (like a giraffe) and low (like a small ant) then pitch hand moving in-between. Followed at pitch line on a <u>stave</u> and tried to identify the song from the lines moving higher or lower. Created own pitch lines (one a pitch stave) to represent 'Baa <u>baa</u> black sheep', Happy Birthday to you' and ' <u>icky wicky</u> Spider'. Children were able to hear the notes rise and fall and drew appropriate pitch lines to match the pattern of the melody.
Lesson 3	Really enjoyed this lesson. Pupils totally engaged with great understanding of pitch. Firstly, they ordered sounds on a pitch line, giving clear explanations for where they should go. Then they listened to Beethoven's Fifth Symphony. We analyse the pitch patterns then the children drew their own pitch pattern using high, high, high, low onto stave. They then converted the graphics into notation. Thirdly, they copied the real notation for Beethoven's Fifth and compared the pitch to their own work. Lastly, the pupils created their own pitch compositions in <u>notation</u> and several were selected to be <u>play (not exactly but following their high/low pitches) on the piano.</u>
Lesson 4	Really fun lesson. The children had lots of questions about vibration and sound waves. They loved the clip of the hundreds and thousands bouncing of the clingfilm bowl. Great experiment. Talked about 'motif' and listened to the story of 'Three Little Pigs'. Pupils realised every time a character appeared it had its own song (motif). They then drew in graphic notation the 10 scenes from the story. Carefully re-drawing the same pattern if the same character re-appeared. Most pupils were able to create very accurate patterns to represent a certain sound.
Lesson 5	We have started learning stave notation (in treble clef) understanding that notes higher up the stave are higher in pitch and vice versa. The children learnt the rhymes for the lines (Every Good Boy Deserves Football) and spaces (F-A-C-E). Inclusion - it was acknowledged that girls deserve football too and this was just a rhythm that used the letters E-G-B-D-F. Firstly, they used a mini whiteboard to draw notes on the lines and in the spaces, clearly identifying the difference between the two. Then they used manuscript paper to draw out notation. They also created high and low pitch patterns using notation.
Lesson 6	
Lesson 7	Assessment

4. Planning Assessment. This is a general summary of areas of learning that were either not covered or need more attention.

Music Assessment – Areas for development

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year group	Unit 1 - Pulse	Unit 2 - Rhythm	Unit 3 - Pitch	Unit 4 - 20thC Music	Unit 5 - Voice	Unit 6 - Music Technology
Reception	Create their own piece of music using long and short sounds.	Maintain a rhythm or pulse as a group.	Recognize and control changes in pitch when playing instruments.			
Year 1		Dynamics	Playing glissando Composition		Explore "pause" and further graphic notation. Explore dynamics & melody from Lesson 1 onwards.	
Year 2		Change in dynamics	Using more instruments Composing Graphic notation		Confidently change dynamics of a song.	
Year 3	Ostinato patterns Responding to cues		Identifying motifs. Using percussion instruments Composing rhythmic patterns with pitch	Perform a song by a 20th Century band.		Need music room leads and extension cables to provide iPad use for all classes.
Year 4	Group work Ostinato patterns	Arpeggios Harmonies Composing using the pentatonic scale	Composing using pitch Evaluating		Learn to create own harmonies. Understand pentatonic scales in greater depth. Create melodies using pentatonic scales.	Need music room leads and extension cables to provide iPad use for all classes.
Year 5		Playing in a group	Playing chords (C, G, D major) Difference between harmony and melody.	Play travelling ostinatos together as an orchestra – expand further.		Need music room leads and extension cables to provide iPad use for all classes.
Year 6	Correctly hold ukulele. Confidence.	Plucking strings to create a clear sound.	Call and response.	Changing chord patterns efficiently.	Singing and playing coordination.	Little exposure to music tech.

5. Analysis of Reports. This is an analysis of specific pupils who were graded A1 in the summer term school reports (A - More able in skills and knowledge with 1 - Great attitude and effort)

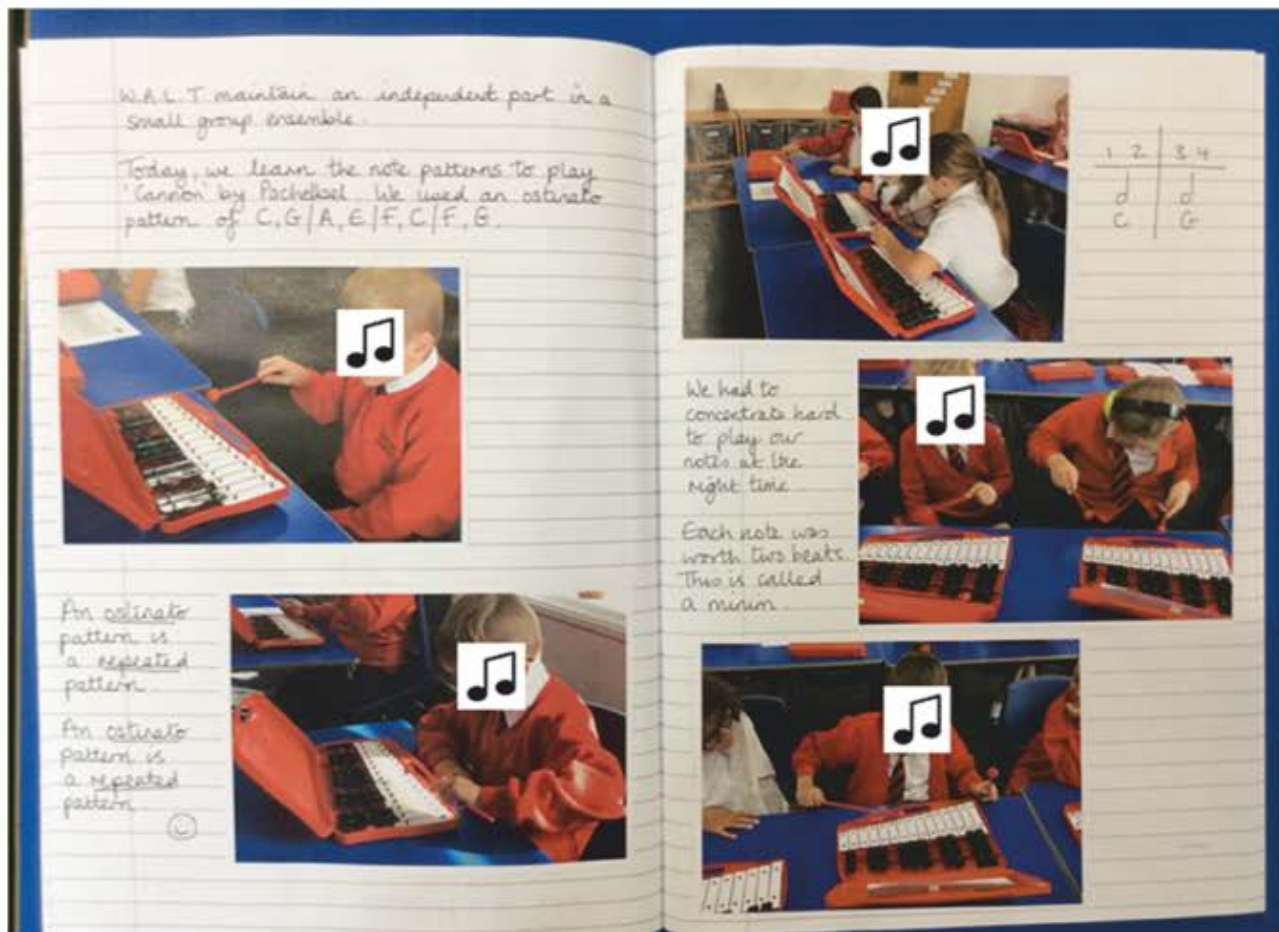
Data Analysis - Music - June 2023

A1 - More Able %	Play and Perform	Listen and Understand	Composing Skills	Music History knowledge
Year 6	44%	44%	44%	35%
Year 5	36%	42%	19%	13%
Year 4	41%	44%	21%	15%
Year 3	27%	31%	22%	22%
Year 2	27%	35%	18%	12%
Year 1	16%	27%	17%	16%

Summary:

- 'Listen and Understand' has greatest % of more able pupils. Pupils have the chance to listen to music regularly creating good understanding of how to listen to and analyse music effectively.
- More able numbers gradually increase from Year 1- Year 6.
- Knowledge and skills in music progress throughout the school.
- 'Play and Perform' shows a high number of more able pupils. Performance opportunities are offered frequently and are clearly encouraging confidence leading to competent playing.
- Year 6 'Composition skills' % is high due to built upon experience and intensive, continued instrumental tuition.
- 'Music History' knowledge has the lowest % of more able compared to other elements of music.

6. Music Memory Books. Visual evidence of consistent music on the timetable





A GUIDE TO NON EXAMINED ASSESSMENT (NEA)



I love a nice tidy system, I've never been able to 'wing it' and I hate surprises.

All of us want our students to do well. We want them to produce performing coursework that is the right choice for them, backed up with thorough coaching and preparation. We want their composing coursework to demonstrate their musical understanding and development of ideas.

Doing everything we can to avoid the 'if only...' conversations in moderation meetings, means being totally 'on it' and keeping close tabs on students' progress and musical decisions, every step of the way.

Here's what I've learnt over the years:



Liz Dunbar

Creator and curator of
huntschoolmusic.com

Be on top of coursework release dates and exam dates

As soon as materials and dates are released by your exam board, share them with all your stakeholders - students, VMTs, parents and your pastoral team. When you are transparent with this information, nobody can complain about a lack of notice or information. And keep those reminders coming. Don't do it once and expect everyone to be as focused as you are.

Simple ways to support your students

Structure each element of the course so there's a gradual accumulation of skills and hands-on learning experiences. Build on what they have learnt at KS3. Repeat and reinforce the basics as well as broadening and deepening their musical knowledge. Of course you're going to share past examples of coursework with students and show them how the marking system works, but don't forget to create plenty of opportunities for students to practise being a composer and arranger, practise running an ensemble rehearsal.

Gathering coursework

1. Build in contingency time. Allow plenty of time for your students to explore and discover, make things, break things, experiment with ideas, go again, park an idea, let it stew and return to it three months later. Don't make their first attempts at composing or playing in an ensemble, their final coursework submission.
2. Students and staff rarely have 100% attendance. Stuff happens. Gather evidence of work at regular intervals over the duration of the course. Doing things well, takes longer than you think and something will disrupt your perfect plan.
3. Students study subjects other than music. Who knew? Get coursework in before the floodgates open. Somebody somewhere will get twitchy, start piling on additional homework, take students out of your lessons for core subject testing and practice papers. Your students will really appreciate you having seen this coming from a long way off and be glad they are in a great position with their work for you.

The concept of the deadline

1. Be utterly transparent about your deadlines with students, visiting music teachers, parents, anyone else in school that supports students' learning.
2. Enable your students to arrive at deadlines with ease. No rush-jobs and scrabbling around in early May.
3. There's nothing wrong with stating the facts. Students need timely reminders. 'We're at the halfway stage of this piece of work - by now you should have x,y, and z'.
4. Build in time to return and discuss work. This isn't about providing bespoke solutions, it's about making students aware of where they're up to in the process. Don't make the final deadline your only deadline. You have a good understanding of your students' potential and want them to achieve the very best they can.
5. You know who you can rely on to submit work at regular intervals and who the last-minute-dot-commers are. Get the latter onto coursework monitoring sooner rather than later, and let all the stakeholders know about it.

Managing controlled hours

1. Workshop techniques, tools, devices, and a range of genres, providing plenty of time for students to get their hands dirty, making and doing and failing and fixing. They need to get used to things not working out on the first attempt and finding a range of solutions when things go wrong.
2. Model all of this when you set a task. Share your musicianship and experience. Show students how you turn ideas into sound - what devices and techniques you employ to shape ideas or overcome problems. Verbalise your thought processes as you do it live in the classroom. If it goes wrong, all the better, that's part and parcel of the craft.
3. Provide live models in sound that the whole class or subgroups of the class will find useful at different points in the composing process.

e.g.

- a. How to modify a returning 'A' section, so that it's not just a cut and paste repeat of the original
 - b. How to fragment a melody and turn it into an accompanying figure
4. Leave a decent amount of time for paperwork and recordings. Provide examples of this, both on paper and online, and model the process. Explain the purpose of this piece of work, using screenshots, scores, descriptions, lead sheets etc to inform the marker of your intentions.

Marking coursework

1. Talk to plenty of people before you start. Get training, discuss exemplar materials and know the marking systems inside out.
2. Swap coursework with another teacher and mark blind wherever possible.
3. You are marking the artefact, not the student. That may sound obvious, but it is so easy to get this wrong.
4. Don't try to do this alone. If you are a one person department, work with your Music Hub, local family of schools or Trust and organise moderation partners. If none of this is possible, get in touch with the MTA who will be able to connect you with experienced teachers who use the same exam board as you.



ASSESSMENT SUPPORT FROM OCR



With September over, I imagine we are all looking to our current cohort of students and preparing them for their GCSE and A Level Music NEA assessments, and of course the listening exams. Here is where you can find OCR's support - whether you are still deep in post series analysis, or planning and preparing for all the rest!

You may have heard of **Teach Cambridge** – this is our new personalised and secure website that provides teachers with a single point of access to all support and resources.

This is where you will now find all past papers, reports, exemplars and an online marking course.

The online marking course covers the performance and composition NEA, gives exemplars, advice on the assessment criteria and a chance to have a go yourself at marking some real student work. It is free, and self-directed so you can sign up and follow it in your own time. If you have completed it before, we are refreshing it as we speak with new additional exemplars.

If you are new to Teach Cambridge, exams officers will need to set up a **My Cambridge** account for members of staff and manage which services they can access.

We also have a range of professional development opportunities available, whether it's your first time teaching our qualifications, or you're looking to refresh your understanding, or just come along and ask some questions!

Coming up this term:

Exam review - our new, free event is designed to support with understanding exam outcomes and performance, whilst also preparing you for future series. These events will help you to reflect upon and review your centre's performance in

order to better inform and plan for improvements.

Q&As - a free Q&A opportunity with the Subject Advisor. We'll also provide pointers towards resources and other sessions that can be used to develop your understanding of the assessment in key areas.

Starting to teach - Have you made the decision to start teaching with us? Why not familiarise yourself with our specification and assessment? On this course, you'll also find out about the range of resources and support available.

Preparing for the NEA - More in depth longer sessions run by our principal assessors on the NEA. Also, if you'd like to host a teacher network (informal chat session and invite others to your centre for a cuppa and a chat!) email me and we can get that organised. If you'd like to see what networks are already planned, visit our Teacher Networks page on the website and sign up to attend one.

Of course, I am available if you have any questions or queries about our Music qualifications or would like advice and support on delivery or assessment. You can contact me on: Music@ocr.org.uk



Marie Bessant

Lead Subject Advisor at OCR

OCR Performing Arts



OCR Teacher Networks



OCR Teach Cambridge





EXAMINATION UPDATES FROM AQA



Paul Stover

Curriculum Support Manager
Creative Arts

AQA's Music GCSE and A Level qualifications provide a comprehensive, reliable, and engaging music education experience. With a focus on rigorous assessments, flexibility, and supportive resources, AQA empowers students to develop their musical talents, pursue their passions, and achieve their full potential in the world of music.

In this article we will be focussing on two areas, our exciting updates to GCSE Music set pieces and equality, diversity and inclusion.

GCSE Music: specification changes for first teaching in September 2024

We are thrilled to announce the latest updates to our GCSE Music (8271) specification, to take effect for first teaching from September 2024 with the first exams in summer 2026. These changes bring a fresh and dynamic approach to the study pieces for areas of study 1 to 4, offering learners a more engaging and diverse musical experience.

Among the exciting additions to the study pieces are renowned artists such as Queen and Esperanza Spalding. Their iconic tracks have been carefully selected, and we hope learners will find our choices both engaging and diverse.

In the compulsory Area of study 1, learners will delve into the timeless beauty of Beethoven's Symphony No.1, Movement 1: Adagio molto Allegro con brio, allowing them to appreciate the genius of this legendary composer.

For Area of study 2, the inclusion of Queen's three tracks - "Bohemian Rhapsody," "The Seven Seas of Rhye," and "Love of my Life" - bring the electrifying energy and artistic brilliance of this iconic band to the forefront. Learners will have the opportunity to explore the rich musical tapestry woven by Queen.

For Area of study 3, Esperanza Spalding, a visionary artist known for her genre-defying music, contributes three tracks to the new study pieces. "I Know You Know," "Little Fly," and "I

Adore You" showcase Spalding's unique blend of jazz, soul, and contemporary influences, inviting learners to explore the boundaries of musical expression.

Finally Area of study 4, Bartók's Hungarian Pictures also takes centre stage, with four captivating movements to study. Learners will be transported to the enchanting world of Bartók's compositions, including "Evening in the Village," "The Bear Dance," "Slightly Topsy," and "Swineherd's Dance." Please note that Movement 3: Melody will not be included in the study pieces.

These updates to our GCSE Music specification aim to ignite learners' passion for music, offering a diverse range of study pieces that reflect the richness and variety of musical expression. We believe that these new additions will inspire learners to explore, create, and develop their musical talents, fostering a lifelong love for music.

Creating a more inclusive curriculum for the creative arts

Equality, diversity, and inclusion are important considerations for music for several reasons:

These qualifications offer a platform for students to express themselves creatively and explore different perspectives and cultures. By promoting equality, diversity and inclusion, learners can gain a broader understanding and appreciation of different cultures and identities, which can enhance their creativity and artistic expression.

The creative arts industry itself is diverse and inclusive. By studying

equality, diversity and inclusion, learners can develop an understanding of the wider industry and its practices, which can better prepare them for future careers.

Promoting equality, diversity and inclusion in music education can help to tackle issues of discrimination and bias. By fostering an environment that celebrates diversity and promotes inclusivity, students can learn to challenge negative stereotypes and prejudices, which can help to create a more equal and fair society.

Incorporating equality, diversity and inclusion principles into music education is essential to creating a more inclusive and equitable world. These conversations shape the way we write our specifications, resources and events. If you'd like to be part of our teacher panel, please do get in touch at music@aqa.org.uk.





WHAT SHOULD WE BE ASSESSING IN THE MUSIC CLASSROOM?



Assessment in the key stage 3 music classroom: is it ever not a matter for debate in music education? I have been teaching since 2001, and throughout my career it has been an issue that has persistently challenged my thinking and driven me to 'get it right'.



Liz Gleed

Head of Music at Bristol Cathedral Choir School

The landscape of assessment at KS3 has evolved greatly over time. I can remember the days of dutifully marking work in levels, having really explicit marking criteria for each end of term project and then entering data and praising a student when they moved up from a 5c to a 5a. I look back on that now, how did I unpack this? Could I really articulate the difference between a 5c and a 5a musician? Could anyone? I'll leave that question hanging for now.

The one thing I have held front and centre in my continuous reflections has been underpinned by a vital question Martin Fautley asked us in his 2010 book 'Assessment in Music Education'. This question was: 'who is the assessment for?' Whenever I find myself contemplating musical assessment I try to come back to this. It is fundamental. We can get very consumed in school data and tracking, a lot is required of subject leaders to really know that data. But that question remains fundamental. Who is it for? Data managers? SLT? Teaching staff? Students? Parents/carers? Considering this is a good measure when questioning how we choose to assess musical work.

As a head of department I want to be able to use accurate data as a measure of progress, to be able to inform all stakeholders about how a student is doing and give clear and authentic information on how they can progress and then plan to take steps to intervene and support where it is most needed. But then here comes the complication. What many of us have come to realise is that the process of growing (and tracking) musicianship is not linear. No two assessments are the same, the nuance of musicianship is that there is a rich variety of skills and knowledge to look for. At my school some assessments are performance-based: we therefore look at accuracy, fluency, expression. Some others are composition based: we look for coherence, development and structure. Add to that the way that they interleave: some compositions are sometimes communicated through performance. So we need to be clear about what we are prioritising at that moment in the learning process.

I have blogged on my website about assessing the musical process as an equal to the musical product. In my classroom I aim to be really explicit about what I am looking for in the

assessment. Without that, many students can default to focussing all their attention in rehearsals on accuracy and polish. But actually I might be looking for a more complex development of ideas and their conception far beyond their presentation. Having clear points of assessment are often not too helpful either because if active music making is at the centre of our classroom then the endpoint is not always the biggest moment to value. During a practical lesson students may exhibit their progress and skills during a rehearsal, the chance to catch an authentic bit of musicianship is worth at least as much as a final performance,

So to sum up, as a Head of Music I am striving to have an assessment process that is comprehensive, usable over time, musical, runs alongside whole school data and is organic both to the musical process in terms of curriculum sequencing and workload. Not much to ask for. Is it?!

The strands we currently have in the set are as follows, each broken down into a heading:

Composing

1. Improvises stylistic ideas using a range of given options
2. Refines musical ideas that are stylistically idiomatic
3. Uses compositional ideas to form a balanced and coherent structure

Dictation

1. Imitates and dictate rhythms accurately
2. Imitates and dictate melodies accurately
3. Recognises and repeat harmonic patterns

Performing

1. Plays with accuracy/fluency
2. Plays with musical expression
3. Plays with an awareness of others in musical ensemble

Singing

1. Sings accurately and in tune
2. Holds a harmony line when singing
3. Sings with musical shape and conviction

Music Technology

1. Can input musical ideas effectively
2. Can edit and refine musical ideas using music technology
3. Can use production tools effectively

Responsibility for Learning

(These link to our whole school reports, so information can be used to transfer directly into data drops)

1. Responds to feedback and refines their music
2. Prepares to take musical risks and be creative
3. Engages in purposeful practical and drives progress

Critique and Listening

1. Uses a confident musical vocabulary
2. Describes music by identifying the musical elements
3. Identifies the musical effect or intention of the composer

These strands all have multiple opportunities for assessment over our KS3 curriculum. Obviously not all simultaneously and each scheme lends itself to some more than others. As a department we therefore have a laser focus on a set of strands each project so in one scheme we could potentially 'hit' 6-8 strands depending on the assessment and work covered. As an example in our 'Music as Social Justice' scheme in year 8 we focus our time and laser our attention on C1 C2 D3 S1 RL1 RL2 CL1 CL3. Our assessment criteria explains what we are looking

for and that is written based on what we expect of our students. As I mentioned earlier it is important that this takes the context into consideration and each year what our expectation of success in that strand is levelled up. An added feature of the approach is that these strands can also be evidenced outside of the lesson in a concert or musical rehearsal.

There is still work to be done in this assessment design. How we communicate progress to students and their parents/carers needs unpicking

more, including how we physically present that to them. We've tried Google Classroom, Edmodo (for anyone else old enough to remember that?!) and physical assessment trackers, but are yet to find the best system here. There may also be another strand cycling in my mind on aural ability or improvisation. I am very much a 'tinkerer' and am certain this will evolve further. It does feel like we are going in a positive direction.

www.mymusicclassroom.com



UNDERSTANDING PERFORMING ANXIETY



There I was, aged 14, taking my Grade 6 Trinity College of Music piano exam. I sat my exam at school, in a familiar room and environment. Half way through my first piece, my fingers started slipping off the keys. I was sweating that much that the keys were soaked. If you are wondering just how significant this was, the examiner went to find the Head of Music and came back with a roll of tissue to wipe the keys clean.

Does this sound ridiculous, normal, familiar? How many of us feel anxiety in the rest of life? A huge bill suddenly lands on your doorstep, you are moving house, your children are misbehaving when you feel really ill, the car breaks down and you have an important appointment. The list is endless. Anxiety is undoubtedly part of everyone's life. The question is: How much is too much and how do we manage it? Of course, as teachers, the anxiety that we deal with is mostly managing our students for exams and assessments.

There are two ways of managing anxiety: (1) Strategies that you can employ now and (2) Long-term Strategies.

To understand both approaches we need to recognise "why" I got so stressed that my fingers were slipping off the piano keys. Why? It's because my limbic brain kicked in. Somewhere, in my subconscious, my body believed it was in a fight-or-flight situation. The natural response to this is that adrenalin and hormone levels rapidly increase because, somewhere from our primeval background, we feel that we have

to fend off tigers. When we get into this state, our muscles tense and our movements tend to be "macro" movements rather than the "micro" movements that we need for fine musical performance (that includes the larynx and singing too).

First, let's deal with breath, which, your limbic brain knows is crucial to survival. How often have people said to you, "breathe in" or "relax, it's nothing to worry about"? Neither of these. Firstly, if you could just relax, you would already have done so. Your defensive brain is what will save you from the tiger, so don't fight it, make friends with it! Secondly, breathing in on top of physical tension does not remove it, it actually exacerbates it. Instead, breathe out, exhaust your lungs and then they become a vacuum. The air automatically comes back in and your body begins a form of reset.

How do we re-find the micro motor skills? Have you ever noticed how our senses trigger memories that we had forgotten existed? Perhaps you've walked past a shop and a particular smell reminded you of something. Maybe you saw a photograph and suddenly you start telling a story of a particular event. Our senses are the key to calming the limbic brain.

With this in mind, professional anxiety management coaches frequently turn to visualisation strategies. The ultimate exercises involve all 5 senses. These activities de-activate the flight-or-flight and return us to a more detailed, careful awareness of things around us.



Dr Robin Harrison

The Maestro Online

Some people find anxiety to be a long-term or recurring issue. For them, embedding visualisation into the beginning of each practice session and lesson is absolutely critical. The routine of managing anxiety and practising exercises means that, in a moment of stress, the brain can relate directly back to those exercises.

The Maestro Online is delighted to have two performance anxiety masterclasses from Daniel KR who was a founder member of Voces 8, a soloist for ENO, and is now a professional anxiety coach for Classical Brit nominees, stars of the West End, actors and more.

The Maestro Online



Musiq Group is the largest piano leasing company in the UK, our mission "to make pianos affordable, accessible and available to all schools"

Musiq Group leases hundreds of pianos to schools, universities, conservatoires and music hubs throughout the UK. We can provide one piano or entire fleets of pianos and also offer servicing and tuning packages to ensure the best learning environment possible for your students.

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- Each year they become increasingly more expensive and therefore, less accessible
- Without forward planning they dilapidate and deliver reduced artistic quality
- As tastes and cultural trends change over the years piano stock may not be relevant to today's cohort of students

Our piano leasing service builds an essential bridge between when a school needs new pianos and when they can afford them, often solving the issue of today's need versus available budget. Our leasing service ensures an affordable and sustainable solution to access new pianos.

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01227 637670



www.musiqgroup.co.uk

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MUSIC TECHNOLOGY

with Richard Llewellyn

MUSIC TEACHERS' ASSOCIATION



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.

It's an interesting time in classical music, with Radio 3 registering a decline in audience over the past year of 16% (to 1.7m), Classic FM being down 9% (to 4.5m), and Scala down 16% (to 245k). But, live music audiences at the BBC Proms and Glyndebourne were up. A lot of people this year were also visiting the Proms for the very first time.

It was sadly no surprise that the number of students taking GCSE and A Level music this year dropped yet again, but then the number of students studying music as a Vocational Qualification are up, which are encouraging. All these stats make it hard to see if students are still enjoying making music, and it's always hard to quantify enjoyment.

In terms of Music Technology, things are certainly looking up, and there is a growth in the number of jobs that involve something to do with the word 'sound'. Consider the number of new and growing film studios: it was recently reported on the BBC News ('Forget LA – it's British film studios that are in demand'). Last year saw a record £6.27b spent on film productions in the UK, and there are a lot of new studios being built and expanded. For example, Pinewood Studios are going up from twenty eight sound stages to

fifty one, Warner Bros at Leavesden are building another eleven, there's a new studio opening in Marlow, with Disney and Netflix expanding at Shepperton – and they will all need people to do jobs in sound. This could be Composers, Sound Designers, Foley Artists, Sound Effect Editors, Boom Operators, Music Editors, Production Sound Mixers and so many more.

There was also great news when the 'National Plan for Music Education' came out last year, and finally Music Technology got a focus for growth. This should hopefully build through 2024 with the announcement of a Music Technology 'Centre of Excellence' Hub, and a £25m Capital fund for Music Hubs to spend on new instruments and technology.

So, it's not all bad news. There are some really positive things in the pipeline, and music technology can help lead the way.





Beat!

We'll all remember the Stylophone, still going strong from its launch way back in 1968. In January 2017, the Stylophone Gen X-1 portable analogue synthesizer was launched, and now there's a new member of the family called the Stylophone BEAT.

This is a pocket-sized drum machine for beats and basslines. The same size as the Stylophone, this new instrument has a circular interface with 4 different sounds on each pad for drums, and a chromatic scale for 4 different bass sounds. To play it, just tap the circular beat pad with the built-in stylus pen. The four unique sounds are Rok, Techno, Hiphop and Beatbox. You can also play to an adjustable metronome click track, record multiple layers and mute sounds whenever you want. It has built-in speakers and a volume control, as well as a 3.5mm stereo input that you can use for headphones or to connect into the line input on your computer. It runs on 3 x AA batteries and the sounds it produces are really good, particularly the 'Beatbox' sounds. At an RRP of just £29.95, this could be a useful addition to your musical toolbox.

One finger, one thumb, keep moving...

Now here's a fun new instrument from Yamaha: I say instrument as it really is much more than a basic drum machine. This really is a stand-alone instrument that includes a 2.5w speaker (and stereo mini jack headphones input), a built-in Tone Generator and rechargeable batteries

(up to 3 hours), charged via an included USB A cable (1.5m).

There are two models, the **FGDP-30** (only available in white, RRP £190) and the better **FGDP-50** (only available in black, RRP £335). The FGDP-50 is slightly larger than the '30', being 22.3cm square, and they're not heavy (1.1kg), both fitting easily onto any school desk.

I'm really impressed with the quality of all the sounds in these instruments. They both come with eighteen extremely sensitive silicon drum pads that can be set for a right- or left-handed player, and yes, you use your fingers to play them! Yamaha have thought about different hand sizes and placed the pads ergonomically across the layout. The pads also have aftertouch, so if you press the pad a bit harder it will cause a further effect.

The '30' has 39 pre-set drum kits and 1,212 voices (instruments), whereas the '50' has forty eight pre-set kits and 1,500 voices (instruments). One of the main differences though (and why the '50' is probably better), is that with the '30' you need to scroll through all the different settings on the kit selection pad, whereas on the '50' it is much easier to do this using the LCD menu. The drum kits vary from traditional, EDM, Funk, Hip Hop, Metal, through to world music and orchestral. Both kits have USB MIDI/Audio and AUX In. The '50' also comes with lights! Eight programable RGB Pad LEDs (lighted pads, great for enhancing

performances) and much greater functionality.

For more info, please check out the Yamaha YouTube videos and product pages.



Stylophone Beat



Yamaha Finger Drum Pads



MUSICTECH TOP TIPS

with John Barron, Product Specialist Scoring - International
at Steinberg Media Technologies GmbH

The Power of Chords

Chord symbols don't have to be the preserve of the pop world. While they are a useful shortcut to tell a pianist or guitarist what to play in a live situation, they can also be used for analysis in an orchestral score especially using the Nashville number system. Let's look at how we can add chord symbols to your notation in no time at all, in this case using Dorico.

Adding your own chord symbols

Figure 1: The chords popover You can manually add chords using the chords button or shortcut **Shift-Q** (for 'quords') and then using your computer keyboard to type into the popover, or if you have a MIDI keyboard then just play the chords instead.

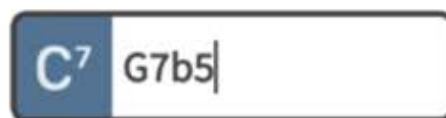


Figure 1: The chords popover

Generate chords automatically

To have Dorico generate the chords automatically from the notes that you have already entered, select the notes and then right-click and choose **Chord Symbols and Diagrams > Generate Chord Symbols from Selection**, or simply press letter **J** for the jump bar, start typing **generate** and select the option from the list.

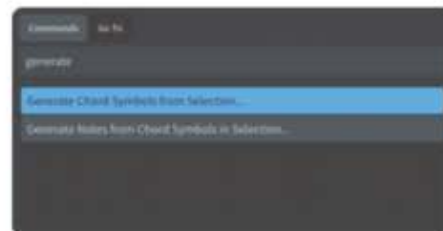


Figure 2: Using the jump bar to generate chords

You can choose options such as how often you'd like the chords to change, if you want to detect inversions and whether you are interested in open fifths etc.



Figure 3: Chords added automatically

You can even do this from an orchestral score. Dorico will analyse all the instruments and generate the chords for you based on the options you choose. Select all or a range of notes and use the same generate chords option.

Using the **Library > Engraving Options > Chords** settings you can also display the chords in a range of formats ranging from standard chords, jazz 'realbook' style or even as Nashville numbers if that would help with analysis.

Use the chords to generate notes
 If you are arranging music and only have chords you can also have Dorico generate notes in ranges suitable for your selected instruments.

Simply select some empty bars that only have chords and instead use **Generate Notes from Chords**, optionally choose an instrument that already has the rhythms you want to use (in this case the bass) and let Dorico help speed up the creation of your arrangement e.g. by automatically creating all the notes for a five-part string section.



Figure 4: Nashville chords for Mozart

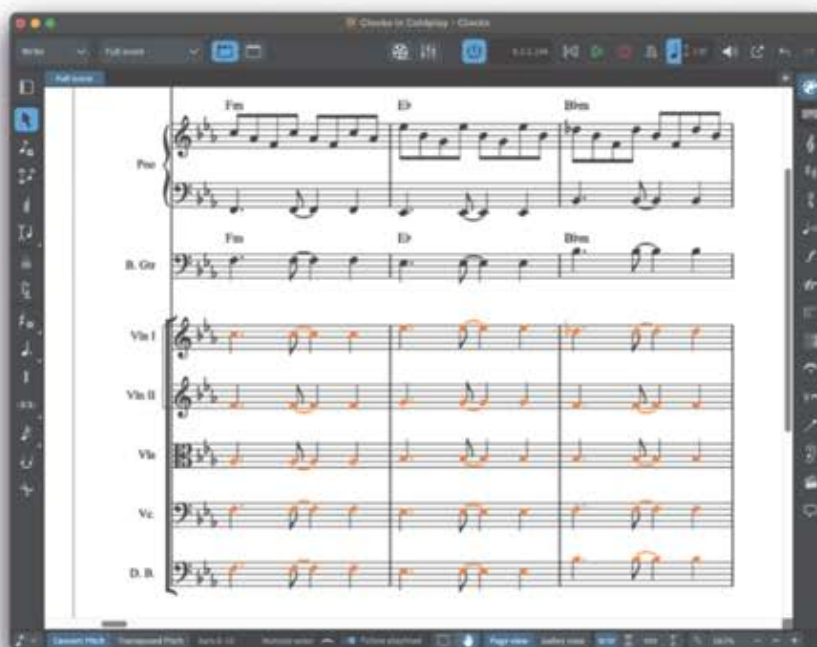
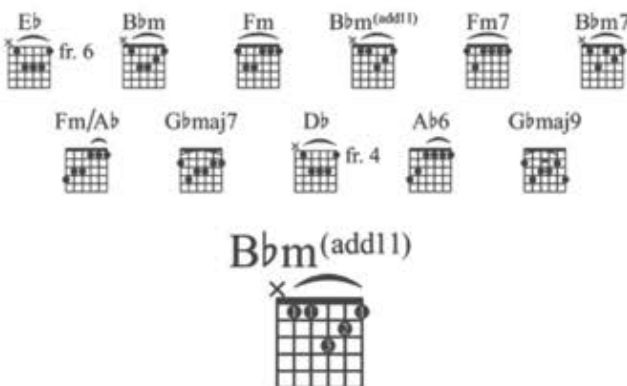


Figure 5: Notes for strings, created automatically from the chords

If you'd like a complete list of the chords used in a piece you can also have Dorico display them automatically at the start of the piece, including using chord frames for your guitarists in the tuning of your choosing and even optionally showing the fingering in the diagram.



NEW ROUTES FOR MUSIC

Richard Llewellyn interviews Guy Michelmore, CEO of ThinkSpace Education

Founded in 1996, **ThinkSpace Education** is the world's first online postgraduate degree provider in music and sound-design, for film, games and television. They also provide a complete range of quick short courses on subjects such as Video Game Music, Orchestral Mixing, Sound Design, Film Scoring, Trailer Music and Music Theory.

Guy is a multi-award-winning film, games and television composer, whose clients include Marvel, Disney, Dreamworks, Lionsgate and many major TV networks around the world. His YouTube channel (www.youtube.com/@ThinkSpaceEducation) has well over **350k** subscribers and is an incredible resource for school Music Departments.



Why did you start ThinkSpace Education?

As a working film composer in the 1990s, aspiring film composers would phone me up at regular intervals and I would find myself on the phone for an hour at a time explaining how the business worked. It dawned on me at the time that it might be a good idea to set up a distance learning course, which helps support musicians as they entered the profession. Many years later and thousands of students have passed through our courses. We are pleased to be able to support our three hundred postgraduate students from fifty two countries around the world into new careers in film games and television.

What makes ThinkSpace Education different to other Colleges and Universities?

Mainly that every single one of our teaching staff is a working creative professional person. In other words, you're being taught by people who do what you want to do for a living. Many of our teaching staff work at the very highest level of the industry. This means that you are getting mentored by people who really know what it takes to succeed in a very competitive business. Secondly, we are entirely online and have students all over the

world. We are also brutally honest. We do not pretend that the industry is easy to get into or that it's easy to earn a living from writing film, television, and games music. But starting from that perspective gives us a major advantage because there are many opportunities out there, and we are pleased to help direct our students towards them without pretending that this is an easy ride, and anybody can just walk through the door.

How do you help music students working towards their GCSE and A Level music exams?

Both GCSE and A-level students are required to write music, but this is something that many music teachers are not adequately prepared to teach. Our short course 'How to Write Music' and its sister course, 'Learn Music Theory' both address the practical and theoretical aspects of writing music from the perspective of somebody who has done this for a living all their working life. If I was doing my GCSEs all over again, these are the courses I wish I had!

Do you support music teachers or have any useful resources they could use?

Many music teachers around the world use the videos I produce for our

YouTube channel in their classes. We also have several short courses which are available to anyone (and resources like time coded movies for students to try scoring) all of which are completely free and available to use by any music teacher as part of the curriculum.

What jobs have your students been able to get following a ThinkSpace Education course?

In the last couple of years, we have had graduates nominated for a Grammy award and another who won an Emmy. Students have provided music for major feature film films including Disney's live action spectacular 'Peter Pan and Wendy'. Other students have worked on computer games, including the 'Battlefield' and 'Spiderman' franchises. Hardly a week goes by without another success story. But that's not to say it's easy. It's not! 80% of our graduates get paid work and over 60% earn most of their income from music and sound design.

Are you noticing any new trends in where job opportunities might exist?

Yes. Many students come to us wanting to write feature films, but the feature film industry is shrinking, and fewer and fewer independent feature films are able to make a profit. It's a

Look for the opportunities other people don't know exist. Don't join the long queue when there's a short queue round the corner that nobody knows about.



Are you noticing any new trends in where job opportunities might exist?

Yes. Many students come to us wanting to write feature films, but the feature film industry is shrinking, and fewer and fewer independent feature films are able to make a profit. It's a very challenging place in which to work as a composer. Fortunately, we don't just teach film composition, we teach composers how to enter the media in all its many and various forms. The growth in TV music and games music has been dramatic over the last few years. TV music is growing driven by the streaming platforms, and although a lot of the work is going to establish composers, they need more and more help, and so assistant composer jobs are becoming more common. The games industry is growing at 10% a year, and that means that there is 10% more work for everyone including composers.

What's the best way of trying to get a job in Music Technology?

Look for the opportunities other people don't know exist. Don't join the long queue when there's a short queue round the corner that nobody knows about. Don't always follow the obvious route when a less obvious route may bring you the same satisfaction. For example, a lot of musicians who start out wanting to be film composers end up, enrolling on our sound design for video games course, because they find themselves working with music technology telling stories with sound and working in a very creative environment. We are just rolling out an employment support program which is a boot camp that graduates can enrol in after they leave the masters program, and it supports them in learning to find opportunities for work by networking and pitching.

Why do you think Music Technology is important in schools?

Because it combines creativity and technology, and those two things are what drives the contemporary economy more than anything else. There is almost no limit to the opportunities if you have a creative mind and a good handle on how technology works.

Music technology produces a disproportionately high number of entrepreneurs and other successful business people. Despite the fact that the government seems to have decided that creative education is often of 'low quality' or 'low value', the statistics always speak for themselves.

What words of wisdom could you offer?

Be flexible. Don't be too dogmatic in what you're trying to achieve but look at a variety of options that might present themselves. Look at the career paths that are developing and will develop further in the future. Don't be too wedded to career models that existed in the past. Good training and good education can unlock your potential often in ways which you did not anticipate when you enrolled in a particular course. All knowledge is good, and education is a major springboard to career success.

What does the future hold for students thinking about becoming Film/Game/TV composers?

Changing technology, changing business models, changing market structures all present both challenges and opportunities for composers and music producers. There has never been more television and games production than there is today, and the world is filled with tons of opportunities. Yes, the music industry is extremely competitive, and if you look at exactly what the market is buying and the qualities, you'll see what it is looking for in a professional composer. The real competition is much less than it might appear at first, so follow your dream, but do it with your eyes open in a pragmatic way.

ThinkSpace Education



HOW BRASS BANDS ARE MAKING A COMEBACK WITH WHOLE-CLASS LEARNING

The next generation of musicians in South Yorkshire are tapping into a rich cultural heritage and embracing wider opportunities, writes Andy Harris.

As a trumpet player growing up in Leicestershire, I was fortunate enough to play with bands and orchestras, before becoming principal trumpet with the Leicestershire Schools Symphony Orchestra. I was given the opportunity to grow as a musician, and a platform to succeed in the band setting. And it is a pathway I want to encourage the students I teach across South Yorkshire to follow. I am currently the Brass Music Leader for the Sheffield Music Hub, teaching brass in a whole-class setting for more than a decade.

I am passionate about ensuring every child has access to an excellent standard of music education, and providing them with the right resources is crucial. Much of my work is delivered through Wider Opportunities, a whole class project which gives all primary children the chance to play an instrument as an integral part of National Curriculum music lessons. For many of the areas that I cover in Sheffield, these experiences would be impossible without Wider Opportunities. Some of the brass instruments that I work with would be out of the price range for many families, and the cost of one-to-one tuition would also be prohibitive.

Wider Opportunities is delivered in three or four stages.

1. The optional Foundation Stage is typically delivered by a vocal specialist, with singing and vocal work for KS2 children.
2. The second or Initial Stage is where instrument specialists like myself will deliver whole-class learning across eight weeks.
3. This is followed by a Transition Stage for children who wish to continue in larger groups of around fifteen. Instruments are provided through these stages, with lesson fees introduced at the Transition Stage.
4. The Continuation Stage is for smaller groups who wish to continue their musical education with their own instrument.

I've worked with children from year two and up in the Initial Stage, but I'll usually aim to deliver whole-class lessons in years three, four and five. Delivering brass instrument lessons to an entire class of young pupils has its challenges, so I use a brass development tool called pBuzz which removes initial barriers and allows the children to focus on producing a sound straight away, which is vital for keeping learners engaged and makes for quicker progression.

Using this approach, the children are grounded in the fundamentals of brass and can produce a clear, quality sound. Giving the children this primary experience of brass accelerates their progression to a typical brass instrument like the cornet, and the number of children continuing into the Transition Stage is significantly increased. At one primary school where I teach, out of ninety-five children I have taken around a third from pBuzz, to cornet, to brass transition lessons. Five years ago, that number was just four. Using this model has enabled more children to start their journey sooner, leading to them becoming more advanced brass players.

It is a brass strategy I have seen rolled out on a wider scale in Wales. The National Plan for Music Education in Wales sought to give every child in year three the chance to learn a musical instrument, as well as offer pathways for children to continue their learning. The Welsh government commissioned pMusic Cymru Consortium, a social enterprise seeking to broaden musical participation in your people, to deliver 53,000 instruments, one for each Year 3 child to every Welsh primary school. This has enabled all Year 3 pupils to try entry-level brass and woodwind instruments as part of the recently launched National Music Plan for Music Education in Wales. This is a plan that mirrors my own ambitions: to give every child in England a chance to experience music and to let their love of music blossom.



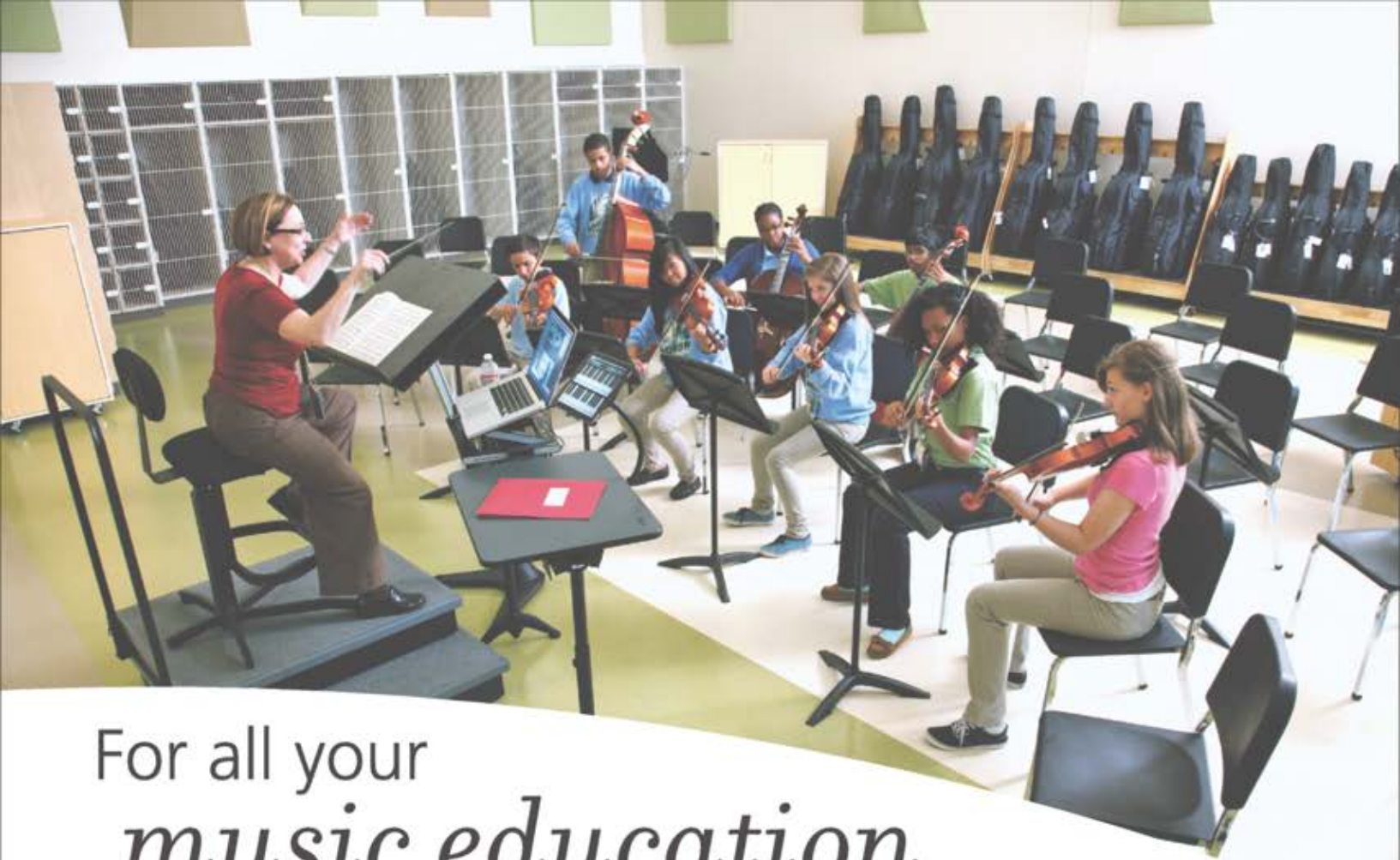
Andy Harris
Brass Music Leader
Sheffield Music Hub

There are a number of success stories that I have witnessed during my time at Sheffield Music Hub and delivering Wider Opportunities classes. The brass band has helped steer children away from trouble and into a new passion for performance. At one of our showcase events at Cutlers' Hall in the city, a pupil I was teaching told me "I shouldn't be here: I'm just a kid from Southey Green". That student has since gone on to play a cornet solo at the National Youth Brass Championships and is studying GCSE Music. But there are so many more children that we are yet to reach.

To create a new golden generation of musicians, we need to give all children in England a chance to play an instrument. The musical instrument funding made available by the Department for Education, through the National Plan for Music Education, must deliver for every child. Giving every child access to a primary instrument and quality teaching and resources, as has happened across the border in Wales, will ensure that no child misses out on the chance to shine.

Musical education can bring opportunities, build friendships, provide a host of transferable skills and, in my case, lead to a rewarding career. If every child is given an opportunity to experience the joy that playing an instrument can bring, the future is a bright one for young musicians in Sheffield and beyond.

You can find out more information about Sheffield Music Hub on their website: www.sheffieldmusicclub.org www.warwickmusicgroup.com



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NEW MEMBERS



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

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Mr Harry Pateman	Teacher of Music	Mill Hill School
Mr Ray Lau	Head of Performing Arts	Upton Court Grammar School
Miss Emily Woodall	Primary Teacher	
Mr Nicholas Stuart	Director of Music	Merchant Taylors' Prep
Miss Aleighsha-Maie Thomas	Music ECT	Birches Head Academy
Mrs Shelley Mann	Music Programme Manager	David Ross Education Trust (DRET)
Miss Alethea Estill	Curriculum Lead of Performing Arts	Graham School
Mr Paul Buckby	Creative Faculty Lead	Barlby High School
Mr Paul West	Director of Music	Bishop's Stortford College
Mrs Andy Hay	Music Teacher / Flute Teacher	King Edward VI Camphill Boys
Mrs Debbie Whitfield	Director of Music	The King's School
Miss Krishna Banerjee	Head of Keyboard	The King's School
Mr Chris Stanley	Music Lecturer	
Mrs Alison Boome	Class Teacher	Holy Trinity CE (VA) Primary School
Miss Daria Patroniak	Violin/Music Theory Teacher	The Diane Mitchell Music School
Miss Gemma Noble	Curriculum Leader / Performing Arts	Graham School
Mrs Karen Bennett	Primary Teacher	Cedar Road Primary
Miss Fiona Underwood	Teacher, Choral Lead	Cedar Road Academy
Miss Christina Welsh	Business Support	Red Marsh School
Miss Anastasia Micklethwaite	Head of Music	Stockport Grammar Junior School
Mrs Vivian Barber	Teacher of Performing Arts	Trevelyan Middle School
Miss Karen Barros Vega	ES Music Teacher	Marymount School Barranquilla
Mr Richard Sleight	Director of Music	Humberston Academy
Mr Tom Cafferky	Assistant Headteacher	Landau Forte Academy Moorhead
Ms Rachel Miles	Lead Teacher	DCS Music Service
Mrs Ann Bright	Music Lead	Hunters Hall Primary School
Mr Navid Yasrebi	Music Teacher	
Mr Simon Corner	Head of Music	Wales High School
Miss Wai Hei Violet Wong Wong	Music Tutor	
Mr Adam Kemble	Music Teacher	
Mr Mark Cracknell	Director Of Music	Sherborne Girls
Mr Jonathan Bellfield	Music Lead - ACET Academies Trust	(Swinton Academy)
Mrs Helen Davidson	Teacher of Music	Countesthorpe Academy
Miss Kirsty Wilcockson	Content Creator	
Mr Ethan Darby	ECT Class Teacher year five	Kenton Bar Primary school
Miss Rebecca Lundberg	Music Lead	Oak National
Mrs Alison Eyre	KS1 Lead, Music Coordinator	Ravenshead CofE Primary
Mrs Jane Mimmagh	Head of Music	Rainbow Education Multi Academy Trust
Mrs Chloe Blessing	Head of Music	Wixams Academy
Mrs Natalie Glass	Trainee Teacher	Northampton Academy
Mr Max Rodney	Trainee Music Teacher	Barnsley Academy
Mr Matteo Bisbano Memmo	Trainee Music Teacher	The Elms Academy
Mrs Deb Holmes	Head of Music	Guilsborough Academy
Mrs Sonia Martins	Trainee	
Mr Martin Quinn	Teacher of Music	Archbishop Sentamu Academy
Mr Minesh Shah-Sylvester	Head of Music	Bishopshalt School
Mr James Ramsay	Teacher of Music	King Edward VI Lordswood School For Girls
Miss Eleanor Davies-McAlear	Music Teacher	

NEW MEMBERS

Mrs Sue Neale	Head of Music	St Catherine's School
Miss Rachel Armatage	Music Coordinator	Ovingham Middle School
Mr Alex Reidegeld	Trainee Teacher - Music	The Forest Academy
Mr Mark Keane	Music Teacher	Primary and Middle School
Dr Osman Tack	Peripatetic Piano Teacher	Abingdon School
Miss Fiona Bispham	Music Teacher	Hazelwood Schools
Ms. Heather Gilles	Music Teacher Primary	St. Joseph's Roman Catholic School
Mr Stradivari Stradivari	Music	Two Rivers MS
Mrs Kirsty England	Content Creator	
Mr Aidan Millar-Powell	Guitar instructor	GuitarZoid
Mr Michael Rose	Private Piano Tutor	
Mr Tom Turner	Music Teacher	
Mr Tadeusz Kaznowski	Head of Performing Arts	Wymondham High Academy
Mr Stuart Forster	Head of Music	Furze Platt Senior School
Miss Francesca Reid	Music Teacher	Parkside Community College
Miss Zoe Lenthall	PGCE Student	
Mr Lee Spink	Vice Principal/Performing Arts Lead Practitioner, Ebor Gardens Primary Academy	
Miss Niamh Drew	Trainee Teacher	
Mrs Sian Cadogan	Assistant Director of Music	Tiffin School
Mr Franklin Ellis	Emerging Educator, Ashmole Primary School (Music Masters Programme)	
Mrs Asha Bishop	Director of Music	Charnwood College
Mrs Alison Davies	Music Teacher	Holyrood Academy
Miss Chante Clarke	Year 2 Teacher	Benedict Academy
Mr Joe Kimmings	Department Leader of Music	William Edwards School
Mr Michael Davison	Head of Music	Excelsior Academy
Miss Sarah Smith	Teacher of Music	Bradfield College
Mrs Julia Creaton	Music Teacher	The Blue Coat School, Birmingham
Mrs Lisa-Jane Twigg	Music Teacher	Springwell Community College
Miss Rachel Armatage	Music Curriculum Co-Ordinator	Ovingham Middle School
Mrs Cherie Evans	Music Teacher	Brookvale Groby Learning Campus
Mrs Katy Tennant	Music Lead	Pembroke Park Primary School
Mrs Katherine Parkinson	Head of Creative Arts	Chetwynde School
Miss Elizabeth Orme	Teacher	St Anne's Primary School
Miss Laura Shields	Teacher	Convent of Jesus and Mary Roman Catholic Infant Primary School
		Sir Henry Floyd Grammar School
Mr John Wilkinson	Head of Music	
Mr James Henderson	Head of Music, Director of Creative & Performing Arts	The Ladies' College, Guernsey
		Christ's College Finchley
Mrs Aveta Shakespeare	PGCE Secondary Music Trainee	
Miss Demi Murriner	Teacher of Music	
Mr Tony Urban	Smash Community Musician & Registered Private Music Teacher	
		Royal Borough of Greenwich
Dr Sandy Clark	Teacher of Music	Wyke Sixth Form College
Mr Matt Bunting	Curriculum Lead for Music	The High School Leckhampton
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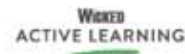
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President / Catherine Barker
President@musicteachers.org

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. In this role she is responsible for group-wide strategic projects in music as well as CPD, curriculum and leading United Teaching ITT Music and Drama programmes.



President-Elect / James Manwaring
james.manwaring@me.com

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

TEACHER SUPPORT LEAD



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 / Don Gillthorpe
gillthorped@ripley.lancs.sch.uk

Don is Senior Assistant Headteacher at Ripley St Thomas CE Academy in Lancaster, Head of Publications for Sing for Pleasure, and a freelance conductor and composer. Don's specialisms are in choral music, with a particular focus on establishing a singing culture in a secondary school, and boys' changing voices.



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



Nicky Bouckley

Nicky is Foundation Director of Music for Loughborough Foundation Schools, overseeing four schools, from nursery to A-level. She has spent many years as examiner and moderator for AQA as well as marking A Level Performance.

CO-OPTED



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, (Triborough 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



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.

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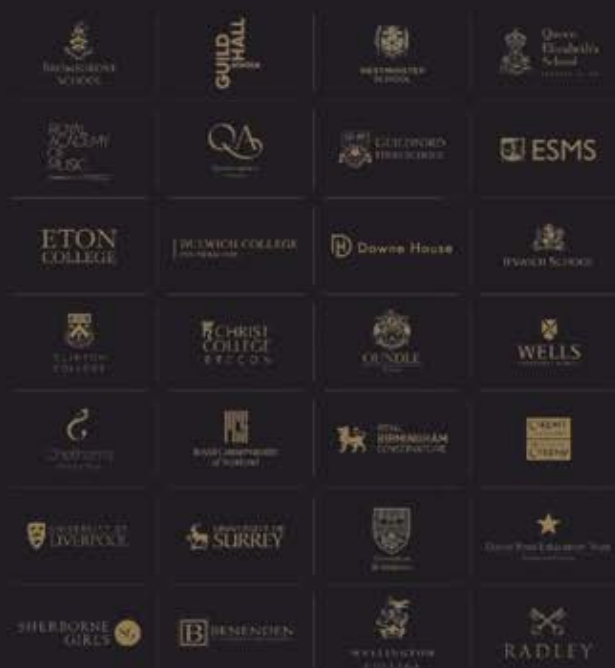


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*Set prices are between 9 and 20% less than the cost of the set components bought separately. **Offer excludes Japanese Taiko range and not valid with any other offer.