



Chat from the Music Education guest speaker event

Friday 23 September 2022

Thankyou Phil. That is spot on. Requires good will from personel which can sometimes be lacking though! How can the senior 'refuseniks' be encouraged?

- it's better to show, rather than tell the senior refuseniks. Show them a great example of it working.

Brighton Festival Youth Choir is a choir where young people let their voices be heard. BFYC have just travelled the journey to join our local Music Hub as a partner. We have subsequently commissioned our Climate Change themed Cantata 2024 being performed at The Dome , Brighton April 2024 with the Youth Choir and 300 young people form local schools. We would be happy to share our experience.

I feel that our local music hub doesn't reach out to the local musical area. They seem very closed, unless you are signing up your child to their group.

short term, yes. Longer term, we have to teach effectively in primary schools so that children have a level of musical literacy before they reach secondary school. This way, they can better access all things musical in KS3, increase the uptake of GCSE and subsequently A level etc etc.

This is all far more difficult in London, where every borough is different and there are far too many amateur orchestras!

BFYC worked very, very hard to devise a partnership with our Music Hub that might benefit everyone. It needs trust, commitment and hard work form everyone.

It is not so much performance skills or opportunities that are needed but music appreciation sessions and being exposed to a range of music, to nourish them for life.

Question for James Dickinson - Can you explain the difference between a Music Service and a Music Hub.

- A music service is an organisation that employs teachers and delivers tuition and activities/ensembles etc.
- A Music Hub is partnership of organisations working together to deliver music education over a specific geographical area. Each Hub has a Lead Partner (who holds the funding from Government) This is often a music service, but not always.

'Keeping Children Safe in Education' (DfE, 2022) provides guidance and so will local authorities.

What about engaging young children in music through singing, dancing and playing? Music has been sidelined in the curriculum.

Interested (obviously) in the City of Hull project. Are you also involved in supporting youth band leaders? How is the musical direction staffed? Brass Bands very often offer free tuition. Is the youth band free?

- We are commissioning City of Hull Band to run the Youth Band. We have staff in common who will assist, but from October we will be paying the Band to deliver this for us. The Youth Band (like all activities at the Albemarle is free)

We, Concord, have been engaged with Sheffield Music Hub since its inception several years ago. However, we find that contact and interest from the lead is patchy and only at times when the funding applications

are going in. Clearly our organisation which runs a children's marching band is difficult for conventional music educators to relate to. We also have an adult ensemble which plays festivals, stage shows etc and have found no interest from the hub lead in this

The concentration of concerts at the end of term is an issue for adults orchestras too, meaning we are competing for both guest players and audiences, as well as greatly reducing the chances of involving schools or others in full time education in our activities. I have mooted the idea of staggering concerts so that some happen mid term but this has not been that well received, for all sorts of reasons. I recently met someone on a benslow course whose orchestra does now do that and it works well, reducing all the snags that results from date clashes etc or people simply being too busy/over stretched in the last couple of weeks of term.

At the orchestra AGM yesterday it was said that a parent/career had to accompany a person under 18 to the rehearsal.

And some school budgets are so tight that there isn't money for a member of staff who knows how to provide contact with music.

To John Wallace: How has the Scottish Schools Pipes and Drums Trust effected music education in Scottish State Schools ?

- Scottish Schools Pipes and Drums Trust have been marvellous at self starting individuals and groups of parents supporting and organising this. They are superb. They are MEPG members and I am meeting Alex Duncan their CEO next week to talk about how we can support them further

At least make sure that there is information in schools about orchestral, choral and recital events (including organ) in the area. The LPO goes to the Derrogate in Northampton several times a year - but the local press only covers pop and rock!

Wendover Singers. We are about to start a children's choir ensemble as a pilot over 20 weeks. Obtaining funding has been a struggle

I think I love John Wallace. My kind of approach!

How can music develop when some schools have it so low down in their priorities? In some cases not even offering it as an exam (GCSE) subject.

it has to start in primary schools, where unfortunately there is very little specialist teaching and due to the dumbing down of music over the last couple of decades, general classroom teachers themselves cannot access the KS2 music curriculum.

This is an issue we've had a few years ago trying to work with a school choir. Backed well by the school head (a choir member) it was impossible to get parental support for essential joint rehearsals outside school hours, the only time working members of our choir were available. We think football etc. came a long way in front of music making.

John, you mentioned the brilliant work of Anita Collins from Bigger Better Brains. She assisted Churchill Music, to make our 12minute film, 'Music Helps Us Learn' which was co funded by The Arts Council England and the National Lottery. <https://www.churchillmusic.org.uk/music-helps-us-learn/> It is aimed at teachers, parents, governors, parents and everyone who wants to ensure that children get a good education.

What can be done to persuade those who run the PGCE and all teacher courses to give teachers confidence to teach basic music and the value of it. Surely this is where the main problem lies.

The school where ROS rehearses has asked us NOT to store our timps there! We must talk to them again about possibly sharing them with the school

Hi to Mairi. Can you say how long is your initial whole class music provision for? What plans do you have for continued instrumental learning following this initial input? How does this initial education fit into the progression of Wales education?

Hi Mari, who will the point of contact be in Powys where there is no music service? Thank you (Catrin Slater, If Opera & Mid Wales Music Trust)

Mari, I assume that you know about the arrangements of orchestral music that Gareth Glynn has made to enable young players to play with adults.

Recent government actions regarding YMI are discordant with the manifesto and culture aims, can you shed any light on what this potentially means for the future?

- Politicians love to give with the right hand and take away with the left. Scottish politicians are no exception to this. Because of the ability to spontaneously combust in every media including Lord McConnell who started YMI tweeting from the House of Lords this was reversed within 3 days.

The inspirational messages we are hearing here need to be heard by head teachers, Governing Bodies, senior staff. When they are so beset with financial pressures and achievement targets it's not easy to get their attention. And there needs to be an advocate inside the school to make sure that music gets platformed outside of the annual carol service, etc.

our concerts are free for children and students

Hi many really positive ideas today. I represent SOSA-XA! Sounds of Southern Africa Choir based in Sheffield. We are led by Tonderai Phiri from Manchester and our online sessions led by Charlie banda of Sunduza in Bulawayo-Zimbabwe <http://www.sosa-xa.org.uk> and <http://www.youtube.com/sunduzatv> Prior to COVID we used to do a lot of cross generation work with Yorkshire and Derbyshire schools with weeklong workshops from our leader across the arts followed by an international concert for parents. We also have many drums but specialise in voice. Anyone interested please get in touch philip.weiss@me.com

Don't forget touring bands of any genre. Smaller bands are often free in the afternoon of a gig. As a former YMI Coord. I grabbed these bands to go into schools for short performance and chat with pupils. Extra fee for the band in 'dead time'. Contact with pro/ semi pro musicians for the young people and children Win win!

Have an event where your Youth groups are singing/playing and get families in; price package appropriately.

Agree - getting groups into schools will inspire and create interest

Local authority funded "bandstand" park gigs are always free to the public, and often high quality.

John is right. Young people want to 'do' not 'be done to'.

There was a big push to improve music education etc after the first world war - the North London Festival of Music, Speech and Drama was founded in 1920

Absolutely timing of concerts- some amazing concerts that I would love to take students to in Sheffield but they are all on Friday/ Saturday evenings- not time appropriate for schools to organise. Sheffield theatres have an incredible initiative called Ignite, where young people can get a free ticket to a production and take a friend/ family member for £5. It encourages young people to become involved off their own backs, leading to a lifelong affiliation as 'theatre-goers'.

Mari How are the Boards being formed ? are you looking for volunteers?

there is fear for the future following the events of last week, of course in a very different way from the way things unfolded within the space of 4 days.

I think its very sensible to have fear for the future given inflation, the economy and Ukraine

We are a small local music Society but every year one concert is devoted to Young Musicians in cooperation with Young Musicians of Dyfed and the Fishguard Music Festival. It is generally our best attended concert. We also set aside 25% of our membership income to a Young Musician's Fund and now looking at best ways to spend these monies.

The problem is getting heads, SLTs and governors to read the NPME2

Has music become an inconvenience in some schools as it impacts on STEM subjects. Some teachers are reluctant to let students out for lessons?

- This comes down to the leadership of the school. If the head and SLT champion music – including coming out of lessons for instrumental lessons, things work!

Music can be a good peacemaker - Russian, Ukrainian, every nation and every culture. Don't give it up!

Yes. There is a misconception that music will detract from headline figures.

How does OFSTED assess the music in schools? Is there some equivalent external channel that can raise awareness of a school's musical profile?

- Ofsted do “deep dives” that are subject specific inspections. There are music “deep dives” and these have brought a wide range of comments. Schools know that they can be challenged on music, as with any subject area.

Kodaly organisation offer some CPD training for teachers. Online and summer school.

Consider how long it took us, as musicians to feel confident reading music. Our teachers were not taught to read music in school. Many of hem were schooled at a time when they were told they don't need to be able to read music to do GCSE.

Guildhall Young Artists run a support programme for under 18 musicians under in London, Norfolk, Essex and Taunton. <https://www.gsmd.ac.uk/study-with-guildhall/children-and-young-people/guildhall-young-artists>

Diolch Mari – mae'n waith hir dymor, yn wir – it certainly is a long-term project. The numbers of A level music students (here in Gwynedd) has dwindled to almost nothing, in a previous 'heartland' of music education.

The problem of primary teachers not respecting music and music instructors is ongoing . Y MI was meant to tackle this but ONE workshop or weekend will not do it! I must go back to teacher training. Many years ago Scottish teaching students had to be able to play the piano then it was reduced and reduced til it formed no meaningful part in the training. So you get pupils being kept out of music as a punishment, or to finish their proper work! URRGGHHH

We (LSO Discovery) run a training programme for delivering music in primary schools as part of our partnership in east London which many schools have used as a hands-on approach to increase teacher confidence for delivering music <https://lso.co.uk/lso-discovery/schools-young-people/music-in-the-classroom.html>

Mari, NCB (Carmarthen) has an idea for a training course to help young players to develop ensemble-playing skills. Can you let me know who best to discuss this with, please

Have a look at Ealing Music Service's staff for diversity and inclusion.

As a DoM for a MAT, I certainly spend a lot of time trying to build confidence in expert teachers, who are not music specialists. In our SCITT the primary teacher trainees have the option to choose a subject specialism. However, if they gain their SCITT place through a subject-specific gov.uk bursary then they can't choose the music specialism aspect even though many would like to do so (feeling that they'd like the opportunity to undertake something new and which brings another element into their practice). More and more SCITT trainees are those with bursaries. We need to push for the return of this kind of support for music teacher training, but also for the (previous) support to be also offered in primary (it was only secondary, previously I believe).

Well said, Phil. It's not about an inclusion project, it's about being inclusive in every way. Thanks to all the speakers, it has been a very informative and useful webinar.

I LOVE that! We did one in the summer, a rapper with our orchestra, it was stunning! And seeing that young man do his thing, on such a big scale was ACE!!

The importance of music as an element of wellbeing should be an integral part of teacher training. Basic things like the confidence to sing instructions to the class, basic rhythms using body percussion, using rhythms in between subjects, THIS is what is necessary - not so much the ability to play an instrument. Getting the children to feel music around them. Look at Churchill Music's film reveals the simplicity of what I am suggesting.

just wanted to say we are based in Manchester and join religion and Spirituality with pop and rnb which allows a big demographic of people who usually cannot access music. we work with women and children and men as separate and collective groups also helping unaccompanied asylum seeking minors as part of the Council's projects in Cheshire. jaysinbas@yahoo.com if anyone would like any more information

Our first hip hop teaching artist in schools for past twenty years here is now himself a primary teacher!

Inclusivity needs considering in a broad sense. Socio economic factors as well as gender, ethnicity, disability need consideration. i recently looked at a map prepared by Sheffield Music Hub showing the location of their students. Not surprisingly, given their charges, the vast majority were in high income areas

AS an 'oldie ' I have heard and also created much of this before. I insisted that special schools got everything the mainstreams got in YMI . How do we keep up the momentum??