

Music

primary
subjects

issue one summer 2008

Making every child matter

Music for all – how do we make it a reality?

In this extract from *Ways Into Music*, Chris Harrison suggests some general strategies for making 'music for all' a reality; over the page Sue Nicholls makes the connections between music and ECM explicit so that you, as subject leader, can ensure that *all* children are involved in music-making which helps them to develop as musicians.

Approaches to teaching and learning

- Encourage creativity, expression and communication, aural skills and improvisation, so that all children can develop confidence through successful engagement with music.
- Offer an element of choice to pupils, so that they develop a sense of ownership of their music-making.
- Focus on supporting the musically challenged – for instance, children who can't pitch very accurately.
- Encourage children to write songs – an important form of individual expression to make music relevant for them.

Participation

- If you are entering a group for a festival, consider working with a whole class or year group rather than a selective choir or ensemble.
- If you are a primary music specialist, make an effort to involve class teachers in leading music activities and develop the school as a musical community, so that children see that everyone can be active music makers.

Curriculum content

- Ensure a broad range of musical styles and genres is represented and validated in the curriculum.
- Try and get beyond the stereotypes – for instance, African music includes kwela, rai, kora music, South African jazz, highlife, soukous – it's not just drumming.
- Promote positive role models – draw attention to female percussionists, male violinists, women composers, etc.

Enrichment

- Provide performance opportunities for whole-class music-making – for example performing children's own compositions in assemblies – so that all children can be involved in musical performances.
- Provide opportunities for children to hear different levels of musical expertise – the family friend who plays a few guitar chords, as well as professional performers – so they can see how everyone can contribute to musical life.



Underlying all of this must be the acceptance that everyone is musical and has the capacity to express themselves through music – a principle which our society sometimes loses track of. Several years ago, the ethnomusicologist John Blacking¹ wondered why, if all members of an African society are able to take part in music, in western societies – supposedly more culturally advanced – only a few people are seen as having musical ability. He went on to question the basis of our concentration on 'high culture':

'Must the majority be made 'unmusical' so that a few may become more 'musical'?'

I do not believe a focus on music for all will result in a lowering of standards. Instead, we should take a broad view of what constitutes musical excellence, and adopt strategies that enable all young people, whatever their musical interests or persuasions, to achieve excellence in their chosen fields.

*Chris Harrison, previously Chair of NAME,
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¹ Blacking, J. (1976) *How Musical Is Man?* London: Faber.



Making every child's music matter

Making every child's music matter is a core principle for all music educators. Here² are some of the ways in which all primary teachers, whether specialists or generalists, can provide a stimulating musical environment that upholds and embeds the five ECM outcomes.

Be healthy

Making music can actively promote a healthy outlook, physically, mentally and emotionally.

Singing is a truly physical activity in which children learn good posture. As their vocal skills increase, they adopt better breathing techniques, increasing their lung capacity and improving their performance in other physical activities. When children play instruments they develop good eye-hand coordination, a transferable skill which will increase dexterity in other manual tasks, such as writing, drawing or using a computer keyboard.

Use this warm-up before singing! Slowly roll shoulders forward and back together, then one after the other, reducing tension in the neck and upper body. This is particularly effective in relaxing muscles after long periods seated, working at writing or computer tasks.

Be safe

Children will learn to observe safety procedures when moving large instruments; to adopt accepted ways of lifting heavy objects; and to be responsible for ensuring that electrical items such as keyboards and leads are positioned safely. Schools also need to be aware that instrumental teachers and their pupils must be given appropriate and safe environments in which to work.

Ensure that peripatetic teachers and their students working one-to-one are protected by glass visibility panels in the doors.

Enjoy and achieve

Enjoyment and achievement lie at the heart of all good primary practice; every child should enjoy musical activities! The National Curriculum and Music Manifesto (see back page) both express this as a supremely important aim. Making and experiencing music nurtures personal development and boosts confidence, recognising the intrinsic role of 'every child as a performer'. In the 'Wider Opportunities' initiative, children are offered a means of achieving instrumental or vocal skills through programmes of playing and musicianship. These programmes are sustainable and many offer children further tuition in subsequent years, raising standards of playing, music reading skills and subject knowledge.

With key stage 1 children, try this song (to the tune of Pease Pudding Hot):

*Hand in the bag!
Pull out a hat!
Now put it on your head,
whose job is that?*

Have a drawstring bag containing various hats and invite children to describe the selected hat, discuss the materials and decide who would wear it? Finally encourage children to move or perform actions to suit the wearer's occupation! You can use this song to make cross-curricular links with literacy, science, citizenship and dance.



Participating in musical activity develops commitment and self-determination. When composing, pupils not only achieve creative outcomes through planning, refining and performing their music, but they also discover that success comes through discussion, decision-making and harnessing emerging leadership skills. Some pupils achieve high standards of musicianship by taking graded music examinations.

Initiatives such as 'Excellence and Enjoyment' and 'Creativity' encourage a more flexible, relaxed approach to timetabling and delivery, and provide opportunities for sustained cross-curricular projects incorporating music. Some schools put music and the arts at the very centre of all their planning.

² This article draws on *All Together Now!* the Lincolnshire Music Strategy, 2007-2010.

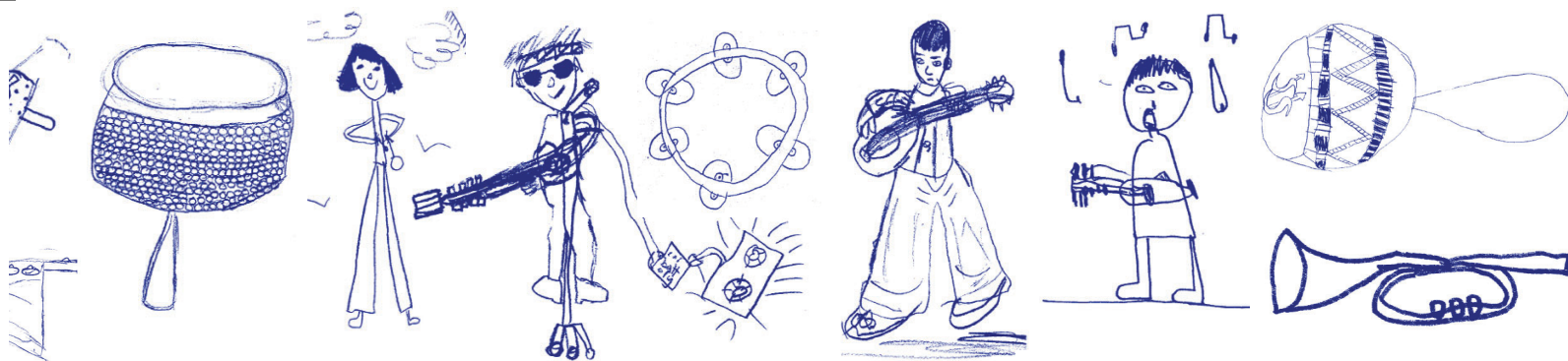
Make a positive contribution

Creating music allows children to make positive contributions both as performers and audience; participation develops self-reliance, cooperation and collaboration.

Music-making is predominantly a shared activity in primary schools. Rehearsals and performance encourage children to forge stronger relationships with their peers, giving excellent opportunities for team-building and working interdependently.

Through individual contributions to musical projects and performances, children learn to support and encourage their peers and may even assume ambassadorial roles because of





their positive approach to this subject. Most importantly, music offers children an arena in which they can take risks, feel free to experiment and explore creative challenges and possibilities.

Creating or performing music together teaches children to value every contribution and recognise that each part is essential to the success of the performance. Children learn to recognise that soloists depend on their accompanists and ensemble players rely on their fellow players. Music-making actively endorses the principles of team work and mutual respect!

Small group composition encourages children to work collaboratively. In one school, groups of Year 5/6 pupils composed pieces comprising a melody and rhythmic accompaniment, but each group member was required to learn and play every other performer's part – a stipulation that involved discussion, peer mentoring and evaluation.

Achieve economic well-being

The primary learning environment offers children innumerable opportunities which will shape and guide their learning path into key stage 3 and beyond. Music-making provides a vast array of exciting and stimulating experiences on which to build burgeoning skills and access creative outcomes.

Children who have performed in primary music groups may pursue membership of instrumental ensembles in secondary schools and some will undoubtedly join professional orchestras, bands and groups in their adult lives. The music industry is an increasingly important strand of the country's economy.

Fast-moving technological advances are redefining the parameters of musical career paths and new vocational opportunities appear almost daily. A solid grounding in musical and creative skills in the primary years may well encourage entrepreneurship in adulthood. Participation in music-making gives children transferable skills that will undoubtedly enhance their employment prospects.

In one rural primary school, each year children join forces with local Year 13 students to perform an opera. The original music, written by the primary teacher, is arranged by secondary staff and students to accommodate both beginner and more experienced performers. Interestingly, many of the secondary students attended the same primary school and have continued their interest in music through to A-level. Former 'opera' students, now at University, still return to share in this continuum of all-age performance and celebration!

Sue Nicholls (e-mail sue1nicholls@hotmail.com) is a songwriter and author of many teachers' resource books.



Photo: © Alfredo Caliz/Panos pictures

Who's who in Music Education?

There are two national subject associations which represent teachers and others involved in music education. Increasingly, they are working closely together to promote and celebrate good practice in music education and provide services for their members.

NAME

The National Association of Music Educators (NAME) is the widest professional network for music in education in the UK. Membership is open to everyone engaged in music education. We organise conferences and courses, offer opportunities for networking through regions and focus groups, and produce a wide range of publications. NAME represents its members on a number of national forums and is an influential voice working to promote high quality music education.

NAME Primary Focus Group is a network for all those interested in primary music education, where you can keep up-to-date with current issues and concerns. To find out more please contact the Chair, Sue Nicholls, at suelnicholls@hotmail.com.

The theme of the 2008 NAME Annual Conference (International Convention Centre, Birmingham, 10-11 October, 2008) is partnership and collaboration in music education. Keynote speakers, workshops and discussion groups cover a wide range of topics.

Ways Into Music: Making every child's music matter is the latest NAME publication and explores the different ways in which people make music, engage with it and learn about it, and how this diversity can be catered for and fostered within the education system. It includes a mixture of research-based study, personal reflection and practical experience from contributors in all fields of music education.

NAME publishes a range of other books, and provides regular updates, bulletins and magazines free to members.

SMA

The Schools Music Association (SMA) is also recognised as a national voice for music in education. We provide an essential network for music teachers, serving as a vital link between those working with young people and the policy makers at local, regional and national level. We contribute to continuing professional development through national conferences, local workshops and a termly bulletin. In addition, we organise a range of musical events for children and young people.



The Music Manifesto

The Music Manifesto was drawn up in order to offer a strategic direction for the future of music education and a common agenda for joint action. This website contains a wide range of information about the latest initiatives in music education and a calendar of forthcoming events.

www.musicmanifesto.co.uk



Sing up

Sing up is the Music Manifesto's National Singing Programme for primary school-aged children in England. The £10 million government investment aims to ensure that good quality singing is central to young children's lives, in primary school, in the home and in the wider community. The website contains information about events, courses and resources.

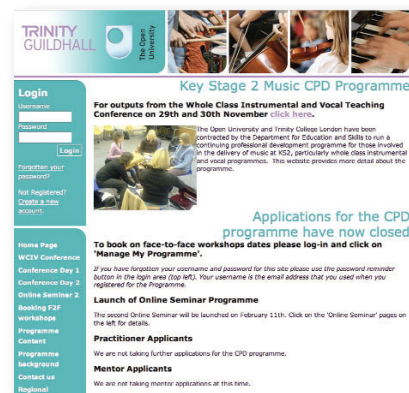
www.singup.org



Key stage 2 Music

This site contains the latest information about a government funded CPD programme, organised jointly by Trinity College and the Open University, to support teachers, musicians, learning assistants and others involved in instrumental and vocal tuition at KS2.

www.ks2music.org.uk



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Council for Subject Associations
A Voice for Subjects



Supporting gifted and talented children

Music offers the subject leader endless opportunities to plan, devise and deliver activities which raise standards for all pupils but also challenge able children.

Your music units of work should be flexible, creative and exploratory pathways that move learning forward for children whose tracking suggests that they will excel. High-achieving children have a lot to offer their peers in music lessons, providing models of skills, experience and achievement that can enthuse and inspire other pupils. Peer mentoring, and collaborative and shared learning, are all good practice in music.

Accelerating children's learning through the curriculum

The QCA music scheme gives expectations for the end of each unit using a straightforward three-tiered system. This accessible framework allows subject leaders to assess pupils efficiently, using criteria to support grouping and also identify able or high achieving pupils. By recording anecdotal evidence alongside these criteria, you can plan future work to extend able pupils and build on their progress:



Group assessment model based on QCA Unit 2: Sounds Interesting with notes and examples



Group assessment for pupils in Year 2

Unit title: Sounds Interesting Term 1 2 3 4 5 6 2008

Most pupils:

- could identify different ways in which sounds could be made and changed
- used and chose sounds confidently in response to a stimulus.

Notes/examples:

- Sean discovered that the tambourine could be shaken or tapped and that one way sounded louder than the other
- Katy participated in 'Welcome song' and chose a shaker, playing confidently in the given rhythm

Pupils' names

Sean Smith
Katy Jones
Sam Richards
Ahad Patel
Michael Corham

Some pupils did not achieve so much progress and:

- began to focus their listening
- recognised and controlled how sounds could be made louder, faster, quieter and slower.

Notes/examples:

- Peter listened to 'Welcome song' but did not participate
- Sanjay joined in with percussion part in the class piece for 'Cinderella' and followed directions from the conductor

Peter Evans
Sanjay Mehta
Jennifer Allan
Sumita Al-Ali
George Chadwick
Arthur Benison
Charlie Morgan
Kayleigh Carter

Some pupils achieved beyond expectation and:

- chose sounds and instruments carefully
- suggested how they should be used and played.

Notes/examples:

- Jamie rejected the shaker because it wasn't the sound he wanted and swapped for a cabasa
- Naseem decided, from a range of resources, that the crackly paper would be the best sound for his housework piece

Jamie McDonald
Nasreem Jital
Fiona Standing
Petra Carmichael

Increasing challenge

1 Deepening understanding

You can add meaning to the musical experience of children who easily assimilate ideas and concepts by offering them greater challenges. Give them more stretching tasks, and use differentiated questioning and feedback with specific terminology to further develop their skills:

- use more descriptive, or more precise, vocabulary: e.g. *sequence, chord, theme*
- probe deeper with your questions, e.g. 'Which phrase was played higher?'; 'How could you start your piece without counting in out loud?'; 'Which two instruments in Sejal's group played the same ostinato?'
- provide opportunities for pupils to lead, conduct, sing a solo, sustain a second part, improvise, lead a discussion
- find time for talented performers to demonstrate their skills, e.g. playing solo instruments; composing within more demanding structures; singing a descant
- suggest they work with older children on music tasks
- ask a child to lead an activity during a 'Wider Opportunities' session.

2 Broadening (enrichment outside the classroom)

For children who show aptitude for and a high degree of achievement in music, there may well be opportunities for you to explore and encourage additional musical experiences outside school hours:

- joining the choir, orchestra, or ensemble
- taking a more active role in developing a music club during extended hours provision
- taking part in activities provided by your local Music Service
- joining in community music-making: local choir, samba group, music and drama society
- attending public concerts or those held at neighbouring secondary schools.

3 Independence

You may need to give some children scope to develop musical projects independently. Group working on composition is rewarding and allows shared learning to take place; however, there should also be opportunities for able children to pursue musical tasks at their own level with some degree of autonomy, alone or with a group. Determining their own pathway in music exploration is crucial to allow their burgeoning talents to develop at an appropriate pace. Their peers will gain from hearing and seeing the outcomes of such projects.

4 Reflections on work

Able children should be encouraged to develop a more discerning approach to appraisal and evaluation. This may arise in one-to-one pupil-teacher conferences or whole class discussion, where skilled and specific questioning will elicit more thoughtful and reflective responses. Self-evaluations would hopefully demonstrate:

- how a task or composition was tackled – what were the starting points?
- what inspired the composition?
- did the process of creating the music develop easily, or were there stumbling blocks?
- a knowledge of some musical terms or vocabulary.

Here are the responses given by a Y5 girl who had spent three hours over a term writing a piece with three others on the



theme of 'Water', focusing on ostinati:

Q: Why did you decide to use the piano?

A: I've got my Grade IV and I wanted to use the piano sound for the sea.

Q: You changed your opening from last week.

A: Well – I based my idea on 'Morning' by Grieg and I thought the triplets would sound more watery.

Q: if you had more time, how would you improve or change your piece?

A: I'd add a new section and then repeat the first one at the end ... that would make it ternary.



Supporting able pupils in an ensemble piece

This piece could form part of a unit of work on Ensemble Skills. It is aimed at Y5 or Y6, though younger pupils might also attempt it. It was originally designed for tuned percussion instruments, as part of a project called Clever Sticks. However, the music could be played on any tuned instrument. If you have not got enough tuned instruments to go round, children could share them, or you could add some untuned percussion parts, dividing the class into two groups (tuned and untuned) and then swapping over so that everybody has a turn on the tuned instruments.

The piece consists of eight short ostinato patterns, which all fit together. Children can concentrate on learning only one, or they can learn as many as they want. Some may even like to play all eight lines consecutively!

For a performance, children could be grouped according to the parts they are playing. You could conduct a performance by cueing in different groups at different times. You may find it helpful to keep time on a small drum, indicating the first beat of the cycle with a different sound (e.g. skin on beat 1, rim on beats 2 to 8).

One idea would be to start with one group, then bring in the others one by one until they are all playing, then phase them out one by one, finishing with the original group. However, there are many other ways of structuring the piece. To finish, play a tremolo or 'roll' on the first note of the cycle.

Here is the score which you can play at quite a moderate speed.

	1	2	3	4	5	6	7	8
I	D		A		C		A	
II	D		F		G		A	
III	D	E	D	F	E			
IV	A	G	F	A	G			
V	F	E	D		E	D	C	
VI	A	G	F		G	F	E	
VII	F		F			E	G	
VIII	A		A			G	C	



You can support able pupils by suggesting that they could:

- learn a number of different lines and switch lines during the performance
- perform a solo part at some point in the class performance
- if learning an instrument, use it to perform
- play two parts together – for instance lines III and IV, V and VI, or VII and VIII
- conduct a version of the piece, deciding how different groups enter and leave
- lead a group of pupils (up to eight) in producing their own version of the piece
- work as a separate group (up to eight) to produce their own version of the piece
- create additional patterns or lines that can be played alongside the existing ones (they could start by improvising some ideas while someone else played part I or part II)
- compose their own piece according to a similar formula.



This activity is based on one from the Clever Sticks pack, produced by Greenwich Education. Sections of the pack are available for download at www.lgfl.net/lgfl/leas/greenwich/accounts/subjects/music/web/Resources/cleversticks/?verb=view.

Music news

NAME National Conference: Partnership and Collaboration

The ICC, Birmingham
10-11 October 2008



Keynote speakers will be Tony Howell, Strategic Director, Children, Young People & Families at Birmingham City Council, and Tony Knight, Ofsted Specialist Adviser for Music.

Breakout sessions will cover music education from foundation and key stage 1, through secondary, to post-16. The Partnership in Action strand provides opportunities to see and hear about projects in which arts organisations have engaged with music education in both formal and informal settings. On the Saturday evening, the City of Birmingham Symphony Orchestra will be performing with young people, including the clarinettist Julian Bliss, in a showcase concert in Symphony Hall. Tickets for this fabulous event are included in the conference package. Further details at <http://www.name2.org.uk/conf/conf08.php> or contact Helen Fraser at the address below.

NAME/Newcastle University Joint Conference: Transitions and Partnerships

Newcastle University
Saturday 15 November 2008
Speakers include Diana Harris and Lis McCullough
Further details from Sarah Keku, NAME regional convenor, sarah.kekus@thesagegateshead.org.

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Launch of new website

Teaching Music is an innovative portal to help you improve your knowledge, understanding and skills in music education. It is your space to access information, reflect on your practice, connect with others and contribute your own resources. *Teaching Music* is available to all those involved in music education: teachers, community musicians, senior management and policy makers. The website will be launched at the NAME Conference in October 2008. To keep up to date with the development please register for our *Teaching Music* newsletter or contact us with your comments at info@teachingmusic.org.uk



Recent NAME publications

- *Assessment in Music Education – Questions & Answers*
- *Notes for Governors*
- *Ways Into Music: Making Every Child's Music Matter*



These three publications provide invaluable guidance and support in important areas of music provision. For details of these and other NAME publications, visit <http://www.name2.org.uk/pub/pubintro.php>

SMA Annual Conference: Music – Enduring Values Arnos Manor Hotel, Bristol

24-26 October 2008



Keynote speakers include David Fanshawe (*One world – One music*); Alice Hudson (*Music – Added Values*); and Richard Hallam, National Music Participation Director.

Practical sessions include Sue Nicholls (*Song Stack*); Jay Deeble (*Kodaly for the*

21st Century Classroom); Steven Sproat (*Ukulele for Wider Opportunities*); Chris Swaffer (*Finale*); Justin Baron (*Sibelius*); Dawsons Ltd (*Making effective recordings in the classroom*); The WOOFYT project (*music, science and technology*) with Simon Williams and Jeremy Sampson; Douglas Coombes' Conducting Course; Richard Savage of ACEA Tour Consultants (*Enduring favourites and new touring opportunities*) Richard Dickins, ABRSM (*From the examiner's chair*) ... plus Annual Dinner, AGM, and a comprehensive resources exhibition throughout the weekend.

Apply online at www.schoolsmusic.org.uk or phone 01767-316521

Council for Subject Associations
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Music

engaging with globalisation

Teachers and practitioners have long been aware of the need for a carefully considered approach to bringing 'world' music to our primary pupils. To offer children culturally diverse and meaningful experiences, we must maintain the connections between local and global contexts whilst sustaining the joy of celebrating and engaging in a range of music. Quite a challenge!

Here are some practical suggestions¹ to maximise the educational impact of world music on primary pupils, embrace the five principles of 'Every Child Matters' and ensure that we use this wonderfully rich resource to help children develop intellectually, socially and emotionally.

Include migrant populations

Choose music that celebrates and involves local migrant populations. Invite local performers to whole school assemblies and encourage all pupils to join in with some of the material.

Link music to other subjects

Select songs and listening pieces that forge links with other areas of the curriculum, for example:

- **Stories:** African folk tales with lullabies woven into the telling
- **Poems:** Pupils' haikus performed to a backdrop of Gagaku (music from the ancient Japanese imperial court)
- **Dance forms:** Polish ring dances performed to folk tunes, interspersed with Polish children's songs
- **Art and artefacts:** Study examples of Indian Madhubani folk art; listen to ragas, exploring their structure and discovering at which time in the day they should be played

Explore world music through cross-curricular themes

Make music a focus for cross-curricular planning; for example, a key stage 2 topic on the Caribbean might include:

- singing a range of Caribbean children's songs using calypso or reggae forms

- singing spirituals that reflect Black History themes
- composing pieces using simple syncopated rhythms and Afro-Caribbean percussion
- learning a dance to celebrate Junkanoo
- inviting Caribbean singers/dancers to lead workshops.

Invite expert 'world musicians' to perform



Getting into the rhythm with the experts

Some expert practitioners offer workshops for primary school children, and this is a good way of exploring music from other cultures in vibrant, but accessible and meaningful ways. Best practice is based on participation, which may well include dance, costume, story-telling and drama, as well as performance, ensuring that children are immersed in the cultural experience. Follow-up work is essential, to embed the visit and establish a real connection with the music. Some groups, such as the Grand Union Orchestra (www.grandunion.org.uk) and Musiko Musika (www.musikomusika.org), combine music from different cultures in their work.

Make world music part of an 'Arts' or 'World' week

These increasingly popular weeks, during which the timetable is suspended, allow the whole school to immerse itself in performing and visual arts through in-depth experiences. Music underpins these occasions and makes the cultural journey more effective and authoritative.

Instigate collaborative projects with partner schools

Many schools are creating partnerships with schools in other countries. Endorse this cultural 'twinning' by arranging an exchange of children's songs, recorded by the pupils in each setting. This material could be learnt by the partner school as part of the national 'Sing Up' campaign and performed in an assembly or 'World' week celebration.

¹ From QCA (2008) *The Global Dimension in Action*. London: QCA. You can download it from www.qca.org.uk/libraryAssets/media/Global_Dimensions_print_friendly.pdf.



Four cross-cultural themes

Music, sometimes described as a universal language, is well placed to be a vehicle for communication between people from different cultures. Even if we can't understand the words or are unfamiliar with the style of the music, we can empathise with the emotions that it expresses. We can usually tell whether something is serious, lively, intense or joyful.

Increasingly, people are making music that crosses cultural boundaries. This is the result of migrations and better communication systems, which enable us to hear music from other places without moving from our own homes. Bhangra is an example of a musical fusion: people from the Punjab combined elements of their own folk music with elements of western popular music to create this vibrant, energetic style.

A cross-cultural approach to 'world musics' can be informative and relevant. Rather than dealing with the individual characteristics of different musical traditions, which tends to emphasise their differences, we can look at the similarities between them and start to appreciate them through understanding of our common human characteristics.

Theme 1: Musical instruments

Instruments from quite different parts of the world share many characteristics – drums, flutes and stringed instruments exist in many different forms. Take plucked stringed instruments as an example. Most children will be familiar with the guitar. It is one of a large family of instruments, many of them similarly shaped, which can be found in many different cultures. In India there are the sitar, the sarod and the vina; in the Middle East, the ud or oud (from which we get our own word 'lute'); in Turkey the saz; in South America the charango; in China the pipa. It is relatively easy to find recordings of these instruments being played. You can also download pictures of them from several websites, some of which also include sound clips (see below).

Listen to a number of recordings with your class. Compare the sounds of the different instruments, look at the images and discuss the similarities and differences between them.

Theme 2: Singing for a purpose

Songs have many different functions – they can entertain, attract attention, express our feelings for somebody else, tell stories, help us remember information, or foster group identity. As an example, you could take lullabies – the songs that parents sing to their children to help them go to sleep. Listen to recordings of different lullabies (see below) and discuss their common characteristics (e.g. slow, soothing, smooth texture) as well as looking at any differences. Some children or their parents might even be



prepared to sing their own lullabies to the class. This could lead to a songwriting project where children write their own lullabies.

Theme 3: Rhythmic ensembles

Rhythm is a fundamental element of music and people all over the world use percussion instruments to accompany dancing, creating an exciting atmosphere which makes people want to move. With young children in a nursery setting, you can sit outside with a djembe drum or similar instrument. Make sure there are other places where children can sit and join in with you, and bring a few other percussion instruments out with you for them to use if they want to. Then just start playing, and you will find that children want to join you by playing or dancing (or both!). For older children, take some different examples of rhythm ensembles and learn to play them. You could use





examples from West Africa (kpanlogo, agbadza), South America (samba, conga) or Japan (Taiko, Kodo). Start with one of the rhythms then build up, gradually adding the others one by one. In many cultures, they remember the rhythms by making up words and phrases, or just using nonsense syllables. This could lead to a composition project, where groups of children make up their own rhythm ensembles.

Theme 4: Descriptive music

A lot of music is composed in order to describe a particular atmosphere or scene – it might be the sea, a landscape, something dangerous, a celebration, or portraits of individual humans or animals. You could take one of these themes and look at how it has been treated in different musical traditions. Music inspired by the night

time is a good example. As well as examples from the Western classical tradition (nocturnes by Chopin or Field, Mussorgsky's *Night on a Bare Mountain*), you can use music from China (e.g. *Deep Night* – available on Naxos, see below) and a night-time raga (e.g. *Rag Bhopali*) from India. Ask children to listen to the music and discuss what sort of night-time atmosphere it evokes. They can draw pictures or write poems to develop and express their ideas. Finally, they can create their own composition on a night-time theme.

Selected resources

Recordings

Lists and further details of themed CDs can be found at:

www.lgfl.net/lgfl/leas/greenwich/accounts/subjects/music/web/Resources/wmcdinstruments and
www.lgfl.net/lgfl/leas/greenwich/accounts/subjects/music/web/Resources/wmcdlullabies.

You may have to pay for this service, but some record companies specialising in world music offer samples as part of their online catalogues:

www.naxos.com/labels/naxos_world-cd.htm
www.hemisphere-music.com
www.putumayo.com/en/shop_main.php
www.lechantdumonde.com.

Pictures of musical instruments

These can be found at

www.horniman.ac.uk/music/music/music_homepage.html and
www.virtualmuseum.ca/Exhibitions/Instruments/Anglais/plan_du_site_en.html. The latter site also includes sound clips.

Scores or recordings of rhythms

www.african-drumbeat.co.uk/almost3.htm
www.ancient-future.com/africa.html
www.taiko.com
www.chandrakantha.com.

Teaching materials and lesson plans

At

www.oxfam.org.uk/education/resources/global_music_lesson_plans there are detailed lesson plans covering a good range of different topics, taking a similar approach to the one described above.

Making Music on the Line is a CD and Teachers' Handbook published by Folkworks (www.folkworks.co.uk).

Saydisc Records (www.saydisc.com) publish *Listen to This* education packs.

Various songbooks are available from A&C Black (www.acblack.com/music).

General information, video clips, etc.

<http://worldmusic.nationalgeographic.com/worldmusic/view/page.basic/home>
bbc.co.uk/music/world
www.worldmusic.net/wmn/radio-video/videos
www.mondomix.com
www.frootsmag.com/content/videos
www.songlines.co.uk/songlines/archive-features.php.

Music news

CPD events

MusicLearningLive! 2009

Royal Northern College of Music, Manchester
5-6 March 2009

The keynote speaker will be Richard Hallam, National Music Participation Director. The conference offers professional development sessions, presentations, case studies and performances. It includes a major trade exhibition and a dedicated Music Technology area, providing demonstrations and training in the latest software and equipment. Further details at www.musiclearninglive2009.net.



The Goddess of Democracy at York University

NAME National Conference

University of York
18-21 September 2009
The theme of this year's conference will be musical development. There will be the usual exciting mixture of workshops, keynote addresses, discussion groups and networking. Further details at www.name.org.uk or contact Helen Fraser at the address below.

SMA Annual Conference

Venue TBC
October 2009
Watch out for further information and online application at www.schoolsmusic.org.uk or contact Conference Secretary Carole Lindsay-Douglas (tel 01767 316521, e-mail smaconf@lindsaymusic.co.uk).

British Music Experience

The British Music Experience is a unique, permanent exhibition dedicated to the history of popular music in Britain. It will open at the O₂ site in London early in 2009. As well as activities on site, there will be educational resources downloadable from the website (www.britishmusicexperience.com/learning).

NAME

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Snitterton Road
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tel/fax 020 8440 6919
www.schoolsmusic.org.uk



Online CPD Teaching Music website

Teaching Music



Teaching Music is an innovative new portal to help you reflect and improve your knowledge, understanding and skills in music education. It is your space to access information, reflect on your practice, connect with others and contribute your own resources. Teaching Music is available to all those involved in music education: teachers, community musicians, senior management and policy makers.

Teaching Music is funded by the **TDA** and managed by **National Association of Music Educators (NAME)** and **Music Education Council (MEC)**.

The site is developed by **Synergy** - award winning innovators in education social networks.

The website will be launched in October 2008. To keep up to date with the development please register for our **Teaching Music Newsletter** or contact us with your comments



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Brand new!

Music and the Power of Partnerships

Published October 2008

Editors: Helen Coll and

Kathryn Deane

ISBN 978-0-9505789-8-9

Member's price: £9.00,

non-members price: £11.00

The theme of this new book

from NAME is partnerships in

music education. It includes

valuable case studies of

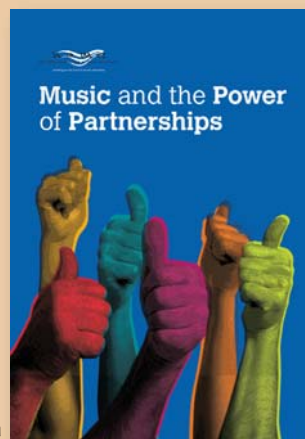
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range of styles and genres, as

well as reflections on the issues and principles that underpin

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Council for Subject Associations
A Voice for Subjects



Music *A voice for subjects*

Learning outside the classroom

CSA
Council for Subject Associations
A Voice for Subjects

Summer 2009 PS4



Music is an integral part of children's play and it is therefore not surprising that much of their music-making takes place out of doors. Making music in the open air has a special attraction which all of us experience in events such as carnivals or music festivals.

Outdoor provision has long been recognised as an important part of early childhood education and special education and many schools and settings have developed sound gardens and musical installations as part of their environment for learning. However, although these two sectors have pioneered much outdoor music provision, it should not be thought of as exclusive to them and it has many benefits for all children.

The freer outdoor environment supports child-initiated learning and offers young learners opportunities to experience music-making in an unrestricted way, involving larger instruments, bigger sounds and less conventional sound sources. It also enables music to be linked easily to movement and dance, as well as to other aspects of social play. Many playground games involve music and there has recently been a rekindling of interest in traditional playground songs and games.

Sing Up! the national singing programme, is collecting examples of these for its website and they are available to anyone involved in music education (details on page 4).



Some strategies to support outdoor music-making:

- ▶ **Build up a collection of musical instruments, household objects and found materials** for use in outdoor music-making. As well as some conventional musical instruments, such as drums and shakers, you can include objects such as old saucepans and their lids, big catering tins or plastic containers, plastic and copper tubing, cardboard cylinders, buckets, and plastic bottles or containers filled with rice or beads. Wooden or metal cooking spoons can be used as beaters, as can table tennis bats and flip-flops. The performances of Stomp! offer examples of extremely effective music made with found objects.

- ▶ **Use some of these materials to create a sound structure** (see overleaf).
- ▶ **Set up a stage or performance area.** At its simplest, this could be a couple of upturned crates or pallets or some large blocks, where children can act out musical performances, perhaps with pretend microphones.
- ▶ **Lead some informal music-making sessions out of doors.** All you need is a drum or something that makes quite a loud noise. Bring some other instruments out with you and possibly a few chairs or a bench for children to sit on. Set yourself up in a corner of the outdoor area and start to play – preferably a short repeated rhythmic pattern. Children will be attracted to the sound and will want to join in by dancing to your rhythm or playing along as part of your 'band'.

► **Go on listening walks to identify the sounds in the environment.** Take some recording equipment with you and record the sounds of the playground, the kitchen, the wind in the trees, scrunching fallen leaves. These can act as a stimulus for creative work back in the classroom. They can also be used as sound samples from which to develop compositions using ICT. One Year 2 class, which was exploring transport as a cross-curricular theme, went out into the local area and recorded the sounds of cars, buses, lorries, trains, bicycles and aeroplanes. They went back and listened to them, then explored making them first with their voices, then with instruments. Later, they used their

sounds to illustrate a story they had made up that involved a lot of different forms of transport.



► **Take an interest in children's singing games.** This might involve recording children in the playground at break time. You can also invite children to find out about other singing games from their parents. This could lead to a project where children invented some new musical playground games. An example of this kind of activity can be found in Unit 14 of the QCA Scheme of Work for Music: Salt, pepper, vinegar, mustard.

These are only a few ideas for promoting what is a very important aspect of music-making.

Outdoor sound structures

Several outdoor musical sound structures are available commercially. Some of them are quite expensive, but they have the advantage of being tried and tested, and robust enough to withstand harsh weather conditions. However, an increasing number of schools are building their own structures. This has the advantage that children, parents and other members of the community can be involved in the design and construction. Some schools also manage to get local sponsorship to cover the cost.

Some installations do not require active involvement. Wind chimes, for instance, will provide a range of sounds by themselves. You can make your own using found materials such as lengths of copper or plastic piping, bamboo tubes, old cutlery or bottle tops. All you need to do is hang them from a central disc or rod so that they knock together when the wind blows.

For something more elaborate, you can construct some form of 'hanging frame'. The simplest is probably a washing line or length of rope, a little above head height. Hang a range of objects from this – piping and tubing, as above, and also the kind of objects listed in the description of collections on page 1. Sticks, bats and flip-flops can be provided for children to play them with. You may want to attach those to the frame, too, so they don't get lost.

You can construct something more permanent, such as an outdoor xylophone, using a timber frame (for example, fence posts from the garden centre) on which you mount your 'notes', which might be plastic or metal tubes, or lengths of wood. You need to mount them in such a way that they are still free to vibrate and make a good sound. A row of thin bamboo canes, or a section of corrugated plastic or metal, can also make a good scraper.

These installations are very popular with children:

'The children love them. They find their own way to play the chimes and gain much pleasure from them. What we find exciting is that the instrument has become a focus of shared activity.'

Teacher, quoted in *Primary Music Today*, Issue 1, Jan 1995.



Two playground singing games



Here are two playground games, one traditional and one brand new to introduce to your playground!

CHICKAMA CHICKAMA a chasing game, sung on 3 notes: G E D

G G G G G G G E D
Chick-a - ma, chick-a - ma, cran- ey crow
Went to the well to wash his toe!
When he got there his chicken was gone!
[Spoken] What time is it, old witch?
One!

The letters indicate the tune for first three lines but the last two lines are spoken.

One child is the witch, the rest stand on one side of the space and sing. When the 'witch' shouts 'One!' everyone tries to run across the space. The 'witch' tags as many as possible who then become witches in the new game! Continue until everyone has been caught.



CAPTAIN CROCKER from *Playground Song Book* published by Music Education Supplies and reproduced here by kind permission of the publisher.

An action song with a constantly changing leader: sing to the tune of 'Polly put the kettle on'.

Verse 1:

Captain Crocker's
On the bridge,
Captain Crocker's
On the bridge,
Captain Crocker's
On the bridge,
He rules the sea!

Actions

Salute the Captain
Turn the ship's wheel
Salute the Captain
Turn the ship's wheel
Salute the Captain
Turn the ship's wheel
Hands make wave shapes

Verse 2:

We do what the Captain does,
We do what the Captain does,
We do what the Captain does,
He rules the sea!

During verse one, a selected 'Captain Crocker' chooses two actions e.g. *clap your hands and nod your head*, which he or she performs alone; everyone else follows the actions described above. In verse two, everyone copies the Captain's actions shown during verse one, while the Captain appoints a successor ready to start the song again. Set challenges to extend the game, for example: the actions must be performed standing on one leg or, one of the actions must be silent!

Further information

Playground songs

- ▶ The song bank at www.singup.org gives access to a range of playground songs with performances, backing tracks and song sheets.
- ▶ Ex Cathedra Singing Playgrounds is an organisation working with schools to promote a sustained approach to singing games and activities.
www.ex-cathedra.org/education.php
- ▶ *Playground Song Book* – published by Music Education Supplies and available from www.mesdirect.com
- ▶ For definitive studies of traditional singing games, see any of the following books by Iona & Peter Opie: *The Lore and Language of Schoolchildren* (1977); *The Singing Game* (1985); *People in the Playground* (1993).

Sound installations – makers and suppliers

- www.freenotes.eu
- www.mesdirect.com/Catalogue.aspx?cid=22
- www.bingbangbong.com
- www.buildingdesign.co.uk – search on outdoor instruments.
- www.knockonwood.co.uk/index.asp – click on Outdoor Musical Instruments
- www.gardenescapesni.com – click on Outdoor Instruments or Bing Bang Bong

Other

- ▶ For information about Stomp visit www.stomp.co.uk/index.htm
- ▶ *Primary Music Today*, issues 1, 9 & 31 contain articles about outdoor sound installations, while issues 39 and 40 contain descriptions of recent singing games projects
www.primarymusictoday.co.uk
- ▶ *NAME Magazine* Issue 15 has an article by David Wheway about creating a sound garden – see www.name.org.uk Further information on sound gardens is available from Leicestershire Music Publications and Inset – www.lmpi.co.uk.



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Trinity Guildhall – Open University KS2 Music CPD Programme

This exciting Government funded CPD programme is for everyone involved in whole class instrumental and vocal teaching: class teachers, teaching assistants and instrumental teachers. Visit www.ks2music.org.uk for more information and to sign up.



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Council for Subject Associations
A Voice for Subjects

Promoting the Olympic and Paralympic Values through music

Music is an important means of expression and a vehicle for learning. It is therefore an excellent starting point for developing an understanding of the seven Olympic and Paralympic Values.

Friendship

Music is a social activity at both an informal level (for instance as part of children's play) and a formal level (such as a large-scale public performance or event). Making music together is one of the ways in which people bond with each other and establish a sense of common identity.

What you can do:

- ▶ Provide plenty of opportunities for children to work independently together in pairs and groups.
- ▶ Provide opportunities for large group singing to promote a sense of community in your school.
- ▶ Encourage interest in playground singing games. Get children to make up some of their own. (There is more information about this in Issue 4 of *Primary Subjects*.)

Determination

Some musical skills – such as singing or playing an instrument to a high standard – require many hours of practice. This demands a great deal of perseverance and dedication. A musician must develop co-ordination, dexterity and control, in much the same way as an athlete develops stamina and fitness.

What you can do:

- ▶ Plan opportunities for children to develop skills in a sustained manner.
- ▶ Support children in their practice – especially those less confident who may give up rather than risk failure – by providing in-school opportunities, suggestions for making practice more fun, and general encouragement.

Equality

Although some people develop more musical expertise than others, it is important to remember that we all have the capacity to express ourselves through music. In this sense, we are all equal, because everyone has their own individual and unique way of expressing themselves musically – no-one can make anyone else's music for them. (You can read more about 'Music for All' in Issue 1 of *Primary Subjects*.)

What you can do:

- ▶ Provide opportunities for creative music-making that enable all pupils to contribute and find their voice.
- ▶ Make sure all musical opportunities (for example, specialist tuition) are accessible to all your pupils and monitor this aspect of your provision regularly.





Inspiration

Many musicians, both amateur and professional, can look back and identify an experience that inspired them to become musicians. It may have been hearing someone sing or play, going to a live concert, being shown something by a parent or adult or performing as part of a school group.

What you can do:

- ▶ Provide opportunities to go to concerts and other musical events.
- ▶ Invite amateur and professional musicians into your school to perform to children.
- ▶ Employ a musician in residence.

Courage

One of the hardest things to do is to perform music in front of others. It can be even more daunting if you're performing your own song or composition – will people like it? Is it good enough? Experienced performers learn how to channel their anxieties positively and they develop both courage and confidence.

What you can do:

- ▶ Offer children a range of performance activities – in informal settings initially, and then more formal settings.
- ▶ Ensure that all children are prepared for performance with appropriate support and encouragement.

Excellence

Excellence in music can be achieved in many ways and it is important to understand that it doesn't only mean technical virtuosity. Relatively simple music can be played in a beautiful or moving manner and the ability to interpret and communicate often matters more than technical accomplishment. We should also remember that people can achieve

excellence in any field of music – from classical to pop, jazz to folk.

What you can do:

- ▶ Offer children opportunities to engage in in-depth work which allows them to develop a high quality of performance.
- ▶ Provide an appropriate focus on the expressive aspects of musical performance.
- ▶ Provide a range of role models.
- ▶ Encourage the development of skills in all styles of music.

Respect

Group music making is a really effective way for people to develop mutual respect. Look at the way a group of jazz musicians, say, take turns at improvising around a given theme, and applaud each other's efforts. We should also be aware of the many different musical traditions that exist in the world, and develop an interest and respect for them, even if they seem initially strange or discordant.

What you can do:

- ▶ Make sure children respect each other's contributions when working independently in groups.
- ▶ Always ensure that children listen respectfully to each other's musical performances.
- ▶ Help children to understand and develop an interest in a range of different musical traditions and styles. (You can find out more about this in Issue 3 of *Primary Subjects*.)



Some practical ideas

The London 2012 Olympic and Paralympic Games offer teachers a valuable opportunity to engage pupils in a wide range of topical and cross-curricular studies and can act as a springboard for a raft of educational projects that celebrate endeavour and achievement. Music could be central to whole-school projects and cross-phase Arts days with an over-arching Games theme.



There are many connections between sport and music, providing strong cross-curricular links that can be exploited to enhance both subject areas:

- ▶ pulse – pace in running and finding the strong beat in music
- ▶ structure – alternating players in tennis and verse and chorus in a song
- ▶ manual dexterity – manipulating a racquet and playing a xylophone
- ▶ breathing efficiently – running and singing
- ▶ functioning as a team – relay races and being part of an orchestra or ensemble
- ▶ use of warm-ups – to prepare body and mind.

Warm-ups

Warm-ups are really important both in sport and in singing. They prepare the body physically and create that rigorous focus necessary to both disciplines. This echo warm-up would work equally well as an introduction to a singing session or to prepare children for a PE lesson.

MOVE IT! (a warm-up activity where every line echoes – the teacher says the line first and then the children repeat it with the actions)

Take one jump forward and one jump back!

Flick left and right and build a stack!
[Hands in front; make alternate horizontal slicing actions]

Wave your arms and shake your hands

Pull and make your chest expand!
[Curl & link fingers of each hand at chest level & pull apart]

Roll those shoulders round and round,

Slow-mo jogging on the ground!

Bend those knees, yes, bend those knees,

Back on your heels then tiptoes, please!

Scrunch your face and make it small,

Now stretch it wide like a big beach ball!

Lift those shoulders, make them shrug,

Wrap your arms, give yourself a hug!

Raps

Many children, but particularly upper junior pupils, respond very positively to raps, both as performance pieces and creative writing tasks. These rhythmic chants forge strong links with literacy and encourage pupils to work collaboratively. They also present a form of composition that generalist teachers find accessible and unthreatening. The process of writing, redrafting and performing their own raps addresses many requirements of the NC Programme of Study for music.

Offer Year 5/6 pupils this Games rap model and encourage them to write additional verses that match the given line patterns (four beats per line). Introduce the Olympic and Paralympic Values and instigate discussion focusing on how they might be reflected and endorsed in the spirit of the Games. Encourage the pupils to include these ideals in their verses.

Experiment with performances. Try verses chanted simultaneously to produce different textures and play untuned percussion (drums, tambours or shakers) to underpin the pulse or to add interesting rhythmic features.

Key Stage 2: GAMES RAP

Chorus:

Athletes from each nation
Gather and compete
Time for celebration
Triumph and defeat!
Running, jumping, diving...
Every skill displayed
Athletes from each nation
Join the grand parade!

Verse 1:

Sprinters on their starting blocks
Straining thighs and backs
Waiting for that whistle blast
Then zooming down the tracks!
Some will run to glory
And hear their anthem played,
But all will share the story
Of the sporting legends made.

Singing

Sing these lyrics with Key Stage 1 pupils to the familiar tune of 'John Brown's Body'. Choreograph some movement to demonstrate each sport's actions and appoint groups to perform each part. Make up additional verses to reflect the children's favourite events, and design medals to wear to enhance the performance. Invite your audience to join in with the chorus and include everyone in the celebration!

Key Stage1 song: GOING FOR GOLD

Chorus:

We're going for Olympic gold;
we're training every day!

We're going for Olympic gold;
we're training every day!

We're going for Olympic gold;
we're training every day!

Competing in the Games!

Verses:

A diver does three somersaults;
then slips into the pool

A diver does three somersaults;
then slips into the pool

A diver does three somersaults;
then slips into the pool

Competing in the Games!

The cyclist whizzes round the track
and overtakes the rest (3)

Competing in the Games!

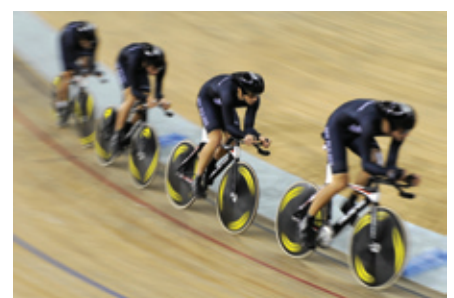
The rowers pull together;
they're working as a team (3)

Competing in the Games!

Each winner has a medal and
the crowd will clap and cheer (3)

Competing in the Games!

The SING UP song bank www.singup.org offers many songs that use physical actions to enhance the performance. Each song has echo tracks to help singers learn the tune and words, plus a raft of ideas for extension and cross-curricular activities. Try: *King Kong Konga; Baby, one, two, three;* or *Grandma Rap*. They're appealing, humorous and full of movement!



(Peter Parks/AFP/Getty Images)



(Fred Dufour/AFP/Getty Images).

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Resources

Get Set

www.london2012.com/getset

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