

Keynote
educational

SPRING 2024

MUSIC & MUSIC TECHNOLOGY



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NEW: LEADING AN OUTSTANDING MUSIC DEPARTMENT

CODE **9560**

ABOUT THIS COURSE

This new Music Leadership course, led by Jane Werry, Director of Music and Specialist Lead in Education, is designed for current Heads of Music, leaders contributing to the management of a Music department and those interested in holding such a position.

The course will consider what excellence in leading a Music department looks like, and the role of the Head of Music in helping to achieve and maintain such excellence. It will examine strategies for successful recruitment of students, for optimising teaching and learning, for managing teachers experienced and inexperienced, and for maintaining a high quality position for Music within a school.

It will conclude with an overview of what the working year of a Head of Music involves, and of the opportunities and challenges the job presents at various stages.

PROGRAMME

What is a successful Music department? TIME

- Developing a culture of high expectations, high challenge and high reward across your Music Department 10.00 – 10.45am
- Establishing a vibrant, dynamic music department with a 'Wow' factor
- What makes outstanding music leadership across a school?
- Achieving excellent quality of pupils' academic standards and other achievements in music

Discussion: coffee break 10.45 – 11.00am

Ways to Recruit Well for Music 11.00 – 12.00pm

- Explore a range of strategies for improving and maintaining recruitment of students
- Ensuring your Key Stage 3 Music curriculum is attractive and builds the skills and understanding required to promote take-up at GCSE and vocational music courses
- Promoting, publicising and engaging interest in music at GCSE
- Creating the conditions for high standard, inspired learning and achievement
- Creating an inspiration setting for culturally diverse experiences, and for creative, imaginative music experiences
- The music 'super-curriculum' – creating an ethos through curriculum and co-curricular activities

Leading Outstanding Teaching and Learning in Music I 12.00 – 1.00pm

- Ways to create the right culture and environment to maximise teaching and learning
- Methods and approaches to establish highly ambitious subject and pedagogical knowledge, t
- Ensuring excellent curriculum design, planning and rapid progress from KS3–5
- Implementing rigorous assessment procedures to promote rapid progress
- Ways to get students to 'buy-in' to the assessment process and progress themselves with their own learning
- Forensically analysing the data

Lunch and informal discussion 1.00 – 2.00pm

Leading Outstanding Teaching and Learning in Music 2 2.00 – 2.45pm

- Professional learning – practical approaches and strategies that achieve exceptional standards in high attaining students
- Ways to extend student thinking and beyond the structure and assessment of examination requirements
- Developing effective strategies to engage, challenge and build the confidence and motivate students to stay the course, including setting tangible goals
- Developing excellent learning and study skills and habits appropriate to music learning

Discussion: afternoon tea 2.45 – 2.50pm

How it works: the Head of Music 2.50 – 3.40pm

- Managing one's time and workload: variables and the work-life balance
- Managing your staff, from experienced to inexperienced teachers, NQTs and instrumental staff
- Planning ahead and finding time to do so
- Widening whole-school participation, including securing staff involvement
- Preparing for Inspections
- Department evaluation – driving up improvements to enhance performance
- Maintaining freshness and enthusiasm: professional and intellectual development
- Peaks, troughs and the long run: responding to success and failure
- Working with the SLT; the confidence to champion and compromise

LOCATION/DATE

London

Tuesday 30 January 2024

Tuesday 25 June 2024

COURSE LEADER

Jane Werry has been teaching for 30 years, and since 1999 has been Director of Music at Hayes School in Bromley. She is co-author of the award-winning *Being a Head of Music: A Survival Guide*, and is a frequent contributor to *Music Teacher Magazine's* online resources. Jane is also a Specialist Leader in Education and a Musical Futures Champion Teacher. She has been a senior moderator for A-Level harmony and composition, and an examiner for the GCSE listening paper.

WHO SHOULD ATTEND?

- Heads of Music Departments
- Heads of Performing Arts
- Senior Leaders responsible for Music
- Aspiring Heads of Music

BENEFITS OF ATTENDING

- Consider what makes a Music department excellent, and the role of the Head of Music in achieving excellence
- Take away a range of strategies for improving and maintaining recruitment of students
- Learn about how to create the right culture and environment to maximise teaching and learning
- Find out more about how to ensure, and implement excellent curriculum design from KS3–5
- Take away methods and approaches for secure rigorous assessment procedures to promote rapid progress
- Professional learning – practical approaches and strategies that achieve exceptional standards in high attaining students

NEW: TEACHING A-LEVEL MUSIC FOR THE FIRST TIME

CODE 9562

ABOUT THIS COURSE

Led by Alex Aitken, this brand new course is designed for those either teaching A-level Music for the first time, or coming back to it after a break, or a few years teaching other year groups. A whistle-stop tour of common patterns in all A-level Music specifications will be followed by an exploration of assessment objectives and criteria, to understand where students have to get to by the end of Year 13.

The common components of A-level Music (performing, composing, arranging, harmony work, listening, analysing and appraising) will then be looked at in turn. All examiner reports from each board will be summarised at each stage to provide a comprehensive list of immediate priorities that shape teaching philosophies and strategies over the two years. Curriculum design and flightpaths for achieving outstanding results will be discussed, along with common errors, and ways of achieving greater efficiency across the two years of teaching.

This brand new course, packed with outstanding resources, guidance, and tips and tricks for success, promises to be an inspiring day of CPD, regardless of delegates' experience in either teaching in the classroom or teaching A-level Music. The course is designed for all exam boards, and is also designed for anyone wishing to overhaul their A-level Music curriculum.

COURSE LEADER

Alexander Aitken is now one of the UK's leading educationalists for Music, and is the author of www.masteringlevelmusic.co.uk, which is used worldwide. An A-level examiner and former Head of Music, he also was part of Edexcel's GCSE Music textbook team, having written the analysis of *Defying Gravity*. He continues to maintain a slightly-too-busy schedule as a Musical Director, pianist and teacher, having most recently been the Children's Musical Director and Cover Conductor on Cameron Mackintosh's London production of *Mary Poppins*



LOCATION/DATE

London

Tuesday 05 March 2024

Tuesday 04 June 2024

WHO SHOULD ATTEND?

- Teachers of Music, both new and experienced
- Heads of Department wishing to overhaul or significantly change their A-level Music curriculum.

BENEFITS OF ATTENDING

- A thorough day of CPD on all things A-level Music.
- Expert guidance from one of the UK's leading educationalists, who is also an A-level examiner, former Head of Music, and the author of one of the top A-level resources in the UK: www.masteringlevelmusic.co.uk
- Take away proven strategies, approaches and monitoring processes for A-level Music.
- Gain a range of effective methods that encourage low, mid and high ability students across the A-level.
- Raise academic standards through curriculum design and teaching approach, and be challenged with new ideas and philosophies, regardless of your experience.
- Gain more confidence in teaching A-level Music; particularly if you had a bad experience with A-level Music yourself.
- Improve understanding of assessment criteria and how to use them effectively to achieve outstanding results.
- The chance to discuss A-level Music teaching with colleagues, and with Alex

Frameworks and Philosophies of A-level Music

10.00 – 11.45am

- Brief summary of different specifications; common requirements, differences and the new progression from GCSE.
- The aims, assessment objectives and assessment criteria of A-level Music in general: comparisons.
- Differences in approach and assessment from older specifications and models.

Discussion: coffee break

11.45 – 11.55am

Teaching Approaches that Work

11.55 – 12.30pm

- The philosophy behind Wider Listening and the use of Other Music.
- Appreciation vs. preference: broadening students' minds, and deepening perspectives.
- Levelling up varying abilities early on: strategies and solutions, and cultivating curiosity for all.
- Achieving an integrated, holistic, outstanding and inspiring teaching approach.
- Where students need to get to by the end of Year 13 for outstanding results.

Performance

12.30 – 1.00pm

- Current requirements, assessment objectives and common pitfalls. Technical control vs. Expressive control.
- 'I have Grade 8 with Distinction but got a D': why A-level recitals are not performance exams.
- Summary of examiner reports across all specifications since 2016; common themes, errors and patterns.
- To be or not to be interfering: the role of students' singing or instrumental teachers.
- Teaching students how to practice, how to think and how to reflect.
- The role of coaching through questioning and masterclasses.

Lunch and informal discussion

1.00 – 2.00pm

Composition

2.00 – 3.00pm

- Current requirements and differences from the older specifications.
- Common assessment models: SuperCriteria, the SuperGrid, and Examiner Terms.
- Summary of examiner reports across all specifications since 2016; common errors and patterns.
- The role of research, the issue of pastiche, and composition briefs.
- Balancing creative freedom and academic rigour – problems and solutions.
- Ingredients of outstanding compositions; minimising subjectivity and embedding a philosophy of composition.
- Designing composition briefs – issues, parameters and requirements.
- Developing students' composition skills, monitoring their progress, and feedback processes.

Discussion: afternoon tea

3.00 – 3.15pm

Compositional Techniques and Arrangements

3.15 – 3.45pm

- Chorales in the style of JS Bach: teaching for the first time, or if you're scared of chorales.
- Summary of examiner reports across all specifications since 2016; common errors and patterns.
- Priorities, common errors and heading these off early.
- Flightpaths and curriculum design for teaching students to harmonise chorales.
- Two-part counterpoint: teaching strategies, current requirements and strategies to achieve top marks.
- Arrangements: requirements, teaching strategies, and resources.

Appraising and Listening

3.45 – 5.00pm

- Developing students' listening skills and general knowledge of music.
- Holistic approaches to cultivate music appreciation; changing habits, and the importance of questioning.
- Summary of examiner reports across all specifications since 2016; common errors and patterns.
- Strategies for teaching analysis and dictation, and for helping weaker or underconfident students.
- The thinking behind set works, other music and contextual integration.
- Essays – demonstrating a genuine understanding to the examiner, regardless of specification.
- Ingredients of outstanding papers; pushing the top students even more.
- Cultivating curiosity, and a love of unfamiliar music..

'ARE YOU THE AMAZING MUSIC TEACHER WE'VE HEARD ABOUT?' – RETHINKING OUTSTANDING

CODE 9563

ABOUT THIS COURSE

Led by Alex Aitken, this brand new course is designed around a single objective: rethinking what outstanding music teaching is, and what such outstanding music teaching and leadership in a music department looks like. The course is packed full of useful information, knowledge and ideas, backed up by the latest research, thinking and developments in music pedagogy, and promises to be a whistle-stop tour of everything that goes into making a music department, and an individual music teacher, shine.

As well as considering (and hopefully answering) various awkward questions throughout the day, the course will directly tackle common areas of friction, inefficiency and frustration that all departments experience, and suggest ideas for making an immediate positive difference, both mentally and musically, to students and staff.

Important discussions on curriculum design, outreach, uptake, departmental development plans, budgets and teaching strategies will be followed by examining what students should experience from an outstanding music education, and the traits of outstanding music teaching. The day ends with the chance to discuss, and gain advice on, anything to do with teaching music. Deliberately broad, this game-changing course is designed for anyone teaching secondary music, regardless of level or exam board.

COURSE LEADER

Alexander Aitken is now one of the UK's leading educationalists for Music, and is the author of www.masteringalevelmusic.co.uk, which is used worldwide. An A-level examiner and former Head of Music, he also was part of Edexcel's GCSE Music textbook team, having written the analysis of *Defying Gravity*. He continues to maintain a slightly-too-busy schedule as a Musical Director, pianist and teacher, having most recently been the Children's Musical Director and Cover Conductor on Cameron Mackintosh's London production of *Mary Poppins*



LOCATION/DATE

London

Tuesday 11 June 2024

WHO SHOULD ATTEND?

- Teachers of Music, both new and experienced.
- New Directors of Music
- Heads of Department wanting to overhaul their Music curriculum to be richer and more inspiring.
- Heads of Faculties overseeing Music, or Senior Leadership Team members new to managing Music departments.

BENEFITS OF ATTENDING

- A thorough day of CPD on all things music, complete with important discussions on many of the current issues in music education.
- Expert guidance from one of the UK's leading educationalists, who is also an A-level examiner, former Head of Music, and the author of one of the top A-level resources in the UK: www.masteringalevelmusic.co.uk.
- Raise academic standards through a deeper understanding of outstanding curriculum design and teaching approaches, and be challenged with new ideas and philosophies, regardless of your experience.
- The chance to discuss anything to do with teaching music, both with colleagues, and with Alex.

'I Teach Music' vs. 'I Musically Teach'

10.00 - 10.45am

- Halcyon days: the problems with defining your teaching by your own experience of Music at school.
- Old vs. new qualifications: square pegs, round holes and increasingly large hammers.
- The current state of music education; summarising the NPME, and the latest thinking from various important reports, articles and individuals.
- The need for change: tackling uptake and appreciation of Music, and promoting STEAM.
- How musical is our teaching?

Priorities – Efficiency, Happiness, Presence, Headroom and Character

10.45 - 11.35am

- Keeping up appearances: preventing burnout, reducing marking, and doing more whilst working less.
- Department social media accounts, school presence, concert promotion and marketing.
- 'I am hitting my head against the walls, but the walls are giving way': playing nicely with sport, drama and SLT.
- Just keep swimming: which actions should become habits? Which habits define character?
- Working deeper: how our friends in the psychology department can make our lives easier.
- The music department environment; how flying ET bicycles, space and time can help.
- Bike wheels, plates and pendulums: thinking outside the box, and daring to be different.
- Mind your head: creating headspace to avoid bumps.

Discussion: coffee break

11.30 - 11.45am

Curriculum Design, Budgets and Department Development Plans

11.45 - 12.45pm

- A blank page or canvas. The challenge: bring order to the whole.
- (Curriculum) Design, composition, tension, balance, light, and harmony.
- Reinventing the wheel, or going round in circles? Summarising current developments in music pedagogy.
- Development Plans: clearing space for thoughts to becoming words, and for words to become actions.
- Money Money Money: budgets and winning over the three-headed dog in the finance department.
- Snowballs, carrots, sticks and stones: departmental momentum, pride and building something impressive.
- The Winner Takes It All: celebrating what we do, and implementing an inspiring super-curriculum.

Outstanding Priorities

12.45 - 1.00pm

- Bees and honeypots: what to bear in mind when creating a hive of activity and producing something of value.
- The broad brushstrokes of excellence; fearlessly painting without numbers, and paint pots vs. canvases.
- Engagement, uptake, outreach, efficiency and outward-facing excellence: problems and solutions.
- Happy feet / I'll be back: getting more people into the department.

Lunch and informal discussion

1.00 - 1.45pm

The Student Experience

1.45 - 3.15pm

- Cultivating curiosity and developing musicianship: the role of environment, questioning and research.
- Three magic words: 'great, but why'. Five more magic words: thinking, feeling, doing, saying and learning.
- Ways of providing a rich, holistic, inspiring, wide and engaging curriculum and musical experience.
- Outreach: primary schools, student ambassadors, singing, mentoring, coaching and collaborating.
- P.S. I also do GCSE/A-level Music: tackling uptake, and dropping back onto the specifications.
- Extra, extra, read all about it: clubs, societies, trips and tours. Making an offer they can't refuse.
- Here's looking at you, kid: rewarding, recognising and championing student excellence.
- Off with the heads: involving and embracing SLT, and why we often need to teach them as well.
- Musical theatre, opera, gigs, concerts and films: appreciation vs. preference, and changing habits.

The Ingredients of Outstanding Music Teaching

3.15 - 4.00pm

Q and A

4.00 - 4.30pm

CREATING OUTSTANDING COMPOSITIONS FOR GCSE AND A-LEVEL

CODE **8446**

ABOUT THIS COURSE

Led by Alex Aitken, this course continues to be one of the most popular Music courses we run. Designed for all teachers of both GCSE and A-level Music, regardless of exam board and experience, the course has been described by delegates as 'game-changing', 'truly inspiring', 'hugely insightful' and 'fantastically informative'. The course is continually rewritten to reflect the latest developments in teaching composition, and is packed with information, tips, proven teaching strategies and expert guidance.

The day begins by examining common features amongst all assessment criteria across all exam boards, seeking to create an alternative system of board-wide criteria for outstanding compositions, through which compositions can be assessed and shaped during the compositional process, rather than through a specific board's mark scheme designed to assess a final product.

The rest of the day seeks to establish teaching strategies and philosophies that allow students of all abilities to score well for the composition component. This will be followed by a detailed examination of what students need to demonstrate to examiners at GCSE and A-level, including looking at the definitions of key assessment terms used in the highest criteria, and exactly why they are used.

A suggested model to use throughout the compositional process will be proposed that both encourages students at each stage, and provides valid and accurate data for tracking and assessment within the department. Various approaches to teaching composition will be looked at, critiqued and tweaked, with the aim of providing guidance on implementing a curriculum-wide approach that guarantees greater engagement, empowerment and curiosity from students at all age ranges, all aimed at helping students to excel with A-level composition.

Proven strategies for weaker or underconfident students will also be suggested, along with ways of developing compositional skills across KS3-5, with the aim of encouraging a love of composition, underpinned by an understanding of the creative process. Three outstanding composition examples will then be discussed.

COURSE LEADER

Alexander Aitken is now one of the UK's leading educationalists for Music, and is the author of www.masteringalevelmusic.co.uk, which is used worldwide. An A-level examiner and former Head of Music, he also was part of Edexcel's GCSE Music textbook team, having written the analysis of *Defying Gravity*. He continues to maintain a slightly-too-busy schedule as a Musical Director, pianist and teacher, having most recently been the Children's Musical Director and Cover Conductor on Cameron Mackintosh's London production of *Mary Poppins*



LOCATION/DATE

London

Tuesday 19 March 2024

Thursday 13 June 2024

WHO SHOULD ATTEND?

- Head of Music
- Teachers of Music, both new and experience

BENEFITS OF ATTENDING

- A thorough day of CPD on all things composition, discussing everything from specific mark schemes through to implementing a school-wide approach to composition.
- Expert guidance from one of the UK's leading educationalists, who is also an A-level examiner, former Head of Music, and the author of one of the top A-level resources in the UK: www.masteringalevelmusic.co.uk.
- Take away proven strategies, approaches and monitoring processes for composition at both GCSE and A-level.
- Gain a range of effective methods that encourage low, mid and high ability students.
- Raise academic standards in composition, and be challenged with new ideas and philosophies, regardless of your experience.
- Learn ways to mitigate the risk of subjectivity in compositions.
- Gain confidence in tackling the compositional process; particularly if you do not think of yourself as a composing musician.

Actually Defining Outstanding

10.00 – 11.30am

- Summarising the latest guidance from all exam boards; common patterns.
- Seeking a general consensus from the exam boards on what makes a composition outstanding.
- Integrating exam report feedback and common errors with exam criteria to find patterns.
- Hidden aspects to the Mark Schemes.
- Composition curriculum end points and key objectives.
- Ingredients of outstanding compositions.
- The issue of subjectivity.

Discussion: coffee break

11.30 – 11.45am

Immediate Priorities and Teaching Strategies

11.45 – 12.45pm

- Too little teaching time: immediate solutions to tackle inefficiency.
- The power of research; harnessing and capitalising upon student's tastes.
- Designing composition briefs – issues, parameters and requirements.
- The issue of pastiche.
- Using the latest research on the creative process to shape teaching strategies.
- 'I can't compose': boosting confidence and self-belief through a change of tack.
- Helping weaker or underconfident student to boost confidence and self-belief.
- How creative and how academic? Treading the fine line.
- Working smarter.

Deepening Skills

12.45 – 1.00pm

- Making your life easier – getting students thinking and the importance of environment.
- Overlaps with the other components of the specification; achieving greater efficiency.
- Teaching non-pianists to harmonise, and singers to think vertically.
- Graphical methods and alternative ideas for the planning stage; daring to be different.
- Writing up later: surprising benefits.

Lunch and informal discussion

1.00 – 1.30pm

Keeping Track

1.30 – 2.00pm

- Verbal feedback vs. written feedback – making SLT spreadsheet lovers happy.
- Efficient marking processes when they can select all and delete between sessions.
- Minimising time but maximising feedback value – making it a reality.
- Accuracy vs. validity – problems with using the mark schemes before students have finished.

Adding Shine

2.00 – 2.30pm

- Notation, typesetting, formatting and annotating – avoiding common errors.
- Making a composition shine.
- Final presentation of the score and alternative formats; communicating intentions to the examiner.
- Composition Recordings – alternative ideas to make a better impact.

Discussion of Three Outstanding Composition Examples

2.30 – 3.30pm

LOOK WHO'S BACH! MASTERING BACH CHORALE HARMONISATION AT ADVANCED LEVEL

CODE **9565**

ABOUT THIS COURSE

This updated course is designed for all teachers of A-Level Music who are teaching Bach Chorale harmonisation regardless of examination board. This course provides a comprehensive guide to teaching chorale harmonisation from writing simple cadence patterns to creating A* Bach chorale harmonisations.

The course will also be of benefit to all teachers looking to refresh and reinvigorate their teaching techniques, approaches and strategies for teaching harmony and harmonisation as a general part of the A-Level course; for raising attainment levels for students in their harmonic analysis of set works and for developing overall broader musicianship and wider perspectives to enable students to achieve high quality academic standards in music.

PROGRAMME

Introduction to Bach chorales

10.00 – 11.00am

- Exploring Bach's harmonic language
- Identifying Bach cadence formulae: perfect and imperfect cadences

Discussion: coffee break

11.00 – 11.15am

Creating idiomatic contrapuntal lines

11.15 – 12.00pm

- Using passing notes and auxiliary notes effectively to create elegant melodic lines
- Creating a flowing bass line to balance the soprano
- Understanding dissonance and creating harmonic tension through the effective use of suspensions

Writing complete Bach chorales: managing modulations

12.00 – 12.45pm

- Studying modulations in Bach chorales
- Identifying modulations from analysis of the chorale melody alone
- Managing modulations in a complete

Lunch and informal discussion

12.45 – 1.45pm

Using chromatic chords effectively

1.45 – 2.30pm

- Identifying opportunities to use chromatic chords
- Incorporating the diminished seventh to maximise marks
- Enhancing the supertonic chord

Completing chorale phrases effectively

2.30 – 3.00pm

- Identifying harmonic patterns in the middle of chorale phrases
- Completing the opening of a chorale phrase
- Avoiding exposed/hidden octaves/fifths and other common errors

Discussion: afternoon tea

3.00 – 3.10pm

Inspiring students to aim for, and achieve, an A*

3.10 – 3.45pm

- Case study: exploring multiple harmonisations of a chorale
- Making a Bach chorale harmonisation outstanding
- Checklist for writing successful chorales

LOCATION/DATE

London

Friday 08 March 2024

Friday 28 June 2024

COURSE LEADER

Miranda Francis is Head of Junior Programmes and an academic studies professor at the Royal College of Music in London. She was a Principal Examiner of Music at Advanced level for a major examination board for over 15 years, training examiners and regularly leading teacher training courses. An experienced and enthusiastic music educator, Miranda has led music departments in state, independent and specialist music schools including the Purcell School, where she founded the jazz department. A passionate advocate of the benefits of music education for all, Miranda was awarded an ARAM in 2014 and an HonRCM in 2015 in recognition for her contribution to music education.

WHO SHOULD ATTEND?

- Teachers of A-Level Music
- Teachers teaching traditional harmony techniques

BENEFITS OF ATTENDING

- Improve the overall quality of your harmonic knowledge
- Increase your understanding of Bach chorale writing
- Gain further insight into what the exam boards are looking for
- Explore teaching strategies that will inspire your students to gain an A*

AQA A-LEVEL MUSIC: ACHIEVING SUCCESS IN THE APPRAISING PAPER

CODE **9616**

ABOUT THIS COURSE

This course is designed for teachers looking to raise student attainment levels in listening, appraising, and extended analytical writing.

The focus of the day will be on the AQA listening paper. You will explore what the key skills are that students need to develop in order to work sections A, B and C effectively, how to help students to develop strategies to respond to questions on set works and unprepared extract and how to give them the contextual knowledge needed to effectively respond to wider listening.

PROGRAMME

	TIME
Listening and appraising: Key Skills and Achievement Levels <ul style="list-style-type: none"> Examiner feedback from recent examinations – and key considerations for future exams Considering the questions – how can we use this to create a list of ‘core skills’ that students need to succeed? Providing context – how wider listening can help students to appreciate key features and develop strategies for working the questions Moving towards top band essay writing – what skills are needed and what areas need most improvement? 	10.00 – 10.30am
Section A: Tackling the Short Listening questions <ul style="list-style-type: none"> Exploring the skillset required for success in the short listening questions Understanding harmony – approaches to building harmonic vocabulary Technical vocabulary – applying it accurately Creating contextual appreciation 	10.30 – 11.15am
Discussion: coffee break	11.15 – 11.30am
Section A: Approaching the Unfamiliar Listening Question <ul style="list-style-type: none"> Preparing students to tackle the different types of questions in this Area of Study Providing students with a ‘framework’ for their listening Exploring student responses, applying the marking criteria Stretching the more able students – what is required for top band marks? 	11.30 – 12.15pm
The B Section Analysis Question – Exploring Contextual Angles <ul style="list-style-type: none"> Techniques for guiding students tackling Section B questions most effectively Examining the key challenges for students and exploring ways of overcoming these Exploring the idea of ‘typicality’ Question types and typical ‘themes’ – developing key points of focus for each strand and using these to guide students 	12.15 – 1.00pm
Lunch and informal discussion	1.00 – 2.00pm
The longer Section B analysis questions <ul style="list-style-type: none"> Analysing typical questions types – practical teaching methods and approaches to help students apply and demonstrate their knowledge, critical thinking, analysis appropriately Preparing students for answering analysis questions in the three different strands – what are the different approaches needed for success? What is the examiner looking to see? Creating a detailed analytical response to an extract 	2.00 – 2.45pm
Section C: Preparing For The Essay <ul style="list-style-type: none"> Examining the wider context of each area Considering the different types of question that are typical for each area of study Selecting repertoire 	2.45 – 3.15pm
Engaging with the question – how to build effective responses and prepare students for exam success <ul style="list-style-type: none"> Deconstructing essay questions Writing about music analytically – building technical vocabulary and applying it to chosen works Guiding students in preparing repertoire and examples to support particular questions and arguments Constructing a coherent essay plan – techniques and strategies for structured writing Considering top band essays – examples and discussion 	3.15 – 3.45pm

Afternoon Tea will be provided during the afternoon

LOCATION/DATE

London

Monday 04 March 2024

Monday 10 June 2024

COURSE LEADER

Sarah Murphy is currently a teacher of academic music at Chetham’s School of Music, where she works with A-Level students teaching harmony, composition and analysis. She is also responsible for preparing A-Level students for Oxbridge interviews and for higher level study in the form of the AMusTCL examination.

WHO SHOULD ATTEND?

- Teachers of the AQA specification at Music A level
- Teachers of A-Level Music of other exam boards
- Heads of Music
- Heads of Performing Arts

BENEFITS OF ATTENDING

- Gain an ‘insider knowledge’ into what examiners are looking for in successful responses to the A and B section questions
- Explore the key skills students will need to be successful in their listening, including programmes of work to help them develop these skills
- Develop strategies to help weaker students improve their marks and stretch the most able students
- Discover creative ways of incorporating wider repertoire into your teaching
- Explore the ‘key themes’ of Area of Study 1 repertoire
- Gain a portfolio of resources to help with your own teaching and planning
- Consider the different types of question in Section C and use these to build schemes of work

NEW: TEACHING GCSE MUSIC MUSICALLY: THE ESSENTIAL PRINCIPLES TO MAXIMISE THE MUSICAL POTENTIAL OF ALL YOUR STUDENTS

CODE 9615

ABOUT THIS COURSE

We are pleased to offer this NEW GCSE Music course for Autumn 2023, led by Simon Toyne and designed for all GCSE Music teachers, regardless of which exam specification is being followed.

The aims and purpose of this NEW GCSE Music course is to enrich and extend curriculum perspectives by placing teaching music musically at the core of GCSE schemes of learning (also the KS3 curriculum where the knowledge and skills for GCSE are established and nurtured).

Rather than seeing a GCSE specification as something to “cover” or “get through”, this course will show how to use a specification as a springboard for creating a vibrant, fulfilling musical journey for all students, one which actively develops their musicianship in every lesson through integrating the components of listening, composing and performing in imaginative and meaningful ways.

Particular emphasis will be on how building performance skills through class lessons (rather than deputing this to peripatetic teachers) develops a strong community of musical learning, impacting directly on students’ approaches to appraising and composing. The course will also explore how, through making connections between set works / topics and composing / improvising tasks, students can ‘handle sound’ without fear and develop a love of exploring music that is new to them.

In addition, focus will also be on how teachers bring their own musicianship and musical expertise into the classroom, modelling musical behaviour and inspiring students to deepen their musical knowledge.

PROGRAMME

PROGRAMME	TIME
GCSE Music Teaching – the challenges and opportunities	10.00 - 10.40am
<ul style="list-style-type: none"> How do we use a specification to create a series of schemes of learning? How might we create a coherent musical journey for our students over two years? How do we develop our GCSE class into a powerful musical community? What subject knowledge do we need to brush up on as teachers to teach GCSE Music? 	
Discussion: coffee break	10.40 - 11.00am
Component 1: Building Performance Skills through Class Lessons	11.00 - 11.40pm
<ul style="list-style-type: none"> How to bring solo and ensemble performing into curriculum lessons How to develop students’ coaching skills Developing the ‘performing workshop’ approach in your school How to ensure performing coursework deadlines are stress-free for both student and teacher, making your GCSE class self-sufficient 	
Component 3: Putting the Wow factor into teaching Listening	11.40 - 12.30pm
<ul style="list-style-type: none"> How to develop students’ appraising skills to make evaluative and critical judgements about music How to build students’ musical vocabulary through practical music-making How to get students looking forward to hearing pieces of music they haven’t heard before How students can get the real excitement and frisson (dopamine download) required to engage fully in musical learning 	
Component 2: Quick starter composing activities	12.30 - 1.00pm
<ul style="list-style-type: none"> Quick starter composing and improvising tasks connecting with set works / topics Improvising and composing using a short rhythm or pitch stimulus Developing a bank of composer ‘tricks’, connecting with extended listening 	
Lunch and informal discussion	1.00 - 2.00pm
Component 2: Building Composing Skills for GCSE Pupils	2.00 - 3.00pm
<ul style="list-style-type: none"> How to approach a composition brief, sparking the imagination and unlocking the composer toolkit How to make composing workshops cool Ten top tips for composing success at GCSE 	
Discussion: afternoon tea	3.00 - 3.05pm
Component 3: Listening & Unfamiliar Extracts	3.05 - 3.40pm
<ul style="list-style-type: none"> Developing a template for approaching unfamiliar pieces of music / extracts How the unfamiliar connects with the familiar What constitutes an outstanding piece of extended writing and how to build towards this How to enable students to pick up marks as easy as breathing 	

LOCATION/DATE

London

Wednesday 31 January 2024

Wednesday 12 June 2024

COURSE LEADER

One of the leading music teachers in the country, **Simon Toyne** has been teaching KS3, KS4 and KS5 music for over thirty years, including at Tiffin School and Malcolm Arnold Academy. As Executive Director of Music of the David Ross Education Trust, he is responsible for a music programme that engages over 14,500 students across 34 state schools across the East Midlands

WHO SHOULD ATTEND?

- Teachers of GCSE Music
- Heads of Music
- Heads of Performing

BENEFITS OF ATTENDING

- Find out more about the fundamental principles of teaching music in a vibrant, stimulating and in-depth way by placing teaching music musically at the central core of your teaching
- Take away practical approaches and strategies for teaching listening, appraising, cultural contexts, composition and other aspects through deepening musical understanding, rather than simply listing use of the elements
- Gain ways of using the exam specification as a springboard to deepen musical learning
- Explore exciting schemes of learning that will develop all students’ musicianship
- Take away practical strategies to develop students’ appraising skills to make evaluative and critical judgments
- Develop a template for approaching unfamiliar pieces of music/extracts
- Take away quick starter composing and improvising tasks
- Take away a bank of composer ‘tricks’ connecting with extended listening

BRILLIANT COMPOSITION TEACHING IN GCSE MUSIC

CODE 9108

ABOUT THIS COURSE

This new course is designed for all teachers of GCSE Music who wish to ensure the high achievement of students in GCSE Music composition. Packed full of new and fresh composition techniques, approaches and strategies the course expands composing opportunities for all students across a broad, diverse range, range including pop, Jazz, Gamelan, music technology, and more.

Teachers will take back a range of tools to help their students become better composers, including composition assessment methods and effective composition feedback techniques.

The course is suitable for teachers of all exam boards and will use examples from major exam boards.

PROGRAMME

What Do We Mean By Brilliant Composition Teaching

- What do our students need, want, and expect?
- Do we know what a brilliant composition looks like?
- Summarising exam board feedback and highlighting key priorities
- Encouraging diversity and inclusivity, broadening the curriculum
- Early recognition of different types of students
- Creating opportunities to perform and nurture

10.00 – 10.40am

Discussion: coffee break

10.40 – 11.00am

Understanding how students engage with GCSE composition

- Analysis of what students are submitting; style, genre, and medium
- Does “the music they compose” align to “the music they like”? (Answer: rarely)
- Examining the hardware, platforms and media today’s students use to compose
- Building the thriving “workshop” – fostering creative spaces
- Breaking the wall between “the music they compose” and “the music they like”
- Common issues with student engagement and how to tackle them

11.00 – 11.45am

Developing a Range of Approaches, Techniques and Practical Strategies

- Practical approaches to designing programmes that hit key composition and theory skills across the course
- Exploring compositional techniques, methods and feedback strategies to ensure rapid student progress and enhance attainment levels
- Ensuring the ‘Zone of Proximal Development’ to maintain student interest across a whole scheme
- Integrating differentiation from day 1 of course
- Developing cohesive classroom and homework tasks
- Integrating composition into listening and performing calendar
- Composition technology – the computer as a tool and as a medium

11.45 – 12.45pm

Lunch and informal discussion

12.45 – 1.45pm

Composition Deep Dives – Example 1

- Examination and analysis of a “traditionally” notated case studies
- Looking at compositions at various stages, from first sketches through to final submission
- The “Some of the time, most of the time, all of the time” framework to promote positive feedback
- Highlighting typical differences between Grade 4/5, 6/7 and 8/9 level compositions
- Composition strategies to help students move through the grades to access the higher marks
- Tackling key areas that students struggle with through a real-life example

1.45 – 2.40pm

Discussion: afternoon tea

2.40 – 2.45pm

Composition Deep Dive – Example 2

- Examination and analysis of a non-notated case studies
- Knowing which students would be best served through this approach
- Scrutinising lead sheet compositions, DAW screenshots and written commentaries

2.45 – 3.15pm

Opportunities beyond the classroom: Extra- and Co-Curricular Composition Possibilities

- Music production clubs
- Composition prizes
- Integration with ensembles
- Bands – moving beyond the four chords

3.15 – 3.45pm

LOCATION/DATE

London

Tuesday 11 June 2024

COURSE LEADER

Jane Werry has been teaching for 30 years, and since 1999 has been Director of Music at Hayes School in Bromley. She is co-author of the award-winning *Being a Head of Music: A Survival Guide*, and is a frequent contributor to *Music Teacher Magazine’s* online resources. Jane is also a Specialist Leader in Education and a Musical Futures Champion Teacher. She has been a senior moderator for A-Level harmony and composition, and an examiner for the GCSE listening paper.

WHO SHOULD ATTEND?

- Heads of GCSE Music
- Teachers of GCSE Music
- PGCE mentors for Music
- Heads of Performing Arts

BENEFITS OF ATTENDING

- Develop a range of approaches to teaching music composition at GCSE and as a part of the wider GCSE course
- Utilise how students engage with and learn music composition in the “social-media age”
- Understand how to foster an engaging and motivational “workshop”
- Take away composition techniques, methods and feedback strategies to raise attainment
- Examine effective differentiation to challenge all students specific to their potential from day 1 to final submission
- Gain confidence in non-notated music submissions that use computers as a medium rather than a tool

GCSE MUSIC: COMPOSITION TECHNIQUES FOR STUDENTS WITH LIMITED MUSICAL SKILLS, INCLUDING IN READING/WRITING WESTERN STAFF NOTATION

CODE 9089

ABOUT THIS COURSE

This NEW course is a practical course from which teachers can take away a range of effective approaches to support GCSE students in composition who are unfamiliar with using reading western staff notation and are using sequencing packages, lead sheets, aural guides and help them create and develop convincing, coherent compositions.

This course is excellent for teachers faced with this not unusual but very considerable challenge. Emphasis will also be on effective ways to use sequencing packages with students and how to access the higher grades. Consideration will also be given to students whose interests lie firmly outside Western Classical music, giving pointers as to how genres can be adapted so that the completed composition meets the marking criteria at a good level.

COURSE LEADER

Dr Chris Maxim began his career lecturing in higher education before moving into the secondary sector. As an NQT (and Head of Music), he transformed the Music Department of a large inner-London secondary school, going on to create a thriving Performing Arts faculty and teaching KS3, GCSE and A-level. Following many years in senior leadership, including as Headteacher, he spent two years transforming another inner-London Music Department. He now works as a freelance musician (he is a published composer, conductor and organist) and education consultant, specialising in school leadership and music.



LOCATION/DATE

London

Friday 22 March 2024

Monday 24 June 2024

WHO SHOULD ATTEND?

- Teachers of GCSE Music
- Heads of Music
- Heads of Performing Arts
- Teachers of Music Technology

BENEFITS OF ATTENDING

- Discover a range of composition strategies that work with all non-reading students
- Take away proven methods and techniques to enable all students to compose successfully
- Practically explore examples of successful compositions composed without the use of Western staff notation
- Gain expertise on how students can gain high marks in composition as non-notation students
- Learn ways to help your students compose using sequencing packages, even if your own expertise and experience is rooted in Western staff notation

Welcome and introduction

10.00 – 10.10am

The Fundamentals: how students can attain good marks in composition

10.10 – 10.40am

- Key general principles for achieving in composition at GCSE
- Understanding what different examination boards mean by a 'score'
- Enabling students to capitalise on their performing and creative skills, including those whose interests lie firmly outside Western Classical music
- Advice on 'capturing' compositions as they develop
- Some tips on marking students' work so that they get the grades you think they deserve

Discussion: coffee break

10.40 – 11.00am

Essential Composition Techniques for students

11.00 – 12.00pm

- Developing the skills required at KS3 and building into Year 10
- Strategies for developing melody composing skills
- Strategies for developing compositions that include chords
- Advice on 'capturing' compositions as they develop

Written Commentaries: achieving high marks in compositions using written commentaries

12.00 – 12.30pm

- The advantages and challenges of this method – deciding whether it is suitable for any of your students
- Teaching approaches and practical strategies support non-reader students to compose at GCSE level
- Strategies to give students frameworks that help to ensure they provide evidence of exploiting a broad range of musical elements and achieve the highest marks of which they are capable

Lead Sheets: supporting students to achieve good marks in compositions using lead-sheets

12.30 – 1.00pm

- The advantages and challenges of this method – deciding whether it is suitable for any of your students
- Teaching approaches and practical strategies support non-reader students to compose at GCSE level
- Strategies to give students frameworks that help to ensure they provide evidence of exploiting a broad range of musical elements and achieve the highest marks of which they are capable

Lunch and informal discussion

1.00 – 2.00pm

Using sequencing Software – Strategies to Support Students to achieve good marks in compositions

2.00 – 2.15pm

- The advantages and challenges of this method – deciding whether it is suitable for any of your students
- Practical and effective strategies and ideas to help our students compose a cohesive and effective composition at GCSE which achieves good marks
- Best ways to use sequencing packages over other methods of composition notation (staff notation, hand-drawn graphic scores, written commentaries)

Getting Students Started Composing Using Sequencing Packages

2.15 – 2.45pm

- Playing/recording chords and later inverting them
- Playing/recording melodies
- Developing syncopation and cross-rhythms
- Developing more complex structures, including when students choose to compose in contemporary styles that tend to be more repetitive than developmental
- The importance of quantising

Discussion: afternoon tea

2.45 – 2.50pm

Raising Marks For Expressive Control when using sequencing packages

2.50 – 3.15pm

- Selecting/adapting instruments and other sounds
- Developing textures using both layering and voices that alter how chords are played
- The advantages – and dangers – of changing dynamics and tempo, and using effects such as panning
- Exploring the possibilities offered by the software to create a composition that is in more than one key – and hints on how to make modulations/less subtle key changes sound convincing

The final product: some example compositions, considering what is good and what could be improved – and how

3.15 – 3.45pm

- Examples of compositions by students with no staff notation reading or keyboard skills – what is successful and how it might have been improved
Lead sheet
Garageband
- Some tips on producing the scores
- Some tips on marking students' work so that they get the marks you think they deserve

DEVELOPING OUTSTANDING COMPOSITIONS IN GCSE MUSIC

CODE 7836

ABOUT THIS COURSE

This composition course revised for 2023 – 2024 is designed for all teachers of GCSE Music in their first years of teaching GCSE Music, regardless of exam board.

The course focuses particularly on pedagogical methods and techniques for teaching composition at GCSE to raise overall standards and will practically explore a range of approaches which are effective to stretch and challenge able students as well as methods to motivate and raise attainment levels in the weaker student.

The key messages from the most recent examiner feedback will be explored as well as those common issues which create barriers to student achievement levels, assessment, feedback and monitoring and tracking student progress in composition skills. Exemplars of top level and medium level compositions will be dissected and analysed.

Teachers will take away a range of effective approaches to support students in creating and developing motifs, using external stimuli for inspiration, responding to a brief and more.

PROGRAMME

	TIME
Beginning at the End – Summarised feedback, common issues raised by examiners <ul style="list-style-type: none"> ● Comparison of marking criteria across the exam boards for GCSE ● What students ultimately have to demonstrate to an examiner at GCSE ● Summarised feedback from all of the exam boards ● Common issues raised by examiners ● Immediate priorities 	10.00 – 10.30am
Getting Started: generating differentiated ideas, activities, creating motifs <ul style="list-style-type: none"> ● Generating visibly differentiated ideas, activities, resources, materials which work across the ability range, from non-readers to highly able pupils ● Different ways to create motifs, composing freely without effort: what to do with your initial ideas ● Building in creative, imaginative, musical, approaches in your teaching ● Using external stimuli for inspiration ● Using existing works as starting points for composing ● Examples drawn from a broad range of musical styles 	10.30 – 11.15pm
Discussion: coffee break	11.15 – 11.30am
Responding to a Brief <ul style="list-style-type: none"> ● Exploring how to achieve real musical development ● Considering different forms imaginatively: ground bass/variations/ternary form ● How to teach for genuine melodic and rhythmic growth rather than just layering of musical lines and instruments ● How to write idiomatically ● Using existing pieces to arrange and stimulate ideas ● Relating the brief to its intended audience ● Adding the extra bit of 'magic' to make the composition stand out 	11.30 – 12.30pm
Lunch and informal discussion	12.30 – 1.30pm
Setting Words to Music <ul style="list-style-type: none"> ● Understanding how words work with music ● Ideas for creating texts to set ● Examining different song form structures eg strophic, verse and chorus ● Creating imaginative melodies, with strong shape and direction ● Developing songs that are imaginative and ambitious; exploiting the voice ● Bringing it all together to create a strong sense of style and coherence ● Different examples used which can work in the context of a classroom lesson 	1.30 – 2.30pm
Discussion: afternoon tea	2.30 – 2.35pm
Stage and Screen: Composing Film Music at GCSE <ul style="list-style-type: none"> ● Putting film music into context: a background and useful clips to enthuse your students ● Exploring how to create atmospheres, moods and characters ● Considering textural variety and tension ● Relating other areas of composition to work in the context of film 	2.35 – 3.05pm
Putting it all together: The Refining Process <ul style="list-style-type: none"> ● Refining the process into a polished piece ● Making a composition outstanding at GCSE ● Marking and giving good feedback on compositions; writing to a brief ● How to give effective feedback on candidates' work ● Range of examples and chance to mark and discuss work; assessing accurately 	3.05 – 3.40pm

LOCATION/DATE

London

Tuesday 19 March 2024

Tuesday 04 June 2024

COURSE LEADER

Jane Werry has been teaching for 30 years, and since 1999 has been Director of Music at Hayes School in Bromley. She is co-author of the award-winning *Being a Head of Music: A Survival Guide*, and is a frequent contributor to *Music Teacher Magazine's* online resources. Jane is also a Specialist Leader in Education and a Musical Futures Champion Teacher. She has been a senior moderator for A-Level harmony and composition, and an examiner for the GCSE listening paper.

WHO SHOULD ATTEND?

- Heads of Music
- Teachers of Music

BENEFITS OF ATTENDING

- Develop your teaching to raise standards in composition
- Deepen your understanding of assessment criteria to inform your teaching
- Learn a range of effective approaches to generate and develop musical ideas
- Take away techniques which work across the full student composing range of ability

CODE 9568

ABOUT THIS COURSE

This course is focused on meeting the demands of the higher-level marking bands across all three of the specification components. It will examine the characteristics of work produced by students working at the highest levels and examine a range of teaching materials designed to secure the best possible outcomes. The course will cover what is expected of high ability students and outline ways in order to successfully build on your own teaching practice and embed new methods of working.

The course is aimed for all teachers of OCR GCSE Music with high achieving, GCSE students of Music Heads of Music Department in their groups, and Senior leaders with responsibility for the Arts.

PROGRAMME

TIME

Focus on assessment demands for Grades 8–9, including feedback

10.00 – 10.45am

- Key messages from the 2023 examination series – what students need to do to ensure that they achieve the highest grades in 2024
- Examine the assessment demands of all components including the use of assessment objectives as a framework for assessment
- Review characteristics of Grade 8–9 GCSE students in the OCR GCSE

Discussion: coffee break

10.45 – 11.00am

Achieving Well in Composition

11.00 – 12.00pm

- Techniques and approaches to making a composition outstanding
- Considering what is excellent, what is good, and what could be improved
- Creative and innovative teaching strategies to help students improve their compositions from good to outstanding
- The refinement process – top tips to refine and fine tune compositions to reach to excellence
- Analysing top grade compositions – what are the characteristics of top grade compositions and which teaching approaches work best?
- Review example Component 1 and Component 2 Grades 7–9: what top level students do

Achieving Well in Performance

12.00 – 12.30pm

- What is a Grades 8 – 9 excellent performance?
- Teaching techniques that challenge and push the most able
- What the best Component 1 performances looked like in 2023 and getting your students to stand out in 2024
- Performances that get results, and why

Lunch and informal discussion

12.30 – 1.30pm

Achieving Well in the Listening Paper

1.30 – 2.30pm

- Explore the standard and depth of knowledge, understanding and skills students need to acquire to access the top grades in examination
- Professional learning – supporting students to demonstrate their knowledge, understanding and skills appropriately in exam questions
- Considering the questions – Develop strategies to help weaker students gain marks
- How to get students to think like musicians – how to take pieces apart, ways to develop analytical skills in students to respond well to exam questions
- The Unfamiliar listening questions – teaching approaches to help students what to listen for, how to listen, and how to apply their knowledge and understanding and skills appropriately
- Skeleton score questions and how to write practice questions

Discussion: afternoon tea

2.30 – 2.40pm

The Essay Questions: the key challenges for Grade 8 – 9 students

2.40 – 3.30pm

- Problems created by not reading the question fully – examples of how marks are lost
- Most and least successful questions
- Effective feedback techniques – practical examples and strategies for providing constructive and actionable feedback to students
- Using the assessment criteria to highlight strengths and weaknesses in student work
- Retrieval practice, exam techniques and tactics
- Retrieval practice: ideas for cementing knowledge in long-term memory

LOCATION/DATE

London

Tuesday 02 July 2024

COURSE LEADER

Jane Werry has been teaching for 30 years, and since 1999 has been Director of Music at Hayes School in Bromley. She is co-author of the award-winning *Being a Head of Music: A Survival Guide*, and is a frequent contributor to *Music Teacher Magazine's* online resources. Jane is also a Specialist Leader in Education and a Musical Futures Champion Teacher. She has been a senior moderator for A-Level harmony and composition, and an examiner for the GCSE listening paper.

WHO SHOULD ATTEND?

- OCR GCSE Music Teachers
- Teachers of GCSE Music looking to swop exam boards
- Heads of Music
- Senior Leaders with responsibility for the Arts

BENEFITS OF ATTENDING

- Gain an informed understanding of what is required to achieve grades 8–9
- Explore ideas and approaches that enable students to reach the highest grades possible in both the practical and written elements
- Understand the assessment demands of the OCR GCSE Music specification
- Find out more about where marks are gained and lost
- Develop practical strategies for meeting the requirements of the higher bands across all components
- Increase confidence in preparing candidates to achieve Grades 8–9

EDEXCEL GCSE MUSIC: DROPPING BACK ONTO GRADE 9

CODE **9570**

ABOUT THIS COURSE

Led by Alex Aitken, this brand new course is designed for anyone teaching Edexcel GCSE Music for the first time, or for anyone wanting to overhaul their Edexcel GCSE Music curriculum. The day starts with looking at general considerations for shaping both curriculum design and teaching approaches, including discussing ways to level-up varying abilities of students at the start of the course. Ways of achieving an integrated, holistic, outstanding and inspiring teaching approach to the course will then be discussed, before each component of the specification is examined in turn.

The assessment objectives, marking grids, examiner reports and common errors for each component will then form a framework within which to shape approaches to helping students at both ends of the ability range to achieve the highest marks. Proven strategies for developing students' skills will be included at each stage, along with the latest thinking around curriculum design, teaching approaches, and monitoring and feedback processes. This new course is packed full of innovative and useful ideas for teaching Edexcel GCSE in the most outstanding and musical way possible, and is designed for both experienced teachers of Edexcel GCSE Music, and those approaching it for the first time.

COURSE LEADER

Alexander Aitken is now one of the UK's leading educationalists for Music, and is the author of www.masteringlevelmusic.co.uk, which is used worldwide. An A-level examiner and former Head of Music, he also was part of Edexcel's GCSE Music textbook team, having written the analysis of *Defying Gravity*. He continues to maintain a slightly-too-busy schedule as a Musical Director, pianist and teacher, having most recently been the Children's Musical Director and Cover Conductor on Cameron Mackintosh's London production of *Mary Poppins*



LOCATION/DATE

London

Tuesday 27 February 2024

Wednesday 15 May 2024

WHO SHOULD ATTEND?

- Teachers of Music, both new and experienced.
- New teachers to Edexcel GCSE Music.
- Heads of Department wishing to overhaul or significantly change their Edexcel GCSE Music curriculum.

BENEFITS OF ATTENDING

- A thorough day of CPD on all things Edexcel GCSE Music.
- Expert guidance from one of the UK's leading educationalists who wrote the analysis for the *Defying Gravity* set work, and was on the subject expert team for the Edexcel GCSE textbook.
- Take away proven teaching strategies and approaches, as well as monitoring processes and curriculum design ideas to implement an exciting, rich and musical approach to teaching Music in your school.
- Gain a range of effective methods that encourage low-, mid- and high-ability students across the GCSE.
- Raise academic standards with a deeper understanding of what makes for an outstanding curriculum design and teaching approach, and be challenged with new ideas and philosophies, regardless of your experience.

Considerations for Shaping Curriculum Design and Teaching Approaches

10.00 - 11.00am

- Brief overview and summary of the specification, important considerations and common misconceptions.
- Levelling up varying abilities early on: strategies and solutions before take-off. Immediate priorities.
- Achieving an integrated, holistic, outstanding and inspiring teaching approach.
- Helping students to listen rather than hear, and to talk academically, musically and technically by default.
- Where students need to get to by the end of Year 11 for outstanding results; achieving this musically.
- Achieving momentum: the art of questioning, the power of asking 'why', and creating habits and norms.
- P.S. I'm taking GCSE Music: musical mindsets, cultivating curiosity, and the role of environment.

Component 1: Performance

11.00 - 11.30am

- Current requirements, assessment objectives, marking grids and common pitfalls.
- 'I have Grade 6 with Distinction but got a 4': why GCSE performances are not like practical exams.
- Summary of examiner reports since 2016; common errors, patterns, and immediate priorities.
- To be or not to be (interfering): the role of students' singing or instrumental teachers.
- Teaching students how to practice, how to think, how to reflect, and how to work deeply and musically.
- Coaching through questioning and masterclasses; achieving excellence in solo and ensemble recordings.
- Boosting confidence in performing; strategies for wobbly legs and the anxious.
- Flightpaths and curriculum design; how much happens outside the classroom?

Discussion: coffee break

11.30 - 11.45am

Component 2: Composition

11.45 - 1.00pm

- Current requirements, assessment objectives, marking grids and common pitfalls.
- Summary of examiner reports since 2016; common errors, patterns and immediate priorities.
- The role of research and the question of pastiche.
- Composition curriculum end points and key objectives; achieving this musically.
- Ingredients of outstanding compositions; minimising subjectivity and impressing examiners.
- Designing composition briefs – issues, parameters and requirements.
- Developing students' skills and monitoring their progress efficiently: minimum time but maximum value.
- Feedback mechanisms and curriculum design.

Lunch and informal discussion

1.00 - 1.45pm

Component 3: The Appraising Paper

1.45 - 3.30pm

- Summary of examiner reports since 2016; common errors and patterns. AO3 and AO4 explained.
- Paper profiles – question types, maximising marks, and using paper profiles to shape the GCSE curriculum.
- Developing listening skills without using up finite practice questions: the role of elaborative interrogation.
- Questions 1-6: helping students to assess the level of detail required for set work questions.
- Developing internal dialogue: helping students to swim instead of bob in a pool of woe.
- Shall I compare thee? Tackling comparison questions using compartmentalisation; developing critical listening.
- Common errors per element – heading them off early, and strategies for the underconfident student.
- Question 7: teaching dictation musically, normalising the skill, and helping students to chunk information.
- Question 8: embracing unfamiliar listening, teaching backwards, and developing analytical skills.
- Question 9: essay technique to help students demonstrate a genuine understanding for the highest marks.
- Effective essay structuring: teaching students to write well at a high level, regardless of ability.
- Flightpaths and curriculum design for two years of GCSE Music – the need to overshoot.

Component 3: The Set Works

3.30 - 5.00pm

- A whistlestop tour of the eight musical worlds that form the set works, including key terms, focus elements, teaching strategies and suggested resources separate to the published textbook.

PEARSON GCSE MUSIC: BRILLIANT APPRAISAL & LISTENING TEACHING FOR EXAM SUCCESS

CODE 9571

ABOUT THIS COURSE

This brand new course for Autumn 2023 is a must for all teachers who wish to ensure the high achievement of students in Pearson GCSE Music Appraising and focuses on effective, practical ways you can help your students raising attaining in their listening and analytical skills as well as performing to a high standard in the Appraisal paper.

Packed full of innovatory, fresh and effective listening and appraising approaches and strategies, the course expands opportunities for all students across a broad curriculum range to

Although examples will be drawn from submissions to the Pearson and Eduqas exam boards, the course will be of benefit for all GCSE Music teachers of all exam boards.

PROGRAMME

PROGRAMME	TIME
Raising Attainment Levels for All Students: what does this involve? <ul style="list-style-type: none"> Teaching approaches and methods for the different types of questions Practical techniques to stretch the more able students as well as support the weaker student Examiner reports – key challenge areas for able students and key challenge areas for the weaker student Examining the demands of the unfamiliar listening question Considering the section B comparison question Highlighting the skills required in a high-achieving GCSE music student; giving excellent teaching approaches to build, develop and achieve a high level of skills attainment 	10.00 – 11.00am
Discussion: coffee break	11.00 – 11.20am
Building a Framework for Listening Success <ul style="list-style-type: none"> Building strong foundations for listening and appraising – what are the key skills that students need to develop? The challenges of dictation – providing a stimulating, creative and interesting approach Creating effective and engaging listening exercises which develop students' skills in working with the key elements and using technical terminology Incorporating theory into listening 	11.20 – 12.30pm
Putting the Wow Factor into Teaching Appraising <ul style="list-style-type: none"> How to develop students' appraising skills to make evaluative and critical judgements about music Making complicated topics easy How to build students' musical vocabulary through practical music-making Teaching essay writing, types of questions Standards and examiner expectations – how do I know if my students are writing well? 	12.30 – 1.30pm
Lunch and informal discussion	12.30 – 1.30pm
Listening to Unfamiliar Extracts <ul style="list-style-type: none"> Approaching the unfamiliar – giving students a process with which to listen to and write about unfamiliar music Creating links between the areas of study and wider listening – building an understanding of context Building a 'playlist' of wider repertoire to develop student's stylistic awareness – suggestions for creating an effective and engaging programme of study Making the familiar unfamiliar – comparing and contrasting sections of the set works to encourage detailed score analysis 	1.30 – 2.30pm
The challenges of Section B – strategies to improve attainment <ul style="list-style-type: none"> Examining and working the question – developing strategies for gaining maximum marks Using the score effectively – how to encourage independence in score-based analysis Exploring the idea of 'comparison' – methods of teaching the skills involved Bringing it all together – how to effectively structure the essay Encouraging a critical mindset Exploring possible areas of questioning within the areas of study Considering the set works in this context 	2.30 – 3.45pm

LOCATION/DATE

London

Monday 18 March 2024

Monday 01 July 2024

COURSE LEADER

Sarah Murphy is currently a teacher of academic music at Chetham's School of Music, where she works with A-Level students teaching harmony, composition and analysis. She is also responsible for preparing A-Level students for Oxbridge interviews and for higher level study in the form of the AMusTCL examination.

WHO SHOULD ATTEND?

- Teachers of the Pearson GCSE specification
- Heads of Music
- Heads of Performing Arts
- Teachers of Key Stage 3 students looking to prepare them effectively for GCSE study

BENEFITS OF ATTENDING

- A focus on high level student attainment
- Covers all aspects of the Appraising paper
- Take away a range of different approaches for all sections across a range of student ability
- Take away teaching approaches and methods to build and develop relevant knowledge, understanding and skills to the appropriate level of being able to access the top marks
- Forensically examine the key challenge spots and gain fresh ideas on how to tackle these
- Explore sample answers, with mark schemes & examiner's reports
- Examine the significant demands of the Comparison question and formulate plans to help students gain confidence in coping with these
- Tackling the extended written responses

CODE **9572**

ABOUT THIS COURSE

This course will explore how you can turn the challenges of teaching Music at KS3 into an opportunity for positive change. The course aims to guide teachers in designing a well-structured, flexible and cohesive curriculum which also works as a vibrant and stimulating course of study, developing the essential knowledge, understanding and skills students need to go into GCSE.

The course will also provide a range of teaching ideas, methods and approaches for KS3 music learning and teaching, which are designed to secure the best possible outcomes at KS3 to prepare pupils to flourish and excel GCSE and beyond

Finally, teachers will also leave feeling empowered to enhance their assessment, marking and feedback practices, having gained a deeper understanding of the assessment criteria and go on to develop further their assessment and feedback techniques.

PROGRAMME

TIME

Planning a brilliant KS3 music curriculum – challenges and opportunities

10.00 - 10.45am

- What makes a brilliant KS3 music curriculum: identifying what is important
- Key messages from Ofsted
- How does what you value appear in your KS3 curriculum?
- How far does your KS3 curriculum engage with, and match your diverse music classes?

Discussion: coffee break

10.45 - 11.00am

Putting the Wow Factor into your KS3 Music Lessons

11.00 - 12.30pm

- Ensuring the excitement, enjoyment and stimulation of music learning is an essential in your learning sequences
- What constitutes an excellent, enriching programme of wider music at KS3? Creating a co-curricular programme for your context.
- Does your curriculum ensure that a good breadth and appropriate depth? How do you measure for this?
- Does your KS3 curriculum reflect the diverse music interests and traditions of your KS3 groups?
- Empowering students with effective musicianship, analytical and critical thinking development at KS3
- To what extent is historical, social, and cultural context built into your teaching plans?
- Examples, practical strategies and ideas for students to make progress in their music learning, including an initial project for Year 7, Hamilton, and ideas for wider listening.

Lunch and informal discussion

12.30 - 1.30pm

Practical Composition Session: How to teach brilliant Composition lessons at KS3

1.30 - 2.30pm

- Strategies and ideas to start off teaching composition at KS3
- Building composition skills – introducing students to the compositional process, arming them with skills and the confidence to work on their own and in groups
- Picking the stimulus – tips on which works you should choose for the needs of your students
- Choosing stimuli that drives student creativity, imagination and motivation using a choice of musical styles
- The techniques – the elements and developing the skills with Year 7 – 9

Discussion: afternoon tea

2.30 - 2.40pm

Taking Risks, Extending Boundaries

2.40 - 3.10pm

- Practical approaches and strategies that achieve exceptional standards of music learning in high attaining pupils
- Ways to extend student thinking and understanding beyond the musical elements and skills
- Developing the breadth and depth of musical understanding to ensure critical appreciation
- Creating enriching opportunities
- Creating an inspirational classroom setting for inspired learning
- Cross-curricular learning – how to draw upon the support of other subjects to deliver engaging activities

Getting Assessment and Feedback Right

3.00 - 3.45pm

- Who are we assessing for? Balancing the needs of school systems, parents, students and yourself
- Deciding what is important enough to assess?
- Practical approaches to creating a system that works in your context
- Whole class marking and rubrics
- Giving effective feedback to students for rapid progress and curriculum planning

LOCATION/DATE

London

Tuesday 09 July 2024

COURSE LEADER

Jane Werry has been teaching for 30 years, and since 1999 has been Director of Music at Hayes School in Bromley. She is co-author of the award-winning Being a Head of Music: A Survival Guide, and is a frequent contributor to Music Teacher Magazine’s online resources. Jane is also a Specialist Leader in Education and a Musical Futures Champion Teacher.

WHO SHOULD ATTEND?

- Heads of Music
- Teachers of Music
- Heads of Performing Arts

BENEFITS OF ATTENDING

- Gain ways to put the Wow factor into KS3 music
- Explore a diverse range of music to incorporate into your diverse, culturally rich KS3 curriculum
- Take away effective practices to build in and develop cohesive, structured pathways to developing the essential skills and concepts at KS3
- Build into your teaching rigorous assessment and feedback techniques to make for rapid progress
- Achieve the right balance of breadth and depth in your KS3 programme
- Take away techniques and strategies to raise the attainment of middle to lower achieving students

TEACHING PEARSON EDEXCEL A LEVEL MUSIC TECHNOLOGY FOR THE FIRST TIME

CODE **9573**

ABOUT THIS COURSE

This course offers an introduction and overview to effectively teach Pearson A-level Music Technology and is suitable for anyone just starting to teach, in their first one or two years, or lacking confidence in their teaching of A Level Music Technology.

The sessions are designed to improve teachers' understanding of the specification and ensure their students have the best opportunity to maximise their potential grades.

Teachers will receive fresh teaching approaches and techniques, ideas for all 4 components, as well as key guidance in how to build and develop the knowledge, understanding and skills students need to achieve high levels of attainment in music technology.

PROGRAMME

	TIME
The A-Level Music Technology course including challenges and what to expect from students <ul style="list-style-type: none"> • What's involved in the course? An overview of the course content • What are the standards of each component, the challenges and the opportunities? • Developing knowledge and skills from the start • Recognising and working with students' varying starting points • Planning and structuring your two year course - key content in the first year • Learning to use DAW in the first few weeks • Resourcing the course 	10.00 - 11.00am
Discussion: coffee break	10.40 - 11.00am
Teaching the NEA Components 1 & 2 Recording and Technology Based Composition <ul style="list-style-type: none"> • An overview of the Recording and Technology-based composition components • What is the standard and depth of knowledge and skills that students need for success in these components? • How much help you can give, and how much help is too much? • Supporting students in Component 1 Recording - brief structure • Support students in Component 2: Technology based Composition - brief structure • Completing the logbook - a well developed logbook • Example of levelled recording and composition work to demonstrate the NEA standard, what the examiner is looking to see 	11.00 - 12.30pm
Lunch and informal discussion	12.30 - 1.30pm
Component 3: The Paper/Listening and Skills <ul style="list-style-type: none"> • Starting off teaching eras, styles and recording media - ideas, activities, approaches • How best to approach? Where to start and how to develop listening and analytical skills in sequenced planning along the 2 year journey • Assessment - how are the papers marked? • An overview of question 5 - comparing two songs - how to support students in structuring an answer, evaluating the production techniques used in each version; Ideas for devising comparisons • An over of question 6 - the Evaluation Question - ways to support students with evaluation, wider impact and review sheet, encouraging the skills required in an evaluation question 	1.30 - 2.30pm
Discussion: coffee break	2.30 - 2.40pm
Component 4: Producing and Analysing <ul style="list-style-type: none"> • Introduction to Component 4 • Quick review of the demands of the exam paper, questions and question types • Technical numeracy - teachers support for technical numeracy • Decoding technical numeracy • Creditworthy points • Approaches to teaching converting between binary and decimal, logarithmic scales, harmonic series and more • Teaching approaches for the short answer questions, the audio and the evaluation question • Question 6 - The Extended Response - examples, discussions 	2.40 - 3.45pm

LOCATION/DATE

London

Tuesday 19 March 2024

Wednesday 19 June 2024

COURSE LEADER

James Reeve is currently Head of Music Technology at Greenhead College in West Yorkshire and has over a decade of experience as an examiner, trainer and author. Greenhead was recently featured in the Sunday Times as the highest ranked state-funded sixth form college in the North of England. James has contributed to and authored study and revision guides published by Rhinegold and CGP and he delivers nationwide training to teachers with a particular focus on Music Technology and Popular Music.

WHO SHOULD ATTEND?

- Teachers new to A-Level Music Technology
- Teachers in their first three years of teaching music technology at A-Level
- Heads of Music

BENEFITS OF ATTENDING

- Find out about the core concepts, key challenges, levels of the specification and ways to plan and structure your two year course for successful end results
- Gain an understanding of the assessment processes
- Take away a range of top level approaches and methods for high level learning and teaching
- Explore examples of work and standards

PEARSON A-LEVEL MUSIC TECHNOLOGY: CHALLENGING STUDENTS TO ACHIEVE A AND A*

CODE **9578**

ABOUT THIS COURSE

This course is designed for all teachers of Pearson A-Level Music Technology. The aim of the course is to help teachers to fine-tune students' performances so that they can achieve the highest grades. The course will explore the characteristics of A/A* students identified in research and why and how we must challenge our most able music Technology students.

We will analyse what is expected at the top end of the mark range and explore active strategies to build your teaching practice around this to effectively stretch and challenge students.

PROGRAMME

	TIME
A-Level Music Technology: Overview and Key Messages	10.00 – 11.00am
<ul style="list-style-type: none"> ● Student profile – top level students ● Grade A/A* students work, how they perform in Recording, Composition, Listening and analysing/ written work, producing and analyzing ● How do students miss out on an A/A*? Simple starters ● The standard– an overview of work that is A/A* grade and discussion 	
Discussion: coffee break	10.45 – 11.00am
Component 1: Recordings – The key challenges for A/A* students	11.00 – 11.45am
<ul style="list-style-type: none"> ● What are the characteristics of outstanding A/A* recordings? – detail of Capture – Editing – Production ● Treating the brief as an exam question ● Instrumental combinations /mark schemes ● The importance of drum and vocals ● Planning for recording work and the stages of recording ● Year 12 as preparation for Year 13 – where students get caught out ● Logbook Focus – common issues with the logbook 	
Component 2 – key Challenges for Grade A/A* students	11.45 – 12.30pm
<ul style="list-style-type: none"> ● Quick overview: the different briefs, what students need to do ● What are the characteristics of outstanding A/A* recordings? – Capture – Editing – Production ● What isn't going to work for composition? ● Best practice in composition which will access the top grades ● A structured approach to Year 12 to secure top grades in Year 13 ● Developing the musical elements ● Attaining top grades in the use of technology in sampling, synthesis and creative effects ● Assessment and discussion of exemplar compositions at top grades ● The logbook 	
Lunch and informal discussion	12.30 – 1.30pm
Listening and Analysing – Component 3	1.30 – 2.30pm
<ul style="list-style-type: none"> ● Feedback from the most recent exams, common mistakes when answering questions in component 3 ● The extended response questions – teaching strategies to support able students ● Listening with criticality: building, and extending skills in the most able students ● Ways to stretch and challenge top grade students in the comparison question ● Exam technique and tactics – sitting the paper as a student ● Assessment and Exam preparation – examples of past papers and how best to prepare; introducing AO3 and AO4 	
Strategies to Support Students in Question 5	2.30 – 3.00pm
<ul style="list-style-type: none"> ● Exam technique and assessment for question 5 ● Devising comparisons – how to get your students to attain Grades A and A* ● Focus on the evaluation question – analysing excellent response ● Putting together the mix ● Common places students slip up 	
Discussion: afternoon tea	3.00 – 3.05pm
Producing and Analysing – Component 4	3.05 – 3.45pm
<ul style="list-style-type: none"> ● Aiming for A/A* – easy ways A/A* students slip up in the audio ● Principles for this paper/what makes a difference? ● The importance of precise and accurate technical terminology ● The shorter 8 mark evaluation question – in detail ● Examples of building the 'wrap-around' skills for success in Component 4 ● What is the examiner looking to see in a top band extended response? 	
Brief Summary – Question 6	3.45 – 4.00pm
<ul style="list-style-type: none"> ● Assessment ● Examples of teaching ideas and strategies ● Overview and discussion of previous question 6 examples and student responses 	

LOCATION/DATE

London

Friday 01 March 2024

Monday 10 June 2024

COURSE LEADER

James Reeve is currently Head of Music Technology at Greenhead College in West Yorkshire and has over a decade of experience as an examiner, trainer and author. Greenhead was recently featured in the Sunday Times as the highest ranked state-funded sixth form college in the North of England. James has contributed to and authored study and revision guides published by Rhinegold and CGP and he delivers nationwide training to teachers with a particular focus on Music Technology and Popular Music.

WHO SHOULD ATTEND?

- Heads of Music and Music Technology Departments
- Teachers of Music Technology
- Teachers of A-Level Music Technology returning to teach the course

BENEFITS OF ATTENDING

- Gain teaching approaches and methods for all sections of the music technology course
- Examine in detail the most challenging areas of the course
- Develop greater understanding of the precision and detail that examiners are looking for in A/A* students
- Find out more about the barriers to progression and ways to support highly able students to overcome them
- A detailed look at the different demands of questions and how to prepare students to answer them effectively
- Take away a range of innovative teaching ideas and electronic resources to help advance your most able students
- Take away effective methods to develop students' critical listening, comparison and evaluation skills for the written papers to maximise the credit they achieve in the exam

BIOGRAPHIES

Alexander Aitken is now one of the UK's leading educationalists for Music, and is the author of www.masteringlevelmusic.co.uk, which is used worldwide. An A-level examiner and former Head of Music, he also was part of Edexcel's GCSE Music textbook team, having written the analysis of *Defying Gravity*. He continues to maintain a slightly-too-busy schedule as a Musical Director, pianist and teacher, having most recently been the Children's Musical Director and Cover Conductor on Cameron Mackintosh's London production of *Mary Poppins*.

Miranda Francis is Head of Junior Programmes and an academic studies professor at the Royal College of Music in London. She was a Principal Examiner of Music at Advanced level for a major examination board for over 15 years, training examiners and regularly leading teacher training courses. An experienced and enthusiastic music educator, Miranda has led music departments in state, independent and specialist music schools including the Purcell School, where she founded the jazz department. A passionate advocate of the benefits of music education for all, Miranda was awarded an ARAM in 2014 and an HonRCM in 2015 in recognition for her contribution to music education..

Dr Chris Maxim began his career lecturing in higher education before moving into the secondary sector. As an NQT (and Head of Music), he transformed the Music Department of a large inner-London secondary school, going on to create a thriving Performing Arts faculty and teaching KS3, GCSE and A-level. Following many years in senior leadership, including as Headteacher, he spent two years transforming another inner-London Music Department. He now works as a freelance musician (he is a published composer, conductor and organist) and education consultant, specialising in school leadership and music.

Sarah Murphy is currently a teacher of academic music at Chetham's School of Music, where she works with A-Level students teaching harmony, composition and analysis. She is also responsible for preparing A-Level students for Oxbridge interviews and for higher level study in the form of the AMusTCL examination. In addition to her Chetham's teaching, Sarah also works with students in the Junior department at the RNCM and has designed a pre-sessional musicology programme for overseas undergraduates and postgraduates there. She also teaches piano and analysis on the Chetham's International Summer School for Pianists and has also led teacher training sessions in theory and harmony as part of this.

James Reeve is currently Head of Music Technology at Greenhead College in West Yorkshire and has over a decade of experience as an examiner, trainer and author. Greenhead was recently featured in the Sunday Times as the highest ranked state-funded sixth form college in the North of England. James has contributed to and authored study and revision guides published by Rhinegold and CGP and he delivers nationwide training to teachers with a particular focus on Music Technology and Popular Music. James was previously Head of Visual and Creative Arts at Rochdale Sixth Form College; with responsibility for courses in Art, Dance, Drama, Music and Music Technology. Students' progress in Music Technology was described as 'exceptional' in the college's 2013 'Outstanding' OFSTED report and the college consistently tops the DfE A-Level performance tables for value-added. James is appointed to the list of external experts for OFQUAL and is also an active performer and arranger as director of pop brass group 'Flat Cap Brass'. He continues to write music, including most recently having created a soundtrack and series of 'composers' impressions' for pioneering project 'A Dark Tour of the Universe' which premiered at the British Science Festival.

One of the leading music teachers in the country, **Simon Toyne** has been teaching KS3, KS4 and KS5 music for over thirty years, including at Tiffin School and Malcolm Arnold Academy. As Executive Director of Music of the David Ross Education Trust, he is responsible for a music programme that engages over 14,500 students across 34 state schools across the East Midlands. He served on the Expert Panels for the Model Music Curriculum and the National Plan for Music Education and was the most recent President of the Music Teachers' Association (2019-21). His chapter on curriculum music in the recent book *What Should Schools Teach?* was published in January 2021 and is available as an open access pdf from UCL Press. Simon is an experienced choral director, having led the Tiffin Boys' Choir for 24 years, and is a Director of the Rodolfus Choral Courses.

Jane Werry has been teaching for 30 years, and since 1999 has been Director of Music at Hayes School in Bromley. She is co-author of the award-winning *Being a Head of Music: A Survival Guide*, and is a frequent contributor to *Music Teacher Magazine's* online resources. Jane is also a Specialist Leader in Education and a Musical Futures Champion Teacher.

GCSE and A-Level In-School Student Revision Sessions

We know that every school is unique, and we can work with you to create a tailored student revision session that is bespoke to your needs.

We can offer a full range of subject specific, exam board specific GCSE and A-Level student revision sessions, all of which can be tailored and customised by your school's requirements.

Benefits of bringing Keynote Educational into Your School

- Over 20 years of experience **providing student revision sessions**, regularly running multiple sessions throughout the year at individual schools
- **Dedicated team of specialist examiner experts**; these individuals are not only experts in their particular fields but also familiar with delivering to student groups, and understand the need to make the days enriching, stimulating, informative and worthwhile
- **Invaluable, reliable and enriching** source of extra boost for students, and teachers
- Receive **key messages and feedback** from the 2023 June examinations
- Students will take away **first hand guidance** and crucial insight along with great strategies for structuring their answers and techniques to **build strong answers for success in the 2024 examinations**

You may also be interested in bringing into your school our new student sessions that specifically focus on **successful study habits, good retrieval, recall and revision techniques**, how successful students learn differently and so on. These are generic sessions, and can be tailored for specific year groups, for half days or full days, tailored once again to suit.

Find out more:

 [keynoteeducational.co.uk/in-school](https://www.keynoteeducational.co.uk/in-school)

 online@keynote.org.uk

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