



HM Government

The power of music to change lives:

A national plan for music education

Case studies

June 2022

Contents

The power of music to change lives:	1
A national plan for music education	1
Case studies	1
June 2022	1
Introduction	3
Early years	4
Blackpool Music Service	4
Tri-Borough Music Hub	5
Primary schools	6
Churchfields Junior School	6
Dersingham Primary School	8
Feversham Primary Academy	10
Green Dragon Primary School	12
Hanwell Fields and Hill View Primary Schools	14
Secondary schools	16
Malcolm Arnold Academy	16
Royal Wootton Bassett Academy	18
West London Free School	20
Essa Academy	21
Special schools	23
Barbara Priestman Academy	23
Kingsdown School	25
SupaJam	26
Multi-academy trusts	27
Ark Schools	27
David Ross Education Trust	29
Music Hubs	32
Bolton Music Service - Greater Manchester Music Hub Lead	32
Bristol Beacon	34
Music technology	36
Croft Primary School	36
Leicestershire Music	38
Musical pathways: Individual stories	40
Elias, age 18, student	40

James, age 17, student	41
Kira, age 17, student	42
Lily, age 18, student	43
Nayana, age 19, Flames Collective at UD	44
Jade, age 21, DJ, podcaster and radio presenter	45
Emily, age 21, scientist	46
Deronne, age 24, orchestral musician	47
Daniel, age 25, music teacher	48
Naeim Alnajjar aka Madz, age 25, musician	49
Harrison, age 26, streaming and commercial lead	50
Imogen, age 27, sound engineer, musician and recording studio manager	51

Introduction

The following case studies are intended to provide practical guidance for early years providers, schools, academy trusts, Music Hubs and others looking to strengthen their music education provision, and to inspire young people by showcasing individual musical journeys and the variety of music pathways. They are intended to complement the [National Plan for Music Education](#), providing practical examples of good practice. A variety of approaches are illustrated within the case studies, which are examples only. It is not an exhaustive list, and we recognise that local contexts will vary and necessitate different approaches.

This document is complemented by information on [further support and useful resources](#).

Early years

Blackpool Music Service

Blackpool Music Service is the lead organisation for the Blackpool Music Hub. While supporting all of its local schools (primary, secondary and special), it also provides up to 20 hours of tuition per school each week in 92% of these schools.

Approach to partnerships

Schools are the Blackpool Music Service's most valued partners. Regular, face-to-face interaction is possible because there are only 44 schools in the local authority area. This provides opportunities to discuss school music education plans (now to be known as school music development plans), and specific needs of the school and its community. While they have international, national and local partnerships, every annual event, festival and competition is focused on schools' needs.

To support disadvantaged pupils, Blackpool Music Service delivers early years programmes, free instrumental loans, free weekly vocal and ensemble rehearsals, new bursaries, sponsored tuition, and free participation in an extensive variety of performances. These activities include all special schools.

Early years provision

Blackpool Music Service run a pre-school Tiddly-Om-Pom-Poms (TOPPS) programme which invites children aged zero to five and their parents and carers to join free weekly sessions. The aim of the programme is to develop musical skills through fun, practical activities which support the child's communication, interaction and confidence and prepare them for school. Blackpool Music Service provides continuing professional development (CPD) for staff in early years settings, and the sessions are delivered in collaboration with those staff.

Parents fed back that they found these sessions a positive way to engage with their child and other similar-minded parents. Their children extended their vocabulary with peers, and enjoyed playing percussion music and singing songs which introduce colours, numbers, repetition, animals and movements. The programme provided fun activities and a foundation for future engagement in music education.

To support the ongoing delivery of the programme, funding was sourced through a charitable grant from the National People's Lottery. This funding has seen further support for an additional 1,300 young children, an extra 11 weekly TOPPS sessions, a 157% increase in TOPPS programmes across the town, and delivery of TOPPS in 50% of primary schools or adjacent educational sessions.

TOPPS also introduces local communities, young children and parents to Blackpool Music Hub. This starts the process of providing support for tomorrow's musicians, which has already resulted in 38 seats in national orchestras being offered to their older musicians, many of whom have been influenced by TOPPS.

Tri-Borough Music Hub

The Tri-Borough Music Hub is the lead organisation that oversees the delivery of music education in the three West London boroughs of Hammersmith and Fulham, Kensington and Chelsea, and Westminster. They are a centralised local authority service which receives core funding from the Department for Education as part of the Music Hub programme. They operate a shared-services model across three local authority areas to deliver an expansive programme of musical learning, in and out of school. There are 154 state-funded schools in the area, with around 31% Pupil Premium-eligible pupils and 16% of pupils with special educational needs and disabilities (SEND).

Approach to partnerships

Early years is an integral part of the Tri-Borough Music Hub's offer, and there is an open invitation to all music, arts and early years organisations in the area to join an agenda-less meeting regarding early years provision. This has led to the development of the Tri-Borough Early Years Music Consortium with a set of shared commitments, including articulating the values and aims of music in early years, working in partnership and developing the early years workforce.

The Tri-Borough Music Hub considers partnerships with the understanding that there are a diverse range of approaches to music in early years, including a range of contexts, settings and people in a variety of roles. Gathering partners with different perspectives, approaches and motivations enables growth of practice and strategic thinking. Many organisations will have different levels of early years experience, and the hub's partnership approach has enabled partners that are new to early years to learn and develop their understanding.

Early years provision

The Tri-Borough Music Hub's offer includes a diverse workforce development programme consisting of sharing and networking sessions, and training for leaders of partner organisations, early years educators and key stage 1 teachers so they can understand and support progression from early years. The hub also offers project-based CPD, involving musicians and early years educators working with children and families in early years settings.

They have also created free-to-access, supportive guidance material, including a self-evaluation tool to help early years educators assess their provision, and guidance for other Music Hubs looking to develop their early years provision.

How this is achieved

The partnership approach and resources are pooled to match-fund a grant awarded by charitable funder Youth Music to enable the delivery of the early years offer, including sourcing funding for an early years foundation stage strategic lead.

The early years foundation stage strategic lead is involved in team meetings to ensure early years provision is an equal part of the Tri-Borough Music Hub's strategy.

Primary schools

Churchfields Junior School

Churchfields is a large, four-form entry school in the London Borough of Redbridge with approximately 480 pupils. The school serves an increasingly socio-economically and culturally diverse community, with 13% of pupils eligible for Pupil Premium, 9% with SEND and 32 languages spoken at the school.

What they do

Pupils receive a minimum of one hour of music teaching per week. The Model Music Curriculum provides a foundation from which teachers can further develop pupils' love of music by using the guidance and supporting appendices to ensure key musical skills and techniques are developed throughout key stage 2. Specialist teachers give language to music being studied by using the 'indicative musical features'. The school is beginning to incorporate the suggested repertoire into medium-term and long-term planning to ensure pupils listen critically to a diverse range of age-appropriate music. Specific guidance for each year group related to each of the key areas (singing, listening, composing and performing) is also referred to when planning whole-class instrumental lessons, music assemblies and singing assemblies.

All pupils learn a musical instrument as part of a whole-class lesson: year 3 learn violin or viola, year 4 learn clarinet or flute, and year 5 learn the cornet. A different instrument is taught each year to best suit pupils' age and physical development, and instruments are loaned out by the school – with maintenance funded by the local Music Hub, Redbridge Music Service. The year 6 music curriculum builds on the instrumental skills developed in the whole-class instrument lessons in years 3, 4 and 5, and gives the pupils the opportunity to perform in a variety of ensemble settings as well as developing a new skill by playing the ukulele. Lessons are taught by specialist music teachers from the Music Hub, supported by the class teacher. Additional staff assess pupils' progress in small groups and as individuals.

Weekly music homework is set and the children have their own instrument, loaned out by the school, to practise at home. Pupils are introduced to a wide range of live and recorded music from around the world, developing their skills in listening critically. Lessons also include regular opportunities for pupils to create melodic and rhythmic compositions, and cross-curricular links to other subject areas are made where appropriate.

Pupils who wish to learn additional orchestral instruments are taught in two dedicated music practice rooms by the visiting peripatetic teachers from the local Music Hub. Over 60% of pupils learn two instruments and 30% learn three.

All year groups participate in whole-school singing assemblies each week, delivered by the music lead. Pupils learn how to sing a range of unison and two-part or three-part songs, expressively and in tune, accompanied by a live pianist. Pupils can also participate in the upper school choir, lower school choir, boys' choir and school orchestra, which requires them to have been learning their instrument for one year.

Pupils are given opportunities to perform in front of their classmates, during school assemblies and in community events such as the brass festival. Wider links outside of

the school community give pupils the opportunity to collaborate with secondary schools and other organisations, such as the English National Opera, to rehearse and perform at various venues around London and Redbridge.

Pupils across all year groups are able to watch live performances from school, local and national ensembles. These opportunities to witness live music-making complement their own experiences of composing and performing during whole-class lessons, and deepen their understanding of what it means to be a 'whole musician'.

Pupils with SEND access music through inclusive teaching and differentiated tasks where appropriate. Teachers use adapted instruments and make use of technology to ensure all pupils are able to access, enjoy and participate in music teaching.

How this is achieved

Music is led by a music specialist, who is a curriculum leader. Staff use precise guidance for planning, as well as self-assessment sheets to help identify what pupils should know, understand and be able to do.

The school has a strong relationship with the local Music Hub, and engages in in-depth discussions before implementing whole-school music tuition, to ensure alignment and effective delivery of the music curriculum. There is a Redbridge network of music leaders offering CPD on a termly basis led by the Music Hub.

Instruments, including maintenance, are loaned at no cost from the local Music Hub and the school has also built up its own stocks over time, using £1,500 of the school budget each year. Trips, peripatetic lessons and instrumental tuition are paid for by parents and carers, or by the school where the pupil is eligible for Pupil Premium.

The school uses approximately £38,000 of their Pupil Premium funding to offer specialist whole-class teaching, individual music lessons, enrichment opportunities and free instrument hire. Consequently, the disadvantaged pupil attainment gap has been closed and at times overturned.

Parental engagement is secured through regular communication about upcoming assemblies, concerts, videos and weekly homework tasks for music. Parents understand their part in ensuring their child has access to music teaching. For example, when pupils forget their instruments, parents are contacted as soon as possible.

Dersingham Primary School

Dersingham Primary School is a one-form, entry primary and nursery school with 239 pupils, which serves the coastal village of Dersingham, Norfolk. Of the pupils in attendance, 25% of pupils have SEND and 22% are eligible for Pupil Premium.

What they do

The music lead develops a curriculum map each year, aligned to the Model Music Curriculum and linking into the school's thematic curriculum. This means that lesson plans can be adapted for all non-music specialists to apply. The school then receives support from a specialist music teacher via the Norfolk Music Hub who provides specific musical tuition, in addition to the work that is taking place across the school community to augment and support curriculum learning.

Each class has a weekly music lesson of at least 45 minutes, where pupils are taught to listen and appreciate sound critically, sing with a sense of pitch and melody, warm up their voices, sing in rounds and harmony, and build up a repertoire of songs.

There are also around 25 minutes of additional daily musical activities: singing as part of collective worship, warming up pupils' minds as part of daily fitness sessions, which include music and movement exercises, and topic lessons. Those children who enjoy singing can join the school choir, which collaborates with the school's ensemble group for live performances.

The school partners with Norfolk Music Hub to ensure every child is given instrumental teaching as part of classroom music, and a whole-class ensemble tuition (WCET) specialist is provided by the hub. The specialist begins by teaching the ukulele to a class of year 4 children and the staff join in at every lesson. The following year, those teaching staff are then able to lead beginner ukulele sessions for year 4. This approach to CPD has enabled the opportunity to break pupils into smaller groups and let them explore the range of instruments they wish to learn, before finally selecting the instrument they wish to pursue in key stage 2 – a model developed in partnership with the Music Hub. All key stage 2 pupils are learning to play a musical instrument and can choose from ukulele, trombone, trumpet, saxophone, violin, steel pan or keyboard. Staff can now confidently teach the basics of these instruments, enabling the specialist to extend and develop pupils' and staff's skills, working to greater levels of complexity and bringing together groups of children for ensemble work. Around 46% of pupils continue on with instrumental tuition beyond the initial WCET programme.

Pupils have regular opportunities to perform, including as part of regional and national events, such as the Music for Youth Proms at the Royal Albert Hall, through partnership with the local Music Hub.

How this is achieved

Growing staff confidence in music has been vital to the school's success. This has been developed through making use of a mix of resources from the local Music Hub. Teachers are supported to enjoy singing and teach confidently, which breaks down the misconception that if they are not musical, they cannot teach music.

Members of staff working alongside a WCET specialist from Norfolk Music Hub has been key, providing weekly CPD sessions. The Model Music Curriculum has been adopted by

the school in weekly lessons, and staff have engaged in a suite of CPD, resource sharing opportunities and webinars delivered by the hub to enable them to deliver with confidence.

The annual music budget is £8,000, which is mainly used to fund a weekly peer-to-peer CPD and networking programme and access to online resources. Pupil Premium funding is also used to ensure all children can participate in events, with travel grants sometimes sourced to support the cost of transport.

Feversham Primary Academy

Feversham is a large primary school of approximately 500 pupils in Bradford. The proportions of pupils who are eligible for Pupil Premium (27%), pupils with English as an additional language (78%), and pupils with SEND (26%) are above the national average.

What they do

Feversham uses music as a vehicle for promoting standards, school improvement, wellbeing and community. The curriculum is based on Kodály and Dalcroze principles, sequenced from ages two to eleven. Each week, all pupils receive one hour of classroom music delivered by a music specialist. Lessons are further supported by short daily singing sessions, weekly music assemblies and half-termly events featuring guest musicians, pupil performances and local community groups.

Additional music sessions are timetabled daily within half-hour pockets at the start of the day, before lunch or before home to limit disruption to class teaching. Throughout the week, 'musical snack' activities provide regular practice. This builds a strong foundation in musicianship in the early years and key stage 1.

The school has an inclusive approach to music. During key stage 2 all children have instrumental tuition, including adaptive teaching for SEND pupils. Children spend half of the year playing an instrument, taught in small groups for 30 minutes each week: year 3 on guitars, year 4 on woodwind, year 5 on drums and year 6 in rock band. Based on interest, they can continue for the full year with the same instrument or can try another instrument for the rest of the year. In addition, 40 pupils have piano lessons. Children have access to music clubs mid-week, including choir and music technology sessions. Music is also used to deliver one-to-one, therapy-style sessions for pupils with social, emotional and mental health needs.

Given the school's strong focus on music education, they also work with Bradford Music Hub to share their expertise. The school builds partnerships with other schools in the area and delivers music CPD and workshops, leads conferences, and takes part in Big Sings through funding provided by the hub.

How this is achieved

The value placed on music is reflected in budgeting priorities and school development planning. This is supported by leaders and governors. Each year, £20,000 is allocated to the music budget as part of the wider school improvement and raising standards element. This is underpinned by the school's belief that music is a powerful tool to develop children as learners, and an effective way of engaging pupils with social, emotional and behaviour issues. This budget has been secured through the following organisational and cultural changes.

- The music lead is part of the senior leadership team.
- A distributed leadership structure has been created that places greater emphasis on developing middle leaders and specialists, allowing for a reduced senior leadership team and freeing up more of the budget for the arts.
- The timetable has been restructured so that the school's weekly curriculum timetable formally finishes at 12.30pm each Friday. This enables pupils to attend

enrichment clubs and activities all afternoon, run by support staff and specialists. Teachers use this time for planning, preparation and assessment, meaning the salary of two full-time planning, preparation and assessment staff can be used to employ part-time specialists, including the specialist music lead.

- The school is finding small pockets of money to invest in instrumental teachers. Currently they have four instrumental tutors providing small-group tuition. They cost £30 per hour and undertake three hours per week, for 30 weeks in the year. The total annual cost for 30 weeks is £2,700 per tutor.
- The school is investing in music CPD for staff, including support staff. The music lead writes and adapts the curriculum and plans weekly lessons for the teachers. A sustained CPD programme accommodates class teachers' individual needs, workload and musical abilities, with weekly feedback and support including targeted music training, team teaching, coaching, modelling and one-to-one sessions delivered by the music lead. Four members of support staff have accredited training in Kodaly/Dalcroze level 1 musicianship. The music lead has accredited level 8 musicianship.

Green Dragon Primary School

Green Dragon is a primary school of 440 pupils in Hounslow. 79% of pupils are from ethnic minority backgrounds, 12% have SEND and 42% are eligible for Pupil Premium.

What they do

Music is at the heart of the curriculum, including exposure to singing performance opportunities, learning to play a tuned orchestral instrument, and learning about a range of music genres and artists.

Each week pupils receive a 45-minute music lesson. This is delivered by class teachers in years 3 to 6. In other years, this is delivered by a specialist from Hounslow Music Service (the lead organisation for the Hounslow Music Hub) in collaboration with the music lead, who is a singing specialist. All pupils learn either violin or a brass or woodwind instrument from year 4 via WCET, and guitar is offered from year 3 onwards. Pupils can continue with the lessons into year 6 if they wish – with between 30% and 50% of pupils opting to continue with instrumental tuition after the initial WCET lessons, and some going on to achieve passes in practical examinations up to grade 4 in year 6.

Key stage 2 pupils attend a weekly singing assembly where a selection of songs are rehearsed and performed. Musical terminology is used, such as 'rhythm' and 'tempo', and pupils apply call and response methods to learn melodies and words. Older children are taught harmonies which are sung alongside the main tune.

In these weekly assemblies, pupils are exposed to an artist and genre of music which is then followed up for the rest of the week. For example, this could include a class discussion on how the composer uses the music to portray wider cultural or social issues.

Pupils have opportunities to perform and to join the school choir. Hounslow Music Service offers several bands and orchestras, such as the Junior Brass Band, which pupils have gone on to participate in. The service also offers subsidised ensembles and opportunities, such as the National Youth Brass Band Championships and progression through a Saturday Music Academy, with assisted and fully funded places available.

Music is taught inclusively. Pupils with SEND are supported in lessons and through individual tuition, which has enabled them to progress to local ensembles, such as the Hounslow Brass Band.

How this is achieved

Hounslow Music Service has provided training for the music lead, enabling them to support other teachers to deliver the curriculum.

Music is prioritised in the school budget and also forms a key part of school development planning – something which is championed by school leaders and governors. The importance of music is further reflected in the music lead's inclusion in the senior leadership team.

Approximately £20,000 per annum is spent on music. This includes, per term, around £2,640 for two WCET groups and three continuation groups of brass and woodwind tuition, £1173 for two WCET groups and one continuation group for violin, and £820 for four small groups of guitar tuition. The cost includes the hire of an instrument for every

child to take home, plus online resources created by the hub. The school uses Pupil Premium funding to support access to small-group tuition for eligible pupils.

Approximately £2,000 is spent per term for a specialist teacher from the Music Hub to deliver curriculum music from years 1 to 3.

Hanwell Fields and Hill View Primary Schools

Hanwell Fields and Hill View are primary academies in Banbury, Oxfordshire, situated two miles apart and part of the United Learning multi-academy trust. Hanwell Fields has a growing pupil population of 450 pupils, where 13% of pupils have SEND and 14% are eligible for Pupil Premium. Hill View is a larger school with around 500 pupils, where 21% of pupils have SEND and 23% are eligible for Pupil Premium.

What they do

Music and art are valued in both schools and are part of their broad and balanced curriculum. The schools collaborate locally to facilitate staff progression and retention. Their music provision is led and delivered by one specialist teacher shared by the schools.

Music is taught from early years foundation stage to year 6 in both schools, but with slightly differing models. The music lead delivers an hour of music per week at both schools, for three terms at Hanwell Fields and for two terms at Hill View.

The curriculum in both schools covers all aspects of musicianship, drawing on the Model Music Curriculum. In key stage 1, pupils develop a sense of pulse, rhythm and timing, supporting ensemble skills. In year 2, they begin to use tuned percussion to play simple melodies using a range of three notes. Students learn notation and, later in key stage 2, simple harmony. By year 6, they are more confident in describing and being creative with the elements of music, and are able to explain the impact of this on mood and context.

Instruments are introduced in year 3. All pupils learn recorders throughout the year, delivered in-house via WCET, which complements the curriculum. Both schools also facilitate individual instrumental tuition for their pupils. A local provider, the local Music Hub and a freelance teacher are all part of this programme. Children opt in for lessons – with around 7% doing so – and the schools are able to offer keyboard, wind and brass, with administration support provided by the school office teams. Tuition is offered at a subsidised cost for pupils eligible for Pupil Premium.

Singing assemblies in year-group pairs are used to build on and maintain knowledge from the curriculum, with listening to explore genres, musical features and aspects of musical notation. Each school currently has a key stage 2 choir with a rehearsal club after school or at lunchtime. When timetabling has allowed, there have been separate choirs per key stage to ensure suitable repertoire and events.

Music is celebrated at school events, such as the Nativity, which is planned by teachers and supported by the music specialist. Other events include a Christingle service and an annual summer term event in one of the schools. Additionally, pupils have taken part in numerous community and national events, such as Oxfordshire 'Primary Pop' with the local hub and trust-wide performances including 'Carmen' and 'Green Love' (linked to COP 26 in 2021).

All children learn music at the school. Those who have one-to-one support may come with a teaching assistant who helps them access the full curriculum. Teachers also adapt resources so that they are more accessible (for example, using colours to supplement notation), and are flexible with instrumentation where physical adaptations are necessary.

How this is achieved

The schools have committed to employing an experienced, full-time music teacher shared between them in the staffing model. Although there is a music specialist working across two schools with many colleagues, it is important that all staff promote music in the school. The role can also be isolating, despite working in two schools with many colleagues, so support and collaboration is key. In the past, there has been collaboration with the local secondary school in the trust, and there is collaboration with other music leads through local Music Hub meetings. The specialist is also part of networking and collaboration across United Learning. Staff have received CPD through the Voices Foundation and Opera House projects.

In order to teach the curriculum, the schools have invested in resources over time and draw on resources across both sites. These include: a class set of glockenspiels, two class sets of boomwhackers (chromatic), a set of samba drums, a set of djembe drums, two class sets of recorders, various percussion, and 20 keyboards. While there is a music room at Hill View, at Hanwell Fields music takes place in classrooms and organising equipment is part of the lesson. The schools are also able to make use of iPads using Garageband software, and Chromebooks using online software such as Novation Launchpad, Incredibox and Chrome Music Lab.

The cost of clubs and trips is supported by Pupil Premium, and eligible pupils are approached first for opportunities.

Secondary schools

Malcolm Arnold Academy

Malcolm Arnold Academy is a large secondary school in Northampton, with 240 pupils per year group and a growing sixth form of 142 students. It has 27% of pupils with English as an additional language, which is above the national average, around 11% of pupils with SEND, and around 23% of pupils with eligibility for Pupil Premium.

What they do

Music is an everyday activity at the school, with pupils performing and composing, listening to music with increasing understanding, and participating in performances as performers and audience members. Music provision is divided into three strands.

- Curriculum – All key stage 3 pupils receive classroom music for one hour per week and singing takes place in every lesson. The curriculum has been developed by the trust's community of music teachers and shares the Model Music Curriculum's aim of knowledge-rich music-making, building pupils' musical understanding. Around 9% of pupils take GCSE music. A level music and music technology are also part of the guaranteed curriculum offer.
- Co-curricular – All pupils have the opportunity to learn an instrument via subsidised one-to-one lessons throughout the school day. Pupils can learn guitar (acoustic, electric and bass), percussion (drum kit and orchestral), piano, string, woodwind and brass instruments, and voice. There are instrumental and vocal rehearsal opportunities before and after school, and during lunchtime. The school has four choirs and several ensembles: Brass Ensemble, Folk Group, Concert Band, Big Band, Jazz Group and Rock Band.
- Enrichment – Of equal importance are musical events run throughout the year, including assemblies, house competitions, concerts and trips to professional concerts.

10% of the pupil cohort attend weekly, instrumental one-to-one lessons, with 30 pupils learning at least two instruments. These lessons are timetabled during the school day to enable pupils to attend. Lessons are scheduled at different times each week, thereby ensuring pupils do not miss the same curriculum lesson in a row. The school's aim is to double this number within the next three years. Their target is for 10% of year 11 students to be at intermediate level (level 2 NQF or music grades 4 to 5) or advanced level (level 3 NQF or music grade 6 and above) on an instrument.

The music department seeks out discounted tickets from orchestras and opera companies, and aims for all pupils to visit a live professional concert at least twice per year.

All key stage 3 pupils, as well as key stage 4 and key stage 5 pupils taking qualifications, have 24-hour access to cloud-based software to support continued musical learning beyond the classroom. Provision is designed so that all pupils are able to access and engage with music. This includes pupils attending the school's designated special

provision, which provides 14 places for pupils with a moderate, severe or profound permanent bilateral hearing loss.

How this is achieved

The music department is made up of three full-time classroom teachers, all of whom teach an additional subject. Support is provided from two additional staff and other schools in the trust. The school also has two part-time graduate music assistants who help with ensembles and small-group teaching. The multi-academy trust music programme manager also supports one-to-one music lessons and trip/concert administration, and the school uses an additional 10 teachers from the local Music Hub.

The school approached building up the music department by starting small – for example, putting on a 30-minute concert of high-quality music-making at first, rather than attempting a large-scale concert with less rehearsal time. This enabled pupils to feel proud of their achievements and helped build parental engagement.

The co-curricular timetable is established in collaboration with the sport department to ensure that both sport and music activities are promoted jointly. Ensemble rehearsals are timetabled before and after school, as well as during morning form time and lunchtime, allowing pupils to be involved in multiple different groups. The relationship with the local Music Hub is also key in offering high-quality provision.

The school subsidises all one-to-one lessons and ensembles are free to attend. The school spends £55,000 per year on instrumental tuition provided by the local Music Hub. Around £15,000 of this comes from the school's budget to enable a reduced cost to parents. Of the remaining amount, £20,000 comes from Pupil Premium funding and £20,000 from parental contributions. Pupil Premium funding is used to support pupils to access instrumental tuition and to attend trips and concerts. Money raised by the department at concerts (for example, through ticket sales or raffles) and community events allows the school to extend their budget to cover new equipment, as well as maintaining existing equipment.

Royal Wootton Bassett Academy

Royal Wootton Bassett Academy is a secondary school and sixth form in Wiltshire, with approximately 1,751 pupils in attendance. Around 16% of pupils have SEND and around 26% are eligible for Pupil Premium.

What they do

The school aims to engage and inspire pupils through a high-quality music curriculum which supports a lifelong love of music.

At key stage 3, there is ongoing remodelling of the curriculum to incorporate elements of the Model Music Curriculum. All key stage 3 pupils receive two hours of music over a two-week timetable and follow a varied programme of study, which balances performance, composition, listening and appraising, and includes singing and instrumental learning. In years 10 and 11, pupils can study GCSE music, with 8% of pupils opting to do so, and results have been consistently high. Pupils can also take A level music, with around 3% doing so and many going on to study music at university.

Pupils with SEND are supported through personalised teaching strategies. Peripatetic teachers offer instrumental tuition for a number of instruments, including flute, saxophone, violin, drums and guitar. Around 10% of pupils, including 10% of those eligible for Pupil Premium, take up this offer.

A range of extra-curricular activities are run by music teachers and peripatetic instrumental staff, including three choirs and several ensembles: Function Band, Wind Band, Orchestra, String Group, Keyboard Club, Ukulele Club, Brass Ensemble, Flute Ensemble, two Clarinet Ensembles and two Saxophone Ensembles. There are also performance opportunities via termly concerts, recitals and a harvest festival, as well as regional opportunities.

Musical theatre is an integral part of the music department, and musical theatre trips are an essential part of the enrichment programme. Two of the school's former pupils are in the current London cast of *Les Misérables*. The music department works alongside the drama department to put on a biannual musical.

How this is achieved

The music department is made up of one full-time head of department, a full-time music teacher, two part-time music teachers and 13 part-time visiting peripatetic instrumental and singing teachers. Personalised CPD is a crucial part of the performance management at the school, and staff are encouraged to identify areas for training and professional development.

The music department has three well-equipped rooms, one smaller classroom/practice room, a recording studio, seven practice rooms equipped with a piano or drum kit, a student instrument storeroom, a music office and a music store. Music classrooms are equipped with 16 keyboards and a teaching piano, and there is one classroom set of computers with MuseScore, Sibelius and Mixcraft. Resources include a Yamaha C3 grand piano, two class sets of ukuleles, xylophones, djembes, guitars, amplifiers, six drum kits, a samba band, and a variety of pitched, handheld and world percussion instruments.

Pupils eligible for Pupil Premium have access to subsidised tuition through the use of Pupil Premium funding, and instrumental hire from Wiltshire Music Hub is free for pupils receiving free school meals. A small group of disadvantaged pupils are also funded through a Furthering Talent programme from the Wiltshire Music Hub. The hub also previously funded a music cluster outreach programme, where musicians from the school visited local primary schools to promote learning a musical instrument.

West London Free School

The West London Free School is a comprehensive free school located on the border of Hammersmith and Chiswick in West London. There are around 850 pupils in the school, with around 28% eligible for Pupil Premium.

What they do

Learning at key stage 3 is focused on depth of learning, with breadth and balance supported through a wide range of listening, the repertoire chosen for the lessons building the keyboard skill, and components of composition.

The underlying aims of the curriculum fit into three categories:

- procedural knowledge, for performance and composing
- content – for example, automaticity in reading the treble clef, or knowledge of wider musical culture
- expression and creativity, which threads through everything else

These are delivered with heavy reliance on technology using second hand iPads, at a much cheaper cost and risk than new ones.

The underlying ideas behind key stage 3 feed into a similar approach at key stages 4 and 5. Uptake of GCSE music has been between 30% and 45% of each cohort. At key stage 5, around 10% to 15% of each year group take either music or music technology A levels.

For co-curricular activities at key stage 3, the music programme is set up so that all pupils have two sessions of music a week but are able to attend up to eight, including bands (with years 7, 8 and 9 having a night each week), choirs (year 7 boys, year 7 girls, years 8 to 9 boys and years 8 to 9 girls all run separately), one-to-one instrumental tuition (subsidised for Pupil Premium-eligible pupils), ensembles (orchestra, string group and wind ensemble) and music theory classes. Approximately 35% of pupils take instrumental tuition, and 30% are part of a choir.

Engagement in choirs and ensembles is maintained beyond key stage 3 through regular concerts and yearly residential trips, and using form time for rehearsals from year 10. This avoids clashes with core department GCSE boosters and sport fixtures.

Once pupils reach sixth form, participation in bands is maintained through termly projects putting on live album performances (for example, Black Eyed Peas 'Monkey Business' or Fleetwood Mac 'Rumours'), with pupils having wider choice in the spring with a gig night.

How this is achieved

Music is the school specialism. Higher staffing is maintained through the uptake on key stage 4 and 5 courses, with classroom staff doing some one-to-one instrumental teaching and music teachers leading ensembles before and after school. Staff time is further protected through feedback being delivered as a whole class, or through spoken word or musical demonstration, so very little time is spent on written feedback.

The school is part of the Tri-Borough Music Hub, benefitting from their secondary network meetings, performance opportunities and the skills pupils have picked up in their years on Tri-Borough Music Hub programmes.

Essa Academy

Essa Academy is a secondary school in Bolton, Greater Manchester. Of the 1,067 pupils in attendance, around 37% are eligible for Pupil Premium and 19% have SEND.

What they do

At Essa, every child learns how to play an instrument and to read music. Arts subjects are compulsory for all pupils when opting for GCSEs and around 11% of pupils take GCSE music, which is the four-year average. Pupils who choose to extend their learning and attend extra-curricular clubs are also provided with regular one-to-one and/or small-group music tuition, with around 20% of pupils across the whole school taking up this opportunity.

The subject leader is an experienced teacher and musician. The peripatetic team is provided through the school's partnership with the local Music Hub, Bolton Music Service. All members of the team are experienced teachers and musicians. As a training provider, the school has regular music trainees, investing in the future of music educators.

The school uses the Model Music Curriculum. Every Monday, the school plays music from the suggested repertoire during lesson changeover, and for the upper school years this is accompanied by lessons analysing the music. Televisions placed around the school display information relating to the music, such as the tempo and key features, for pupils to read as they walk to class.

In year 7, the first study is vocals as singing is fundamental for making good quality music. The school uses whole-class singing lessons to develop teamwork, confidence and communication, in addition to learning and re-learning music fundamentals such as pulse, rhythm, melody and harmony. This focus on singing has boosted the attendance of Friday morning choir, which pupils of all years can join.

Year 7 study is additionally dedicated to learning instruments and mastering reading music notation, and all pupils learn piano, strings and percussion. There is the opportunity for pupils to access extra-curricular activities during break, lunch and after school, which run at capacity every day of the week.

Strings and brass tuition has recently been introduced, and interest has risen due to regular visits to schools and trips to see the Hallé Orchestra at the Bridgewater Hall. These visits have raised pupils' aspirations and their interest in getting involved in out-of-school opportunities.

Performance and the confidence it can bring are vital parts of music assessment and celebrations. Performances are focused on four 'stages': the classroom stage (using a stage in the music classroom for performances), the junior theatre (with lighting and sound), the main theatre, and whole-school events (such as graduation ceremonies, whole-school assemblies, summer music festival and, more recently, virtual concerts).

This scaffolding builds confidence and provides multiple opportunities to perform in a comfortable scenario.

How this is achieved

The headteacher and leadership team are incredibly supportive of music and the arts as a whole faculty. The school was recently awarded an Artsmark Gold Award, recognising their contribution to the arts.

The school dedicates £28,000 per year to the performing arts faculty. This funds support from the local Music Hub and includes a rich offer of high-quality instrumental teaching to pupils, which the school pays for rather than seeking parental contributions. The budget for performing arts has also facilitated the purchase of new instruments for in-school and at-home use, and the opportunity to take pupils to see live music.

To address the barriers to musical progress, in particular where pupils have little or no access to instruments at home, the school has started purchasing instruments for home use for pupils eligible for Pupil Premium.

Special schools

Barbara Priestman Academy

Barbara Priestman Academy is a designated provision on the outskirts of Sunderland for pupils aged 11 to 19 with autistic spectrum disorder and/or complex learning difficulties. There are currently 174 pupils, with 57% eligible for free school meals and 42% eligible for Pupil Premium. All pupils attending full-time have an education health and care plan.

What they do

The Model Music Curriculum is used alongside the national curriculum to plan and deliver music. At key stage 3, pupils receive one 50-minute music lesson per week, where they play and perform using their voice and instruments. Pupils improvise, compose and develop musical ideas by drawing on a range of musical structures, styles and genres. Pupils also listen to, review and evaluate music across a range of styles and traditions, developing an understanding of the history of music.

In key stage 4, pupils are given the opportunity to continue their studies in a double lesson, where they work towards a qualification with performance at its heart, along with individual and group evaluation.

In key stage 5, pupils have a triple lesson where they work towards further qualifications focused on performing. Pupils evaluate their skills throughout, choosing areas to develop as individual and group targets. They work together in a band and perform for audiences. Areas of study include: rehearse and perform, performing as an ensemble, working within the performing arts industry, and the healthy and safe performer.

In the sixth form curriculum, music is included in one of the enterprise groups, where pupils are able to plan and develop material for performance opportunities. For example, pupils planned and rehearsed material for a Winter Wonderland event in December 2021, attended by staff, pupils and parents or carers. They selected appropriate material and rehearsed regularly, and on the day of the event set up the musical equipment, including the instruments and the public address system. For future events, the group will be designing merchandise and accessories to sell, such as keyrings and button badges, working as a business.

In addition, all pupils have access to peripatetic tuition from guitar and drum tutors, taking place each week from 9am to 12pm. Through the school's relationship with the local Sunderland Music Hub, pupils have accessed weekly tuition and fully-funded activities through the Furthering Talent programme, and performance opportunities. They have been able to record songs at a local recording studio, giving them the chance to explore future musical careers. Recently, one of the sixth form pupils participated in a three-day songwriting project at a local college with a specialist performing arts department. The event was funded by the Music Hub, led by local songwriters and culminated in all pupils involved recording their songs in the industry standard recording studio at the college.

How this is achieved

The music lead, who is a specialist, currently delivers the key stage 3 music curriculum in a coaching capacity to year 7 and year 8 classes, alongside their tutors and learning support assistants.

The school spends around £6,800 per year on their music provision, the majority of which is provided by the Music Hub. It pays for all peripatetic tuition (six hours weekly in total), instrument replacements and repairs, and live music events. The academy buys into an annual service-level agreement from the Sunderland Music Hub, which includes a subsidy that covers 100% of instrumental tuition fees, access to classroom resources, performance and events, and CPD for up to three staff per session chosen. The academy works closely with the Music Hub and the music lead is a board member.

Key stage 3 groups moved to static class-based teaching from September 2021 due to the pandemic, so it has been necessary for the music specialist to work alongside class tutors in a coaching capacity within music lessons, as well as to offer access to the Music Hub CPD programme. CPD accessed so far includes composing at key stages 2 and 3 and assessment within key stage 3, which have linked directly to the music curriculum.

Rather than ceasing tuition altogether during the pandemic, both tutors created weekly videos for pupils to access, which were uploaded to the academy website. This meant all pupils had access to tuition and as a result, numbers of pupils receiving tuition have increased following the full return to face-to-face teaching.

Kingsdown School

Kingsdown is a multi-academy trust special school in Southend for pupils aged 3 to 14 with severe or profound and multiple learning difficulties. Around 45% of pupils are eligible for Pupil Premium. There are 33 pupils with complex epilepsy, 16 pupils who require enteral feeding, 46 pupils who have autistic spectrum disorder and 17 with Down's syndrome.

What they do

The school provides a blend of music tuition, co-curricular activities, music therapy and whole-school music-making. Classroom teachers deliver curriculum music using specialist resources, supported by an external SEND music education service called the Music Man Project.

The Music Man Project provides two specialist music teachers who work for one day a week at the school. They run the school choir and school orchestra, teach pupils eligible for Pupil Premium in one-to-one, small-group and whole class sessions, and facilitate every pupil to take part in whole-school music-making, singing assemblies and regular school productions. They also deliver WCET to pupils using hand percussion and other accessible instruments, such as djembes, tambourines, woodblocks, triangles, bells, glockenspiels and ukuleles, as part of the service's provision to the school.

This partnership has enabled pupils to perform at local music festivals and regional concerts alongside mainstream schools, and at the London Palladium. Many pupils also attend the Music Man Project Saturday Music School, which hosts children from all local special schools.

The school also runs an accessible programme of music and movement called 'Papa Piccolo'. A music therapist is timetabled in school once a week for individual sessions with pupils who have been highlighted to receive extra support. An immersive sensory music experience called 'Soundabout' is currently being trialled for profound and multiple learning disability learners.

How this is achieved

The school spends approximately £27,000 per year for their comprehensive music offer, which includes around £6,500 for a music therapist, between £2,000 and £5,000 per year on resources (depending on what equipment needs adding and replacing), £8,000 for provision provided by the Music Man Project, £6,000 for the 10% work time of the teacher responsible for music co-ordination, and £4,500 for the 10% work time of the teacher responsible for the Papa Piccolo programme. The school uses Pupil Premium funding to support provision by the Music Man Project, and the local Music Hub has provided funding to support attendance at their Saturday Music School.

The music co-ordinator, a full-time staff member at the school, connects all aspects of the school's music provision. This includes the partnership with the Music Man Project, which provides bespoke repertoire, resources and training for non-specialists. Staff are empowered to explore new ways to deliver music so no pupil is left behind.

Co-curricular activities such as choir, orchestra, music rehearsals and performances are timetabled during the school day. This requires a flexible approach which prioritises music for one day a week.

SupaJam

SupaJam is a specialist post-16 institution which delivers music education to vulnerable young people who have fallen out of formal education, and those with special educational needs and education, health and care plans.

What they do

SupaJam offers music diplomas at levels 1, 2 and 3, alongside GCSE maths and English, functional skills qualifications, practical musicianship and music industry work experience opportunities. All of their classes fully integrate students with education, health and care plans, those not in employment, education or training, and students with physical disabilities. Music acts as a way of engaging the students in education, many of whom have never received a formal qualification.

Areas of work covered include: remixing and production, live sound engineering, organising a music event and setting up a music business. They also run a Prince's Trust Achieve programme, supporting students in developing skills needed for the world of work. These include a range of sector-specific work experience opportunities, regular talks from industry professionals, and support with job applications and interview skills.

SupaJam currently has a 97% achievement rate within their music diplomas. 50% of their level 3 student leavers began music university courses in September 2020, 25% continued into employment, and another 25% are currently looking into supported internships while they continue with work experience.

How this is achieved

Each of SupaJam's two bases features live performance stages, the ability to record and the ability to podcast. In addition, each base specialises in a different element of the music industry. Their Swanley base gives students the ability to create live and recorded music with regular performances, practical musicianship, a specially tailored venue and a recording studio. Their Canterbury base focuses on music broadcasting with a podcast and radio studio, allowing students to run their own radio station. SupaJam has a third base opening in Brighton in September 2022, which is currently being renovated and will specialise in music journalism and photography. A fourth base is scheduled to open in London in September 2023.

Each year, the sites build towards the school running their own stage at Black Deer Festival, a 30,000-capacity, live music festival in Kent. Students are involved in all aspects of managing the stage, including booking artists. They gain valuable work experience at the festival, working as stewards, sound engineers, health and safety officers, journalists, photographers and artists themselves.

SupaJam also uses music to help students who may be struggling in the classroom environment. For example, if a student with an autistic spectrum disorder or similar is struggling with overstimulation in the classroom, they are taken to a separate room and encouraged to either choose a vinyl record to listen to or pick up a musical instrument and 'jam' with one of their musical learning support practitioners or support staff. This often works as a sensory tool to calm down the students, while retaining the institution's strong musical focus.

Multi-academy trusts

Ark Schools

Ark Schools is a multi-academy trust operating a network of 39 schools in London, Birmingham, Portsmouth and Hastings. Ark is committed to ensuring that every child, regardless of background or prior attainment, achieves high enough to have real choices at age 18. Providing all of its 30,000 students with access to a quality music education is an essential part of this vision. Around 40% of Ark's students are eligible for free school meals, 16% are SEND and 47% are EAL.

What they do

Ark Music was launched in 2009 to raise the profile of music in Ark Schools. The core belief is that every child can be a musician and live a life enriched by music. Each school is expected to deliver a minimum requirement of time teaching music as part of the curriculum from early years to key stage 3, ranging from 30 minutes per week in early primary to 60 minutes per week in upper primary and early secondary.

Primary school children first experience the foundations of music through singing and play, expanding to include rhythmic development in years 3 and 4 (samba or djembe) and harmonic development in years 5 and 6 (ukulele or piano).

The secondary school curriculum includes carefully selected musical traditions, such as electronic dance music, baroque and the blues. In the last five years, uptake of GCSE music at Ark has increased by 80%. 9% of Ark students now take GCSE music, comparable with recent uptake in private schools. Those who want to enter the music industry are provided with mentoring and professional advice from Ark's network of 100 professional artists. A music scholars programme supports 15 students who demonstrate exceptional potential to work towards an additional arts qualification, supported with mentoring, performance opportunities and a personal budget for expenses, as well as building a network of other like-minded young musicians.

There is a choir in every school, and over 1,000 children a year aged 9 to 18 are currently in music-focused, after-school clubs. Network events and ensembles form a cornerstone of the Ark approach. A recent example was a three-day music residential for 100 students at Royal Holloway University. Some pupils shared that they were now considering university for the first time because of this experience. The scale of the events delivered by Ark Music is made possible by collaboration between the whole network to achieve a common goal.

Singing and making music are seen as essential for the wellbeing and development of SEND pupils. Ark's central inclusion team reviews the curricula to provide feedback on their inclusiveness and additional resources where necessary. In school, special educational needs co-ordinators then work with teachers to ensure lessons meet the needs of the pupils in their classes. Every music lesson uses mixed media for learning, such as graphics, scores, written information and aural work. All pupils, regardless of physical or intellectual disability, can take part in the lessons and be musicians with their peers. The impact of music on SEND pupils is shared regularly by teachers. One reflected that: "One of our children had never spoken to us, then one day started to sing."

How this is achieved

The multi-academy trust leadership decided early on that accountability measures for music should be the same as for any other subject, with a rigorous reporting structure considering data in areas such as reach and outcomes, and the director of music or a primary or secondary music specialist making regular visits to each school. Schools set their own budgets for music to cover staffing, curriculum and often instrumental lessons for Pupil Premium pupils. Additional philanthropic funding is used to subsidise opportunities beyond the classroom.

Classroom teachers are integral to the success of Ark Music and are provided with the resources and training they need to deliver high-quality lessons. Every primary has a music lead and every secondary has a music department (ranging from two to eight staff), each with a head of department. All schools teach with Ark Music's complete curriculum programme, which has also provided resources to all schools nationally through Oak National Academy. Primary school teachers work in partnership with professional musicians through fortnightly in-class coaching. Termly training, alongside in-school support, is provided for secondary school teachers. Over 250 teachers at primary and 48 at secondary take part in training each year.

A number of Ark primaries engage with their local Music Hubs, buying into services including instrumental lessons. The trust's lead for music proactively seeks to develop relationships with all Music Hubs in the Ark schools' areas.

Having a central team working across a network of schools provides numerous benefits. Ark has been able to systematise how it wants music to be delivered, and has achieved that quality consistently across its 39 schools through the leadership of a director of music, with support from directors of education. The quality of the curriculum is improved by constant iterations from teachers, who collaborate across a network instead of working in isolation. There is a strong collective spirit and retention rates of teachers are high. The average length of service for heads of department currently in post is seven years. A senior leader comments that: "There are very few groups of schools which co-operate together as much as Ark Music."

David Ross Education Trust

The David Ross Education Trust is a multi-academy trust with 34 schools (22 primary, 10 secondary, one all-through and one special) in the London Borough of Newham, Leicestershire, Lincolnshire, Northamptonshire, and Yorkshire and the Humber. There are over 14,500 pupils, of which 32% are eligible for free school meals, 16% are SEND and 19% have English as an additional language.

What they do

The trust's motto is 'broadening horizons', and its mission statement for music is:

All pupils should experience music in school as a normal, everyday activity, **making music** through performing and composing, **listening** to music with increasing understanding, and **participating** in performances as performers and as audience members.

- All pupils access **music in the classroom**: the focus of curriculum music is on developing pupils' musical understanding – getting to know how music works and how it conveys meaning.
- Alongside this, pupils have the opportunity to **learn an instrument**, with one-to-one lessons taking place during the school day, and to **rehearse in instrumental and vocal groups** before school, during lunchtime and after school.
- Of equal importance is a series of **musical events** running through the year – assemblies, house music competitions, student concerts, school shows, workshops, residencies, arts weeks, and trips to professional concerts – in which pupils experience **music as a vital element in public culture**.

Daily music (10 to 15 minutes each day) takes place in all primary schools, led by classroom teachers, which makes a substantial impact both on pupils' musical confidence and their singing voice. In addition, there are three curriculum units per year (45 minutes per week).

There is a minimum of one hour's curriculum music a week across key stage 3 in all secondary schools. Organised in termly units, the trust-wide curriculum has clear learning objectives, supported by a bank of teaching resources, which teachers are able to shape according to their expertise and local circumstances. The units range from British folk music and anthems to electronic dance music and battle of the bands. GCSE music is available in all schools, and A level music is taught in all schools with sixth form provision.

From the outset, the trust sought to: build the opportunity for schools to join together for performances, hold carol services and primary and secondary music festivals in inspiring locations, connect every school with its local Music Hub, and develop long-term strategic relationships with partner organisations for teacher CPD and performance opportunities.

Examples of partnership include:

- developing the Singing Schools programme with the Voices Foundation – initially in one school, then across the trust – in which every child and every adult sings every day

- developing secondary school choirs and a trust youth choir with Gabrieli Roar and the VCM Foundation
- enabling thousands of pupils to see performances for free, and some pupils singing in main stage productions with Nevill Holt Opera
- forming a composition challenge with the Berkeley Ensemble in which pupils have composed for professional musicians, with final performances at the trust's music festivals

How this is achieved

The trust's music strategy began in 2015, following the successful implementation of a sports enrichment programme two years earlier. At the heart of the strategy has been the steady growth of a network of music teachers, professional musicians and organisations that ensures every pupil's musicianship is nurtured and all pupils feel part of a wider musical community.

The music programme is led by an executive director of music, who reports at the trust's board. Schools are supported by the trust's two primary music specialists, a secondary music lead and a full-time music programme manager. The trust's primary music specialists lead an ongoing CPD programme, based in clusters of schools, to support the development of musical skills in classroom teachers.

All schools have embedded musical leadership through a designated music lead (primary) and a head of music (secondary). They are responsible for their own music development plan – encompassing the three areas of curriculum, co-curriculum and enrichment – which both responds to and feeds into the trust's music strategy. Central to this is ensuring meaningful and accessible progression routes for learning an instrument, including:

- whole-class, small-group and one-to-one instrumental tuition
- purposeful, well-run musical ensembles, including a minimum of choir, instrumental ensemble and drumming group
- developing the whole-school presence of music through assemblies, concerts and trips
- monitoring pupils' progress as musicians

Schools are responsible for setting their own music budgets, including subsidising vocal or instrumental tuition, to cover in-school musical activity. The trust allocates funding for intra-trust CPD, projects and activities.

All music teachers contribute to the ongoing development of a trust-wide music curriculum, similar to the ambition of the Model Music Curriculum in its cumulative development of knowledge and skills. Regular half-termly meetings of all staff focus on the sharing of ideas, practice and resources.

The trust works with six Music Hubs. Together, they have been able to tailor provision to local needs. This has included:

- three neighbouring primary schools combining to form a local orchestra

- working in collaboration with local brass bands to form school brass bands in secondary schools
- employing musicians from the music staff to lead co-curricular ensembles and to help staff larger ensembles
- offering rehearsal spaces in schools to county ensembles
- developing a shared pedagogical approach to first access and one-to-one tuition

All school music leads and heads of music are in regular contact with their local Music Hubs. The trust's primary and secondary music leads discuss the schools' music development plans biannually with Music Hub leaders and work together to develop meaningful small group and one-to-one tuition, ensuring that teaching is quality assured and that progression routes to school and county groups are overt and encouraged. The trust's leads work proactively with Music Hub leaders to ensure that funding streams are fully used to enable access to musical activities for Pupil Premium and SEND pupils. David Ross Education Trust schools host and co-develop CPD provision for Music Hubs, and the trust has become a partner for local initiatives involving professional organisations – for example, choral and orchestral outreach programmes.

Music Hubs

Bolton Music Service - Greater Manchester Music Hub Lead

Bolton Music Service is the lead organisation in a multi-authority Music Hub for Greater Manchester. The nine boroughs in the Music Hub include 861 primary schools, 275 secondary schools and 49 special schools. Each area has its own unique mix of communities with a local music service supporting each local authority area.

What they do

Bolton Music Service (Greater Manchester Music Hub Lead), supports and builds on school music delivery with a range of curricular and co-curricular activity, which includes:

- a year-on-year music skills progression from early years to year 6, developed and shared with all primary schools, free of charge – this has recently been reviewed to ensure compatibility with the Model Music Curriculum
- details of an annual CPD programme sent out to all schools each academic year, including training courses and primary and secondary network meetings
- agreeing with each school a programme of weekly music support for the following academic year and recording this in a service-level agreement – this can include WCET, specialist instrumental teaching, curriculum teaching and training, choirs and ensembles, and world music projects
- providing schools with a 'Music Service Direct' scheme whereby pupils eligible for Pupil Premium are able to access free weekly tuition, funded by the school's financial contribution to the scheme
- offering bursaries to pupils in need of support to continue learning beyond WCET, through a partner charity Trust Music – parents and headteachers can apply to the charity for support for individual children
- delivering an annual performance programme for schools, including Christmas concerts, Easter concerts and an annual schools music festival over five nights in the summer term which is free to participate in
- a weekly programme of currently 24 out-of-school ensembles with free access for children eligible for Pupil Premium
- weekend projects at Mere Hall to inspire beginner musicians, with routes into ensembles
- a highly subsidised instrumental loan scheme, with free instruments for children accessing bursaries
- working with local youth services to target children in challenging circumstances who would not normally access music through their school, as a legacy of recent youth music funding

- shared projects with partner higher education institutions – the Royal Northern College of Music, Manchester Metropolitan University, Salford University and Manchester University – which give pupils direct links into the higher education offer

How this is achieved

Bolton Music Service places a strong emphasis on regional partnership as the lead organisation in a multi-authority Music Hub for Greater Manchester. The Music Hub works at scale across the region and beyond, and includes nine local authority music services, schools, early years settings, colleges, universities and communities.

Strategies and resources for supporting schools are shared across the region. Networks of specialist teachers from all local authority areas design new projects for schools across Greater Manchester, such as the annual Greater Manchester Singing Challenge and the Singing in the Classroom training programme.

The partnership comprises of more than 20 organisations across education and the music industries, including the Royal Northern College of Music, Manchester Camarata, Brighter Sound, the Royal Exchange and the Hallé Orchestra. New music programmes are co-designed to maximise the impact of this expertise on the outcomes for young people. They work consistently with headteachers and school leaders to promote the connection between in-school and out-of-school music making, and the importance of identifying the support which individual children need to help promote their own musical journey.

The annual cycle of support for schools starts in January, when every school is allocated a relationship manager from the local Music Service. School relationship managers arrange one-to-one meetings to discuss the school's strengths and areas for development in music, in line with national and local expectations for the subject.

The Bolton schools music self-review document is reviewed and shared with all schools, with many schools accessing support from the Music Hub to complete this review free of charge. Documents are also shared with local authority school improvement leads and teaching alliances so that music development is linked into wider school improvement.

An ongoing partnership with fundraising charity Trust Music enables young people in need of support to apply for bursaries which enable them to continue with their music learning.

Bristol Beacon

Bristol Beacon is a music charity, the largest concert venue in the South West and the lead organisation for Bristol's Music Hub. Bristol has 129 infant, junior and primary schools, 17 secondary schools, and three special schools. Bristol was ranked 228 of 324 areas for social mobility by the Social Mobility Commission, meaning it is in the bottom third of all local authorities in England.

What they do

Bristol Beacon provides a musical programme in primary schools called Earthsong, which encompasses singing, musicianship, WCET and instrumental lessons, and is evaluated by an external organisation. Singing is used to teach and embed musicianship skills in preparation for WCET. The first year, 'Start with singing', provides year 2 pupils with weekly musical games and singing. In year 3, pupils join 'Start with playing', a WCET programme that encompasses the voice alongside work on instruments such as untuned and tuned percussion, violin, ukulele and penny whistle. Pupils who want to continue with an instrument can do so in small groups, shared lessons or music clubs. Pupils taking part in Earthsong can receive free small-group instrumental lessons or join a music club, while pupils with SEND and children in care receive free instrumental lessons.

In addition, Bristol Beacon provides a comprehensive package of other support, specialist teaching and training for schools in the area, at an affordable rate, including:

- support for curriculum music, working with teachers to create a local Bristol music curriculum and combining it with the Model Music Curriculum
- a range of additional WCET experiences across key stage 3, on instruments from steel pans to violin
- over 3,000 instruments loaned to schools and available for hire – the hire scheme enables children to own the instrument at the end of the year
- a range of in-school projects and music clubs covering music production, transition phases, primary orchestra, bands, and ensembles – open orchestras are provided in special schools
- a year-round programme of inspirational musical experiences, including GCSE set-piece orchestral performances, mass participatory singing events and composition projects in primary and secondary schools
- software covering music production, notation and theory provided to all secondary schools, as well as a range of workshops on subjects such as composition and music production
- a comprehensive CPD and training programme for specialist and non-specialist teachers, which covers a range of subjects such as curriculum, Ofsted deep dives and a CME 'inclusive practitioner' level 4 qualification
- free music lessons for all children in care and children with SEND

Out-of-school musical activities for children of all ages include a network of music centres that provide instrumental lessons, graded exams, performances, music production, bands, ensembles, choirs and orchestras, in most styles of music. In addition, there are safe music-making spaces for children in care, care leavers and children with SEND. The Music Hub runs a bursary programme which offers free ensemble and choir places to pupils eligible for free school meals and families receiving Universal Credit. Children taking part in multiple activities receive a 25% reduction on fees.

For young people interested in progressing into higher education or a career in the music industry, there is a Young Companies in Residence programme for orchestral players and choral singers, and a programme to support artists from underrepresented backgrounds to develop their craft and navigate a career in the music industry. In addition, there is a year-round programme of 'into industry' events, commissioning, seminars and mentoring.

Schools can pay an annual fee ranging from £150 to £550 to become a 'Beacon Musical School', through which schools are provided with curriculum resources, enrichment activities, music lessons and inspirational mass participatory events. Membership includes access to free teacher training and software packages.

How this is achieved

The 'Beacon Musical Schools' membership connects schools to the Music Hub, cultivates a close, proactive relationship, and provides support to challenges such as including music fully in the school timetable, developing knowledge and skills, and setting up ensembles and choirs. Individual school music education plans are used to shape the relationship, and everything from planning, preparation and assessment cover to running Artsmark is included.

Bristol Beacon is increasing their administrative capacity and investing in the CPD and training programme for non-specialist and specialist teachers. The peripatetic workforce is made up of a mix of employed and freelance music practitioners. There is a team of eight 'tutor champions' who provide peer mentoring and CPD training across the instrument families, and a Creative Connections initiative which seeks to support professional development by establishing sustainable communities of reflective practitioners.

Bristol Beacon works with a range of Music Hub partner organisations using the principles of 'collective impact'. Collective impact enables organisations of different types and sizes to work together, sharing knowledge and expertise for the purpose of delivering a programme of activity or solving a complex problem. Bristol Beacon provides the backbone and builds partnerships with organisations that hold specialist knowledge or that are more culturally relevant to communities. An annual needs assessment helps to shape the Music Hub's investment aims and objectives.

Bristol Beacon puts significant effort into fundraising in an effort to make sure all children can access free or affordable musical activities. The annual Department for Education Music Hub grant represents about a third of its income.

Music technology

Croft Primary School

Croft Primary School is a school in Sutton-in-Ashfield, Nottinghamshire, with 405 pupils from the early years foundation stage through to the end of key stage 2. Almost 25% of pupils are eligible for free school meals.

What they do

The school believes strongly in the power of music technology to enhance the learning experience of every child. It is used with children at every stage, but the school keeps this affordable by using a range of free resources.

All pupils receive a weekly music lesson: 30 to 45 minute lessons at foundation stage, and one hour for key stages 1 and 2. All music lessons involve technology in some capacity.

At foundation stage and key stage 1, Chrome Music Lab's Kandinsky is used, which allows colourful shapes to be drawn free-form by children onto a blank canvas. Once those shapes have been drawn, they transform into animated sounds which come alive. This allows children to explore how graphic scores can be made using shapes.

Chrome Music Lab's Rhythm is used with children to write their own rhythmic patterns, allowing them to hear their patterns and showing different cartoon animals playing them. Once the children have created their patterns, they can learn to play them on body percussion – trying to copy the same actions as the characters on screen. This style of learning is an interactive and immersive experience, with children having a visual and audio representation of what they are playing, composing and listening to.

As children move into key stage 2, technology is used to help teach melody writing and chord structures. For example, a sequencer can be used to sequence pre-existing melodies from songs that the children are learning to sing. This allows them to visually analyse the musical features so they have a greater understanding of what and how they are singing. The visuals also show how simple triads can be made with a 'play a note, miss a note, play a note, miss a note, play a note' construction. Using a grid gives children the chance to create their own chord sequences, which can lead nicely into how chords and melody work together.

These music technology and musicianship skills are built on side by side as children get older. All of the musical skills can be easily transferred onto traditional instruments and made more formal, but what music technology allows the school to do is introduce this learning in a format – whether computers or tablets – that children are becoming more familiar with from a very young age.

Croft also offers a number of co-curricular music opportunities for children, including choirs at every age group from year 1 to year 6. Pupils have the opportunity to take part in the Rocksteady Music School, which visits on a Friday morning. Through Rocksteady, the school currently has four bands with a total of 23 children taking part, and at the end of each term there is a concert for parents and carers.

How this is achieved

All music lessons involve technology in some capacity. As detailed above, interactive white boards are used to compose music as a class, with children coming up to share their creative ideas. At key stage 2, children then use laptops to compose or to practise pieces of music that they are learning.

The music lead is responsible for visiting each class throughout the week to deliver a music curriculum lesson. Termly CPD is provided through a primary music network run by the local Music Hub, which enables the music lead to keep up to date with all the latest practices and information. The Music Hub also provides yearly CPD to the rest of the school team through twilight sessions to ensure they are able to use music effectively in their lesson delivery.

Leicestershire Music

Leicestershire Music is the lead organisation for the Leicestershire and Leicester City Music Hub. The region covers 401 schools in total, including: 309 primary schools, 63 secondary schools, seven post-16 institutions and 22 other schools. Around 17% of pupils are eligible for free school meals.

What they do

Leicestershire Music is known for their pioneering use of music technology. They have grown from being one of the first Music Hubs to employ a full-time music technology lead five years ago, to now having a team of people delivering innovative practices in music technology education. In this period, they have reached approximately 8,000 pupils across primary, secondary and SEND sectors. Leicestershire Music has also partnered with other music services and Music Hubs nationally to support their delivery of music technology WCET projects. Some of these partners include: Severn Arts, SKY Hub, NE Lincs Music Hub, SIPS Education, Rotherham Music and Milton Keynes Music Education Hub.

The Music Hub's support and opportunities for those with SEND is notable, with their SEND scheme of work being a finalist in the Outstanding SEND Resource Award at the 2019 Music Teacher Awards for Excellence.

How this is achieved

Staffing and growth

Leicestershire Music has grown from having a single lead for music tech position five years ago to now having a team leader for tech and contemporary, a music leader for tech and contemporary, and a member of the senior leadership team working directly with the team to support with elements of delivery, strategic planning, resource development, and research and development around equipment and innovative practice.

Part of Leicestershire Music's success, particularly in using music technology, has also come from allocating a healthy budget to fund research and development and the purchase of suitable equipment, innovative resources, practical and sustainable pedagogical development, and classroom practice.

School-based music tech centres

Leicestershire Music is also piloting the creation of school-based music tech centres. As part of this model, chosen schools will be provided with training, support and a selection of music technology equipment and instruments on permanent loan, in return for them facilitating a tech club session ideally weekly, or at least fortnightly.

The school's own staff lead the sessions but will be supported by Leicestershire Music's music tech specialist staff with CPD, tutorial videos, packages of resources and schemes of work. This gives ownership of the centre and skills to the school's teacher, raising their confidence and ability in teaching music technology.

SEND provision

Leicestershire Music has a close relationship with all special schools in Leicestershire and Leicester City. A member of the senior leadership team from all special schools has met with Leicestershire Music to have a Quality Mark reflective consultation to audit their provision and create a supportive action plan, with continued support, on a rolling three-year programme.

Leicestershire Music has also worked with local partners to provide an out-of-school music offer for SEND pupils. For example, working in partnership with Soundabout, Leicestershire Music offers an inclusive choir for young people with SEND which meets both virtually and in live sessions. This allows a greater number of young people to attend.

The Music Hub is also in the process of piloting SEND-specific music technology projects based on in-school delivery, with the school's teachers facilitating the learning. They have also worked with schools to make adaptations to support various SEND learners. An example of this was providing a solution to a school for a partially deaf child to take audio outputs from equipment, directly routed into their hearing aid technology.

Singing projects

Leicestershire Music also offers a number of singing projects and opportunities, including:

- a website singing toolkit which is updated half-termly and offers a 'one-stop shop' for schools and teachers, and includes seasonal resources, singing-related articles and guidance, and information about upcoming projects
- working in partnership with Bullfrog Arts, the Singing Project supports children and schools through singing activities and CPD, for teaching staff looking at ways that music and singing can have a positive impact on children living with trauma
- working with a secondary singing specialist alongside six schools to collaboratively produce a Leicestershire Music key stages 3 and 4 songbook – pupils participate in workshops led by the composer who inputs their creative contributions into the songs, including riffs, partner songs, simple harmonies and some beatboxing

Termly competitions

Leicestershire Music is co-ordinating national termly music tech competitions. The competitions are based around pupils submitting video or audio performances which are in response to a given competition brief.

The entries are judged by a panel of experts in the discipline, before a winner is announced and celebrated across the Leicestershire Music website and social media platforms. Before launching their national competitions, they previously held regional competitions for Leicestershire schools.

Musical pathways: Individual stories

Elias, age 18, student

Elias is in year 13 at Twyford Sixth Form College studying for his A Levels in music, Spanish and photography. Elias was brought up by his mother in a council flat in Westminster with his three siblings.

Elias started learning the French horn at age five through a Saturday music school in Westminster, although he was told he was too young, Elias was determined he would play the French horn and managed to get a few notes out of it. He continued to receive weekly 30-minute lessons as part of the Saturday school and made steady progress. He later joined the Centre for Young Musicians with a funded place at age eight, attending on Saturday mornings and during holidays.

During his second year at the Centre for Young Musicians, Elias gained a funded place through a bursary from the Music and Dance Scheme. At the Centre for Young Musicians, Elias participated in ensembles, progressing from the junior ensembles to the symphony orchestra and the wind orchestra. Elias took part in a residential trip to Belgium with the wind orchestra and played with the London Schools Symphony Orchestra.

Elias gained a music scholarship at Twyford Church of England High School in year 7.

Last year, Elias achieved his ABRSM Diploma in performance on the French horn with distinction, and has been offered a place to study French horn at the Royal College of Music.

“I consider myself very fortunate for getting the chance to discover and cultivate a passion that gives me a sense of worth and allows me to meet and work with likeminded young people. I love that when I play and perform music, it isn't just enjoyable for myself, but it is also something the music lovers around me can enjoy, and hopefully an even wider audience in the future!”

James, age 17, student

James is in year 13 at Wales High, studying for his A Levels in music, drama, film studies and core maths.

James started learning the cello at primary school in year 2 as part of group lessons, sang in his primary school choir and also started drumming lessons in year 3.

Since the age of nine, James has been regularly attending the Sheffield Music Academy on Saturday mornings and during school holidays, after he heard about it from his mum through another parent at the school.

James' family's circumstances changed when he was 12 years old. Although he did not realise it at the time, he moved on to a funded place with a bursary from the Music and Dance Scheme. During his time at the Sheffield Music Academy, James progressed as an orchestral musician from Junior Orchestra, Intermediate Orchestra and up to Chamber Orchestra and Senior Strings Ensemble. James regularly shared his work at lunchtime concerts which helped him grow in confidence as a musician, both as a soloist and as part of his various ensembles.

James achieved his ABRSM grade 8 cello with distinction when he was 15, and joined the City of Sheffield Youth Orchestra when he was 16. James sometimes busks with his sister in town.

James secured scholarships at three conservatoires and has decided to study cello at the Royal Academy of Music on the ABRSM full scholarship. James plans to have a portfolio career as a solo, orchestral and chamber musician, as well as teach the cello.

“Without the Music and Dance Scheme, I would have had to stop playing the cello. Studying music is the best thing that could have happened to me. I didn't have the ability to sit still and read or the motivation to study before. Music allowed me to explore, experiment and express myself.”

Kira, age 17, student

Kira sustained a life-changing brain injury when she was two months old. She was placed on life support and was left with quadriplegic cerebral palsy, epilepsy, severe learning difficulties and cortical blindness.

Despite these barriers, Kira has excelled in her musical education. Now 17 years old, Kira is a respected musician in her community whose extraordinary achievements and experiences demonstrate the importance of accessible music education and performance opportunities for children with SEND.

Kira receives classroom music teaching and attends orchestra practice at Glenwood School, a community special school in Essex. She is also a member of a specialist SEND weekly music school, where she learns new musical repertoire and performs in concerts alongside adult role models with disabilities and children from other local special schools. This combination of school and community-based music-making, delivered by music education charity the Music Man Project, has helped Kira to build her understanding and confidence over many years. Consistent, long-term provision with high expectations has enabled her to shine.

Kira has performed to royalty, performed twice at the London Palladium and most recently performed as a soloist at the Royal Albert Hall in front of 3,000 people. She has won awards for her progress and when she leaves school, she will transition to the adult Music Man Project service and become a role model for other children like her.

Kira's mother says: "My daughter's greatest passion in life is music. From a young age she has always enjoyed a variety of music and rhythms. She has developed a brilliant sense of rhythm, especially on djembe drums. Attending the Music Man Project is the highlight of our week. There are not many activities or places Kira can attend but taking her to music school each week has become our special time together. The proudest moment of my life was when Kira closed her favourite song, 'Music is Magic', using her switch on stage at the London Palladium."

You can [click here to watch the performance](#) or [click here to read more about Kira's story](#) and to view photos and videos.

Lily, age 18, student

Lily is a student in her last year at Davenant Foundation School in Essex, studying for her A levels in music, English literature and religious education.

Lily started taking piano lessons when she was six years old and enjoyed singing as part of her primary school choir and in church. Lily's passion for singing increasingly developed when she started at the Centre for Young Musicians at age 12, attending classes on Saturday mornings and during holidays. Lily gained a funded place at the Centre for Young Musicians at aged 14 through a bursary from the Music and Dance Scheme.

In secondary school, Lily took part in her school choir, chamber choir and orchestra, and performed in school concerts, recitals, religious services and award ceremonies.

During her time at the Centre for Young Musicians, Lily was able to take up guitar lessons and widen her skillset by participating in lessons such as stagecraft and composition. Lily regularly sang in concerts at venues such as Southwark Cathedral and the English National Opera. She also participated in many different masterclasses. For example, her Jack Petchey Award allowed her to organise a workshop with musical theatre singer Helen Hobson.

Last year, Lily achieved her ABRSM grade 8 singing with distinction and is currently working on her ABRSM vocal performance diploma.

Most recently, Lily has been applying and deciding on her post-18 career path. Centre for Young Musicians staff have supported and guided Lily through her audition and application process. She was offered a place to study music and vocal studies at numerous leading conservatoires and universities, including the Royal Northern College of Music and King's College London.

"The financial support from the Music and Dance Scheme has enabled me to continue my musical studies and helped me gain places for some of my dream universities and conservatories."

Nayana, age 19, Flames Collective at UD

UD is a London-based music organisation, founded in 2000, which supports black and culturally diverse talent through industry-led business or employment support programmes, career guidance, access to resources and showcasing. While its foundations are philanthropic, it is a serious music industry player, developing future generations of creatives and helping to tackle challenges in equity, diversity and inclusion.

UD's flagship programme, Flames Collective, gives young people entry into the world of the professional music industry. They benefit from year-round weekly sessions and weekend or holiday camps offering expertise in vocal technique, songwriting, performance skills, and the opportunity to record and perform at live gigs.

Nayana Braithwaite, aka NAYANA, is a 19-year-old singer-songwriter from North London who joined UD's Flames Collective programme in 2018. While Nayana was academically minded at school and had considered pursuing a career as a philosophy lecturer, she decided singing was her future.

She had little to no writing experience, but UD helped her to turn phrases and ideas into fully formed songs. Nayana has roots in Trinidad, and she says the storytelling and emotive traditions of the Caribbean have influenced her impressive onstage presence.

"Through UD Flames Collective, I grew and started to feel a little more comfortable in the creative industries and the creative scene altogether... UD's programmes taught us everything. All the behind the scenes stuff, copyrights, PRS, legal stuff – I was like, this is everything that I need."

Jade, age 21, DJ, podcaster and radio presenter

Community-based projects, such as Rerezent Radio, play a crucial role in supporting young people as they pursue their music goals – particularly those feeling isolated on their journey or lacking confidence of networks.

Jade, aged 21, grew up in Lewisham, South East London. She currently hosts her own podcast, is a presenter for Ultrabeam FM and is learning how to DJ.

Music was a part of Jade's life from a young age. She listened to music from a young age and in year 10 studied music at GCSE. She had always wanted to help young people promote their music and found a way to do this through radio. In college, she started her first ever radio show specialising in urban music.

But a career in the music industry was not an easy path to choose. Jade found that having a 'never give up' attitude helped her keep going. She kept applying for radio courses and opportunities, volunteering at radio studios, creating YouTube content, and recording shows in her spare time.

When she was 19, Jade began a 10-week traineeship at Rerezent Radio and she credits a lot of her career development to that opportunity. As her first step in the radio industry, Jade was able to network with other presenters, producers and DJs, and learned how to structure her shows to become the best presenter she could be. Following her time at Rerezent Radio, she became a producer at The Beat London for the Sound of the Underground show, became a presenter for Ultra Beam and a producer for the Sunday Lime on No Signal.

"Music helped shape me into the amazing young woman I am today. I was so thrilled to start my radio show in college because it brought a different outlook to my college, and I showed the culture of where I grew up and what I grew up listening to. I faced financial difficulties, trying to manage college while having a night shift job... I also think being a troubled teen had an effect on my experience as a radio presenter and trying to make people believe in my skillset and take me on to help me develop. From [working with Rerezent] I knew that radio was my ultimate passion and dream career."

Emily, age 21, scientist

Emily is a scientist studying for a Master's degree in chemistry at the University of Birmingham, and has applied to start a PhD. She grew up in Beverley, East Yorkshire, where she studied A level maths, further maths, music, chemistry and an extended project qualification at college.

Emily started cello lessons in year 3 through the East Riding Music Service. When she had just started secondary school, Emily took part in a National Youth Orchestra Inspire Day in Durham. While Emily found the day challenging, it opened her eyes to what was possible and inspired her to keep playing. Emily achieved her grade 8 cello in year 9, and later auditioned for the National Youth Orchestra and was accepted on a full bursary.

“Music has made me the person I am today: it helped with my confidence, leadership skills, and I think even helped me secure a place at university. I was awarded a music scholarship to come here so I could continue my cello lessons with a teacher at the conservatoire as well as study for my chemistry degree.

“I still play and love playing at the top level. So many years of being a musician with a packed rehearsal schedule taught me self-discipline and time management skills, which now allow me to work hard and still commit to the things I enjoy.”

Deronne, age 24, orchestral musician

Deronne is a flautist, freelance musician and member of the Chineke! Orchestra. He grew up in Hackney, East London and is of Jamaican heritage. Deronne went to Highbury Grove School in Islington and studied music, music technology and biology at A level.

At his secondary school, which is part of the Music in Secondary Schools Trust, Deronne started learning the flute at 12 years old. Deronne's school supported him with a beginner instrument, regular one-to-one instrumental lessons and ABRSM graded exams. With hard work and the support of his flute teacher, Deronne achieved grade 8 distinction on the flute when he was 15.

Deronne's music teachers encouraged him to apply to several youth orchestras, including the National Youth Orchestra of Great Britain. Unfortunately, the first two times Deronne applied to join the National Youth Orchestra, he was unsuccessful. However, he got a place at the National Youth Orchestra Inspire Wind Ensemble residency, where he performed chamber music with other passionate young musicians. He was then successful on his third attempt applying, which were key moments in his development and progression as a young musician.

Deronne studied the flute at the Royal College of Music, where he was a recipient of a Study Award.

"One of the most important things music has helped me to develop is confidence. In class I was shy and usually struggled to raise my hand and speak up. But through musical activities, which were centred around working with others, I enjoyed speaking up and enjoyed contributing to discussions. My time at the National Youth Orchestra was hugely beneficial when I was preparing for my conservatoire auditions, which led to me successfully gaining a place to study the flute at the Royal College of Music."

Daniel, age 25, music teacher

Daniel is a subject leader and music teacher at a non-selective state school in Westminster, London. He recalls engaging with music from a young age, with his father being a freelance musician, and having early memories of singing hymns in church and during his time at the Catholic state primary and secondary schools he attended.

At school, Daniel, who identifies as Black British, successfully auditioned for the school chapel choir in year 7, which he remained a member of until the end of year 13. During his sixth form years, he was able to reach grade 7 singing and grade 5 theory. He notes that his school offered a range of curriculum and extra-curricular activities, which allowed him to develop and hone his music skills. As he was eligible for free school meals, Daniel was supported to take up singing lessons, and during his time at secondary school he taught himself to play the piano.

Despite his enjoyment of music leading him to study it at university, Daniel was unsure what career he wanted to pursue after graduation. He had not previously considered a teaching career but was inspired by his previous experiences of supporting and teaching his three younger siblings, including to play the keyboard – something which he had found rewarding. Daniel was given the opportunity to fully test this underlying passion for teaching when one of his former teachers offered him a role as his gap-year student, and he found that he loved teaching.

On attending his graduation ceremony, Daniel was notified by his former teacher of an inner-London comprehensive school in need of a full-time music teacher, and he decided to apply. Four years later, Daniel is now the subject lead for music at the school. During this time he completed his teacher training, undertook an intensive qualified teacher status course, gained newly qualified teacher status, and co-led the music department through two challenging years during the pandemic. Some of the highlights of his time in post include seeing over 130 pupils taking up instrumental tuition within the current academic year, seeing music as one of the school's most desired subject options for GCSE, and running extra-curricular ensemble programmes which provided regular performance opportunities for pupils.

“I love how music is a universal language, how it can connect with children in ways that other subjects can't. It is always a joy to see other teachers' jaws drop when, on occasion, some of their underperforming or badly behaved students perform flawlessly and professionally in a school concert. It is such a pleasure to work in an environment of constant creativity and camaraderie.

“I remain as motivated and dedicated as I did when teaching notes on the keyboard to my siblings. Music can lead to extraordinary pathways and career opportunities.”

Naeim Alnajjar aka Madz, age 25, musician

Naeim is a beatboxer from Damascus, Syria, who had to flee the war in his country aged 14. When he came to the UK, he spoke no English and hated school as no-one there understood him.

Naeim was interested in rhythm from a young age. Beatboxing was an artform that was different from everything he had seen, and he started off making one or two sounds in Syria. He taught himself via YouTube. When he arrived in the UK, Naeim found that beatboxing was a way to make himself feel better and to connect with other people in a positive way. At 15, he began to busk.

Naeim got involved with Music Action International as a performer and participant in Everyday People, a creative programme with teenage refugees and asylum seekers. He progressed to become a paid trainee and is now a music facilitator teaching workshops in primary schools.

Alongside teaching, Naeim performs regularly. In 2018 he reached the final 16 of the UK beatboxing championships, and in 2021 he set a Guinness World Record with a 27-hour charity beatbox marathon. He is also studying for a vocal degree at the Royal Northern College of Music – the first beatboxer to do so.

“In Syria, I had family, I had friends and everything. But when I moved to the UK, I only had my dad and I had to make a new life. Beatboxing filled that gap for me. Beatboxing is a very social thing. I know quite a lot of people in Manchester and I would probably not know them if it wasn’t for beatboxing and busking.

“I did a workshop today, and I remember the joy of sharing my skills ... I feel like kids when they see a person in front of them doing a music composition, coming from their body, seeing it live – it brings emotions in people.”

Harrison, age 26, streaming and commercial lead

Harrison grew up in West London and went to Brentside High School. Although surrounded by music at home and among friends, he never thought that it would eventually be his career, particularly as he did not study music at school.

In his second year studying economics at Royal Holloway University of London, Harrison bought a controller and learnt to DJ, before regularly playing to hundreds of students each week.

Following university, Harrison got a job in tax consultancy but he kept DJing on the side, taking opportunities to tour with some musician friends. He eventually decided to pursue a future in music.

He did not know what roles existed in the music industry or how he could use his skills and qualifications. However, after three months of applying to various companies, Universal Music UK offered him a 12-month paid internship. Over the next two years, Harrison progressed with the company, before moving to the brand new label, 0207 Def Jam, which launched in 2020 with Stormzy as its first signing.

Harrison now leads on commerce and streaming at 0207 Def Jam, a Universal Music UK label, where he is responsible for seeing artists grow their fanbase via streaming services, holding relationships with business partners, and strategising music and merchandise sales.

“Growing up, I didn’t know this job would have existed and with things evolving every day, there will be many more jobs created, like mine was, in the years to come. I’m grateful that I had the opportunity to prove myself during my internship and hope to play a part in meaningful music that’s referenced for years to come.”

Imogen, age 27, sound engineer, musician and recording studio manager

Imogen, aged 27, is a sound engineer, musician and manager of Esche Haus Audio, a recording studio in Blackburn.

Growing up with a mum who taught music in schools, Imogen was soon introduced to traditional instruments such as the clarinet and flute. After discovering her passion and talent for singing, she soon realised that pursuing this professionally would require resources she did not have.

She took advantage of free training courses from organisations such as Brighter Sound and Liverpool Sound City. This helped grow her skills and knowledge in music.

Armed with her own experience as a member of East Lancashire band, Novustory, Imogen recognised a need for more accessible and inclusive recording studios. So she went from 'on the stage' to 'behind the scenes' by opening Esche Haus Audio, a recording studio in the north of England.

Imogen teamed up with the drummer from her band and together they embarked on online courses to learn the sound engineering, recording, business management and marketing skills they needed to make their business a success.

"I wasn't born into a family with money or music industry contacts, so immediately felt at a disadvantage. Without the money to record my music, I had to learn to engineer myself. So many studios we went to as a band were unaffordable and unwelcoming. I wanted to bring about change and provide a space where you can come and focus on your creativity, no matter who you are. Working behind the scenes also makes me a better musician, and allows me to develop business skills which are crucial as an artist in today's music world."



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