

Intent:

Altrincham College's music department upholds and champions the musical vision set out by Ofsted in the new 2021 model music curriculum, which expects schools to have *"a music curriculum that is ambitious, well-sequenced, implemented well, and which leads to good musical outcomes for all students."*

All our students experience stimulating practical and creative musical activities, meeting the expectations of the new model music curriculum. We enthuse our students through engaging, relevant, topic-based musical activities which enable them to acquire and develop a range of confidence-building experiences, knowledge and skills that will lead to a lifelong appreciation and enjoyment of music.

Through varied practical and creative activities, alongside a well-balanced approach to listening material, all students are encouraged to acquire and develop their musical knowledge, skills, experience and confidence, and rise to challenges presented across the three core components of Listening & Appraising, Performing, and Composing.

Music Enrichment Activities

Lunchtime and after-school enrichment activities take place throughout the week. We encourage *everyone* to come along and have a go! Singing together is an amazing and uplifting experience for anyone... and being in a band or orchestra is a brilliant way to enjoy learning an instrument, make friends, and become an even better musician! For 2022-23 these are: Junior Band (Years 7 & 8); Year 9 Band; Senior Bands; School Production Band for *We Will Rock You*; AMTC (Altrincham Musical Theatre Club – run jointly with Drama Dept.)

The annual School Production is a great opportunity for collaboration between Drama, Music & Art Departments, engaging students from across the whole school (*Bugsy Malone* 2022; *We Will Rock You* 2023; *School of Rock* 2024).

Instrumental & Vocal Tuition at Altrincham College:

We offer a wide range of instrumental and vocal music lessons in school.

All our visiting music teachers are highly qualified, have a track record of excellent results with students, and have the enhanced DBS appropriate to working with young people. Lessons take place during the school day on a rota, to avoid the same curriculum lessons being missed.

All members of our team of visiting music teachers charge for lessons on the same basis, agreed annually and endorsed by school Senior Leadership.

We are determined that our offer should represent both excellent value for parents and carers, and favourable terms and conditions for our self-employed visiting teachers.

Implementation:

Our Music schemes of learning (SoL) enable delivery of stimulating practical, enjoyable and creative musical activities, allowing all students to experience the joy, and the sense of achievement and purpose, that music brings to life.

We often speak of a 'spiral' curriculum in Music, where core skills, concepts and knowledge are continually revisited through different topics and activities; grown and refined along the learning journey. Over time, and through a well-sequenced series of stimulating and engaging musical topics, pupils develop their core musical skills of performing, composing and appraising, and acquire familiarity and confidence with the Elements of Music, forms of Notation, and key Genres and Contexts.

Each topic includes summative assessment of students' performing/composing/listening work, as appropriate to the topic. We assess a range of musical performance skills in the classroom (e.g. keyboard, ukulele/guitar, singing, music technology, mixed percussion instruments), and place importance on collaborative Peer Assessment as well as Teacher Assessment.

Literacy within Music as a discipline

Each topic has its own carefully designed Knowledge Organiser that explains the key musical concepts and terminology for that topic. All students have their own copy in their Music folder, and a digital copy is always attached to the homework quizzes we set on Class Charts & MS Teams to provide regular subject-knowledge retrieval practice.

Musical literacy (understanding staff notation) is developed through carefully sequenced activities that develop students' familiarity and confidence with reading and writing pitch and rhythm notation.

Y10 & 11 GCSE

Through varied practical and creative activities, all students are encouraged to acquire and develop musical skills, experience and confidence, and rise to challenges presented across all three core components of Performing, Composing and Appraising.

The Eduqas specification encourages an integrated approach to the three distinct disciplines of performing, composing and appraising through four interrelated Areas of Study. The four Areas of Study are designed to develop knowledge and understanding of music through the study of a variety of genres and styles in a wider context.

The Western Classical Tradition forms the basis of Musical Forms and Devices (Area of Study 1), and students explore these forms and devices further in the other three Areas of Study.

Music for Ensemble (Area of Study 2) allows students to look more closely at texture and sonority.

Film Music (Area of Study 3) and Popular Music (Area of Study 4) provide an opportunity to explore contrasting styles and genres of music.

Y10 NCFE

Content Area 1 introduces students to music technology and the music business, exploring the different jobs and roles found in the industry, the development of technology and an introduction to the basics of using a Digital Audio Workstation. Content Area 2 is about the hardware and software components that combine

to make a Digital Audio Workstation, their functions and how to use them to produce and edit audio and MIDI. Content Area 3 explores the musical elements of structure, rhythm, melody, harmony and instrumentation, and how they are used to produce music in different styles.

Y11 NCFE

In Content Area 4, students learn about the different types and methods of Sound Creation and how they are used in various forms of media. Content Area 5 covers multi-track recording. Students learn about the equipment used in a recording studio and how to plan and undertake a recording session using the equipment. They then learn how to produce a mix using the music software.

Students are then set a Non-Examination Assessment which is completed in lesson time, followed by a written external assessment at the conclusion of the course.

| Long Term Departmental Planning Overview | | | Subject: | Music | | |
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| | HT1 topics | HT2 topics | HT3 topics | HT4 topics | HT5 topics | HT6 topics |
| Knowledge / Topic | Bumps and Crashes (Elements of Music) | Pitch Notation & Keyboard Skills | Samba, Pulse and Rhythm | Fanfares, Marches & Waltzes | Instruments of The Orchestra 1 | Instruments of The Orchestra 2 |
| Key Concepts | <p>The organisation of music:</p> <p><i>Pitch</i> <i>Dynamics</i> <i>Duration</i> <i>Tempo</i> <i>Texture</i> <i>Timbre (Sonority)</i> <i>Silence</i> <i>Structure</i></p> <p>Keeping a beat Listening & watching Moving together Ensemble performing</p> <p>Sounds & symbols: Graphic Score</p> | <p>Keeping a beat Listening & watching Moving together Solo/duo performing</p> <p>Focus on PITCH, through simple and familiar Christmas Songs.</p> <p>Introduction to staff notation (focus on PITCH in treble clef)</p> | <p>Introduction to RHYTHM notation Understand the difference between pulse/beat and rhythm</p> <p>Polyrhythm and Ostinato</p> <p>Understand cultural and contextual features of Samba music, including its African origins via the Atlantic Slave Trade, and role in Brazilian society (carnival!)</p> | <p>Embed and extend knowledge of staff notation (both pitch and rhythm)</p> <p>Understand fanfares, marches and waltzes as music for celebration, ceremony, and dancing (e.g. Strictly!)</p> <p>Understand March & Waltz Time signatures 4/4 & 3/4 Changing tempo (role of the conductor!)</p> <p>Y7 Music trip to Bridgewater Hall: Halle Concert for Schools – <i>to inspire & give context before HT5 Instruments of the Orchestra topic.</i> Anually in early March.</p> | <p>Understand families and instruments of the orchestra: <i>Brass, Strings</i> (What they sound & look like; how they work & are played)</p> <p>Know exemplar composer & work, and musical genre, e.g. focus piece Beethoven's <i>Ode to Joy</i> = a classical symphony.</p> <p>Embed and extend knowledge of staff notation (pitch – <i>C major scale</i> and rhythm – <i>dotted rhythms</i>) through learning to play <i>Ode to Joy</i></p> | <p>Understand families and instruments of the orchestra: <i>Woodwind, Percussion</i> (What they sound & look like; how they work & are played)</p> <p>Keyboard performance assessment in June (<i>Ode to Joy</i>)</p> <p>Practise recognising sound and look of orchestral instruments using further examples of <i>Peter and The Wolf</i> and <i>The Young Person's Guide to The Orchestra</i></p> |

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| Subject Specific Skills/ Techniques | <p>Ensemble performance</p> <p>Body percussion</p> <p>Small percussion instruments</p> <p>Performing in Pairs & Fours</p> <p>Story-telling</p> <p>Composing/Improvising using the Elements of Music</p> <p>Interpret, read & write examples of Graphic Score</p> <p>Listening & appraising</p> | <p>Introduction to the electronic keyboard: safe and proper use of the equipment</p> <p>Use correct finger shape and 5-finger pattern for C-G</p> <p>Start with 5-note melody <i>Jingle Bells</i>, then introduce more challenging options according to ability.</p> <p>Perform chosen Christmas song</p> <p>Listening &</p> | <p>Perform 4-beat rhythms: Repeat one = ostinato Combine them = polyrhythm</p> <p>Writing 4/4 rhythms with correct notation and knowledge of note lengths: <i>Quaver, crotchet, minim, semibreve</i></p> <p>Vocalised word rhythms</p> <p>Body percussion</p> <p>Samba percussion</p> <p>Performing in Pairs & Fours</p> | <p>Understand what a triad is (CEG)</p> <p>Solo/ensemble performing and composing: triadic fanfare using CEG</p> <p>Introduce key composing techniques: <i>Unison, Harmony</i> ...and extend with <i>Canon, Inversion, Retrograde, Contrary Motion</i></p> <p>Listening & appraising examples</p> | <p>Solo or duo performance of orchestral greats: focus piece <i>Ode to Joy</i> by Beethoven.</p> <p>Reinforce correct finger shape and 5-finger pattern for C-G. <i>Links back to Jingle Bells at Xmas!</i></p> <p>Listening & appraising example of Orchestral greats: <i>Ode to Joy from Symphony No. 9 by Beethoven</i></p> | <p>Assessed performance (BSG) of focus piece <i>Ode to Joy</i> (extension/challenge version includes bass notes and chords/rhythm style)</p> <p>Layout of the full orchestra.</p> <p>Historical & technological context: understand why instruments are/aren't normally found in an orchestra.</p> <p>Further listening & appraising examples of Orchestral greats:</p> |
| | HT1 topics | HT2 topics | HT3 topics | HT4 topics | HT5 topics | HT6 topics |
| Knowledge / Topic | Programme Music & Leitmotifs | Folk Music of the British Isles | Songwriting 1 'Stand by Me' | Songwriting 2 Compose your own song | Reggae 1 | Reggae 2 |
| Key Concepts | <p>Understand chromatic notes (sharps & flats), the chromatic scale, musical intervals (tone and semitone)</p> <p>Appreciate how music can create atmosphere and tension, and tell a story:</p> | <p>Understand what we mean by Folk Music.</p> <p>Introduction to key British folk genres, typical instruments and musical features.</p> <p>Focus on Sea Shanties, plus Ballads, Jigs & Reels</p> | <p>Learn a classic 4-chord song, using this enduringly popular example: <i>Stand by Me</i></p> <p>Embed correct use of triad chords, including how to construct a triad.</p> <p>Understand the 4 main layers of a song:</p> | <p>Use knowledge & skills developed in HT3 to compose <u>your own</u> song/instrumental piece.</p> <p>Show you understand how to compose a Chord Sequence</p> | <p>Key features of Reggae: Subject material Instrumentation Rhythmic feel (especially off-beat chords)</p> <p>History & Context: Slavery; Jamaica – UK links through (post-War) immigration</p> | <p>Performance assessment in June of focus piece <i>Buffalo Soldier or Three Little Birds</i></p> <p>Post-Assessment activity: Compose and perform your own Reggae song/instrumental</p> |

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| | <p>'Programme' Music as precursor to film music.</p> <p><i>Links back to Y7 HT1 story-telling in 'Bumps & Crashes'</i></p> <p>Understand and distinguish between musical layers: Melody, Chords, Bass line</p> | | <p>Bass Riff, Chords, Rhythm, Melody</p> <p>Correct and consistent chord shapes for keyboard and ukulele (use tab notation for ukulele)</p> <p>Understand the structure of a song: Intro, Verse, Chorus, Outro</p> | <p>Show you understand song structure (Intro, Verse, Chorus, Outro)</p> <p>Show you can compose a song/instrumental, starting with a chord progression, then adding a bass riff, then a melody</p> | | Whole-class ensemble performance of model songs |
| Subject Specific Skills/ Techniques | <p>Perform famous themes and leitmotifs: <i>In the Hall of the Mountain King</i> <i>Swan Lake</i> <i>Ride of The Valkyries</i></p> <p>Correct use of chromatic notes. Revise Y7 pitch notation knowledge</p> <p>Listening & appraising examples of Programme music from genres <i>before</i> films existed: concert, ballet,</p> | <p>Learn to sing & play <i>Drunken Sailor</i></p> <p>Minor scales and chords: Recognise how they sound & understand how to construct them.</p> <p>Additional example of Sea Shanty: <i>The Wellerman</i></p> <p>Understand and recognise rhythmic feel of compound time (6/8) in lots of British folk music,</p> | <p>Learn to perform each layer of the song on keyboard/ukulele/guitar/ drums (Bass Riff, Chords, Rhythm, Melody)</p> <p>Small ensemble performances of <i>Stand by Me</i> – instruments selected by students, once all layers are known.</p> <p>Reinforce correct finger patterns for triads/chords on</p> | <p>Ensemble performance of own song; various instruments depending on students' choices – can include non-taught styles e.g. rap and beatboxing within the context of the brief.</p> <p>Further listening & appraising examples of songs (including catchy chord progressions, famous bass riffs, and instructions for</p> | <p>Model songs by Bob Marley: <i>Buffalo Soldier</i> <i>Three Little Birds</i></p> <p>Both songs contain 3 Musical Layers: Melody, Chords, Bass line</p> <p>N.B. spiral reinforcements in chosen model songs: <i>Buffalo Soldier</i> reinforces major/minor chord contrast. <i>Three Little Birds</i> reinforces black notes</p> | <p>End-of-Year Performance Assessment: BSG criteria reflect higher demands & expectations at end of Y8: combine up to 3 musical layers (Melody, Chords, Bass Line)</p> <p>Post-Assessment activity: Compose and perform your own Reggae song/instrumental using Reggae style features learned in</p> |
| | HT1 topics | HT2 topics | HT3 topics | HT4 topics | HT5 topics | HT6 topics |

| Knowledge / Topic | Variations 1 Ground Bass | Variations 2 Theme & Variations | Film Music 1 Famous Film Themes | Film Music 2 Compose your own soundtrack | Work Songs, Blues & Protest Songs 1 | Work Songs, Blues & Protest Songs 2 |
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| Key Concepts | <p>Ground Bass Variations</p> <p>Longer (8-bar) bass lines and chord sequences</p> <p>Primary and secondary triads</p> <p>Similar technique used in old and modern musical styles: <i>Pachelbel, Coolio, Maroon 5, The Farm</i></p> <p>Melody & <u>counter-melody</u></p> <p>Canon/Round</p> <p>Polyphonic textures</p> | <p>Theme & Variations</p> <p>Balanced ('Question & Answer') phrasing</p> <p>Regular phrase length</p> <p>Common variation techniques: <i>canon, inversion, minor key</i> <i>...links back to Y7</i></p> <p><i>Fanfares topic</i></p> <p><i>composing techniques</i></p> | <p>Understand how the elements of Music are manipulated to create Music for a specific purpose (film)</p> <p>Understand the key features of different genres of film music (e.g. types of instrumentation – brass for heroic, legato strings for romantic or extremes of pitch for horror)</p> | <p>Focus on music for Sci-Fi genre, leading to composing project: how to make an atmospheric soundtrack to a short clip from <i>The Abyss</i>.</p> <p><i>2023 = BandLab Assignment</i></p> <p><i>'Y9 Sci-Fi Movie Music'</i></p> | <p>Call & response</p> <p>12-Bar Blues structure</p> <p>AAB lyrics</p> <p>I, IV, V chord sequence</p> <p>Instrumental fills</p> <p>Walking Bass</p> <p>Seventh Chords</p> <p>Blue notes/Blues scale</p> <p>Understand social and historical context of work songs and Blues</p> | <p>Performance assessment in June of focus piece: 12 Bar Blues</p> <p>Understand social and historical context of protest songs – e.g. anti-slavery, suffragettes, civil rights, anti-racist</p> <p>Rise of Hip-hop and Rap as protest.</p> <p>Compose own Protest Song</p> |

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| Subject Specific Skills/ Techniques | <p>Learn to play multiple parts (layers) of Pachelbel's <i>Canon</i></p> <p>Know how to play all 6 primary and secondary (major and minor) triads in C major: I ii iii IV V vi</p> <p>Recognise Bass Clef notation for low pitch</p> <p>Composing activity in BandLab: 'Pachelbel's Remix'</p> <p>Listening & appraising all topic example songs: <i>Pachelbel - Canon</i> <i>Coolio – I'll c u when I get there</i> <i>Maroon 5 - Memories</i> <i>The Farm – Alright Now</i></p> | <p>Learn to perform model example of <i>Frere Jacques</i> Theme...</p> <p>... then compose variations to demonstrate: canon, inversion, minor key</p> <p>Listening & appraising of further Theme & Variations examples: Mahler – <i>Frere Jacques</i> variations Mozart – <i>Twinkle, Twinkle</i> variations</p> | <p>Solo and ensemble performance of famous film themes (<i>leitmotifs: links back to Y8 HT1</i>), including <i>James Bond 007 Theme</i> <i>Star Wars – Imperial March/Darth Vader</i> <i>Harry Potter – Hedwig's Theme</i></p> <p>Listening & appraising of Film music: 'How the music sets the mood' in scenes from <i>Pirates of The Caribbean</i> ...use Key Words from Film Music (see topic Knowledge Organiser)</p> | <p>Develop confidence and skill in using BandLab to create a Film Composition comprising film clip & appropriate accompanying melody, rhythm, texture, timbre and tempo, dynamics.</p> <p>Listening & appraising further examples of Film music from Sci-Fi genre, using Key Words from Film Music</p> | <p>Revisit Sea Shanty <i>Drunken Sailor</i> (from Y8 Folk Music topic) as example of work song</p> <p>12-Bar Blues</p> <p>Model Rock 'n' Roll (12-Bar Blues) songs by Chuck Berry: <i>Jonny B Goode</i> <i>Run, Run, Rudolph</i></p> <p>Listening & appraising examples of work songs: Chain Gang song & Field Hollers, Blues and rock 'n' roll: examples above</p> | <p>End-of-Year Performance Assessment: BSG criteria reflect higher demands & expectations at end of Y9: combine 7th Chords and Walking Bass; extension to include Blues improvisation</p> <p>Listening & appraising examples of protest songs from USA and GB, e.g. Civil Rights anthem <i>We shall overcome</i></p> <p>Writing lyrics for work/protest songs including rap option.</p> <p>Show your song-writing knowledge, performing and composing skills from KS3!</p> |
| | HT1 topics | HT2 topics | HT3 topics | HT4 topics | HT5 topics | HT6 topics |
| GCSE Music (Eduqas) | <p>Forms & Devices (1)</p> <p>Performing: Ensemble Improvising</p> | <p>Popular Music (1)</p> <p>Toto: Africa (1)</p> | <p>Music for Ensembles (1)</p> <p>Performing:</p> | <p>Film Music (1)</p> <p>Performing:</p> | <p>Forms & Devices (2)</p> <p>Popular Music (2)</p> <p>Music for Ensemble (2)</p> <p>Film Music (2)</p> | <p>Performing (3)</p> <p>Record SOLO performance for end-of-year exam.</p> |

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| | <p>What I Need to Know: Rhythm & Metre</p> <p>Composing: Introduction to Sibelius music-notation software</p> | <p>What I Need to Know: Melody, Tonality & Harmony</p> <p>Performing: Solo performance, and ensemble for Christmas Concert</p> <p>Composing: AABA melody with diatonic chordal accompaniment. Primary & secondary triads.</p> | <p>Preparing for 'Live Lounge'</p> <p>Composing: exploring other keys and tonalities, e.g. G major (dominant), A minor (relative minor)</p> | <p>Live Lounge solo/ensemble performances</p> <p>Composing: Setting words to music, and how to notate</p> | <p>Composing: Begin Composition 2 ('Free' Composition)</p> | <p>Prepare for Y10 end of year Appraising exam (past paper minus Set Works questions).</p> <p>Post-exam period: Bach: Badinerie (1)</p> <p>Toto: Africa (2) ... with focus on ensemble preparation for Summer Concert performance.</p> |
| | <p>Forms & Devices (3) Music for ensemble (3)</p> <p>Bach: Badinerie (2)</p> <p>Composing: Begin Composition 1 (Composing to a given brief) <i>Briefs released by Eduqas at start of September</i></p> | <p>Popular Music (3) Toto: Africa (3) Film Music (3)</p> <p>Performing: Planning and preparing Ensemble performing</p> <p>Composing: Continue work on both NEA compositions</p> | <p>Bach: Badinerie (3)</p> <p>Mock Exam</p> <p>Performing: Preparing for 'Live Lounge'</p> <p>Begin recording NEA Solo & Ensemble Performing</p> <p>Composing: Continue work on both NEA compositions</p> | <p>Forms and Devices (4) Popular Music (4) Music for Ensembles (4) Film Music (4)</p> <p>Complete recording of all NEA Solo & Ensemble Performing</p> <p>Composing: Complete scores & recordings for NEA Compositions 1 & 2</p> <p>Complete NEA Composing Logs for final submission</p> | <p>Revision of all Areas of Study and Set Works for final Appraising Examination in June</p> <p><i>Internal marking of all Performing and Composing NEA coursework must be complete, and all work ready for online submission, by 5th May</i></p> | <p>APPRAISING EXAMINATION in June</p> |

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| | HT1 topics | HT2 topics | HT3 topics | HT4 topics | HT5 topics | HT6 topics |
| NCFE Music Technology | Introduction to music technology and the music business 1.1 Roles and responsibilities within the music business. 1.2 Development of music technology. | Introduction to music technology and the music business 1.3 Music business <ul style="list-style-type: none"> • Marketing • Promotion • Selling and distributing music | The digital audio workstation (DAW) 2.1 The digital audio workstation (DAW) 2.1.1 Hardware components 2.1.2 Software functions | The digital audio workstation (DAW) 2.2 Using DAW software functions 2.2.1 Creating audio using a DAW 2.2.2 Health and safety | Musical elements, musical style and music technology 3.1 Musical elements 3.1.1 Structural sections 3.1.2 Form 3.1.3 Melody 3.1.4 Harmony 3.1.5 Rhythm 3.1.6 Instrumentation | Musical elements, musical style and music technology 3.2 Musical styles 3.2.1 Musical elements and styles 3.2.2 Musical styles and technologies |
| | Sound creation 4.1 Sound creation 4.1.1 Forms of media 4.1.2 Types of sound creation 4.1.3 Methods of sound creation | Multitrack recording 5.1 Multitrack recording 5.1.1 Equipment in the recording studio | Multitrack recording 5.2 Multitrack recording sessions 5.2.1 Planning multitrack recording sessions | Non-exam assessment (NEA) 60% of the technical award 120 marks The completion time for the NEA is 17 | Non-exam assessment (NEA) continued Submission date by 26 May 2023 | Examined assessment (EA) 40% of technical award Written examination: • 80 marks • 1 hour 30 minutes • a mixture of |

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| | 4.1.4 Arranging sounds 4.1.5 Exporting sound creation | 5.1.2 Health and safety in the recording studio | 5.2.2 Multitrack recordings 5.2.3 Mixing 5.3 Stereo mixdowns | hours. The NEA will assess the learner's ability to effectively draw together their knowledge, understanding and skills from across the whole specification. | | multiple-choice, short-answer and extended response questions |
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How can studying Music help me now and in the future?

According to the World Economic Forum, creativity is one of the most important and in-demand skills at work. When business leaders across the world were surveyed, they voted creativity as the most important workplace skill to help their businesses survive and grow. This means that the study of creative subjects like Music is even more important and relevant to young people to give them the chance to succeed – whatever their ambitions. At the same time, they will find many opportunities to develop and improve personal wellbeing both independently and as part of a wider community.

What skills will I gain?

The practical skills of performing and composing music demonstrate creativity, reflection and resilience, as well as developing confidence and presentation skills. Studying music gives opportunities for higher-order thinking, by considering ideas which go beyond language. This is great brain-training which helps in other areas too. You will gain a deep understanding of a number of transferable skills and practise applying these to new situations, developing analytical and problem-solving skills. Through studying music, you will be equipped with the skills to succeed in your next steps.

What could I do next?

The possibilities are endless. Music will enable you to demonstrate many skills which employers, colleges and universities are looking for. It can also give you opportunities to travel, meet people and get the most out of life!

Careers in Music

Whether or not you dream of becoming a professional singer, songwriter, musician, record producer or sound technician, there are many careers on offer in the vast UK music industry. A report by UK Music, the UK music industry body, has highlighted the true impact of the coronavirus pandemic on the industry. The findings from *This Is Music 2021* revealed that the industry's economic contribution fell by 46% from £5.8billion in 2019 to £3.1billion in 2020. Employment also fell by 35% from 197,000 in the previous year to 128,000, as music festivals and live events were cancelled and studios and venues were forced to close.

However, while it's undoubtedly been a tough time for those working in the industry, now things have opened up again, those with the talent, tenacity and drive to forge music careers still have cause to be optimistic about the future. In terms of career options, singers and musicians may be the most visible jobs in music, but you could carve out a career in a number of areas including performing, songwriting, composing, live music entertainment, music education, music production, artist management, marketing and PR, or music journalism.

Portfolio careers are common in the music business. This means having several streams of income at the same time, often combining jobs with freelance work. For example, session musicians could also make money as music teachers, and with the right knowledge and experience, DJs and recording engineers can move into music production, while concert promoters can move into marketing and PR roles.

Useful links to further information on Careers in Music:

www.prospects.ac.uk/jobs-and-work-experience/job-sectors/creative-arts-and-design/careers-in-music

www.careersinmusic.com/music-careers

