



SAME CONFERENCE 22

THURSDAY **06** AND FRIDAY **07** SEPTEMBER 2018,
STIRLING UNIVERSITY

The must-go, best CPD for Scottish music educators!

- Continuing as a two-day event
- 20 varied sessions to choose from, plus exhibitions
- All sessions are available on both days

You can book now – see back page for details.



Large exhibition
to browse



Learn with
colleagues



Ideal networking
opportunities

★ **SPECIAL** ★
OFFER

REDUCED RATE
FOR NQTs/
PROBATIONERS



www.same.org.uk

Scottish
Association for
MUSIC
EDUCATION



CONFERENCE 22 AT A GLANCE

	Session 1	Session 2	Session 3
A	Bucket Beats KATE PICKEN	Music Box KATE PICKEN	Composition Workshop JOHN GORMLEY
B	Secondary Music DACAPO	SQA Assignment-Composing JANE RIMMER	Primary Music DACAPO
C	Conduct Your Choir with Confidence MANDY MILLER	Have you got the mood and character? JEFF THOMSON	You Can Sing Too! MANDY MILLER
D	Creative Composing STEPHEN COWAN	Performance Anxiety ALISON & GREGORY DAUBNEY	iCreate SOFTWARE SCOTLAND
E	iCreate SOFTWARE SCOTLAND	The Composition Space KEITH MURPHY	Guitar at BGE 3, 4 & N5 ALAN FRASER
F	Drum Kit N5 MICHAEL BRYANS	Drum Kit Higher MICHAEL BRYANS	Microsoft Teams ANDREW DICKIE
G	Achieving excellence in learning and teaching music AILEEN MONAGHAN	Music Technology in the BGE ANDREW DICKIE	

FORMAT OF DAY

08.45	Coffee and Registration
09.30	Welcome, Introduction and Opening Session
10.05 –11.05	Session 1 – Options
11.05	Coffee/Exhibitions
11.45 –12.45	Session 2 – Options
12.45 –14.00	Lunch/Exhibitions, plus performances
14.00 –14.15	Session for all in the Atrium
14.20 –15.20	Session 3 – Options
15.20 –16.15	Exhibitions (Day 1 only)

“

“The best CPD on offer. The sessions were jam-packed with ideas and practical resources for immediate use in class.”

“Fabulous conference as ever.”

“Useful, informative and worthwhile. Very efficiently organised as we expect from SAME.”

”

PROGRAMME

All sessions are open to all delegates who should use the session descriptors as supplied by Presenters. These provide the scope and content of sessions.

Code	Session 1	10.05–11.05
------	-----------	-------------

1A Bucket Beats

KATE PICKEN

A practical session introducing a progressive resource on bucket drumming – Early to 2nd Level. This is an exciting resource which develops skills in beat and rhythm with opportunities to create and compose. This resource leads on to reading rhythms using notation. A fun and engaging resource which will be available for you to use with your class.

1B Secondary Music – listening, responding and improvisation

DACAPO MUSIC

This session will be a practical illustration of activities that can be done in the secondary sector, developing complex musical skills. The activities (which are Kodaly and Eurhythmics based) can be made as complicated or as simple as the teacher requires. We will use a number of starting points (song, rhythm and movement) to initiate the activities which will build musical skills and explore elements of music (rhythm, pulse, pitch, expressive elements, literacy and improvisation).

1C Conduct Your Choir With Confidence

MANDY MILLER

Explore the use of the conducting gesture as a means to more efficient:

- Communication
- Teaching
- Problem solving of technical issues

1D Creative Composing – Removing the Scaffolding

STEPHEN COWAN

An opportunity to explore approaches to engage learners creatively in the development of their composing skills across the school curriculum.

1E iCreate – Digital Creative Learning using Music Technology

SOFTWARE SCOTLAND

These sessions will explain the methods behind our successful iCreate project and help teachers understand how to use digital technology as part of the music classroom learning environment. They will cover how to build lessons and resources, how to manage and maintain equipment, and teaching approaches for technology based creative learning.

1F N5 Drumkit in the Classroom

MICHAEL BRYANS

This session looks at delivering a National 5 drumkit programme in the classroom setting. Using a range of teaching methods pupils can learn to play a National 5 programme independently.

1G Achieving excellence in learning and teaching music

AILEEN MONAGHAN

This session will ensure that all staff present in any sector who teach music are up-to-date with all new educational developments with Curriculum for Excellence. We will consider what HMI expectations are in the new inspection model using HGIOS4 and what excellence in music teaching and learning looks like in practice including the use of the recently published music benchmarks. We will share best practice gathered from across the country on what great learning can look like.

Code	Session 2	11.45–12.45
------	-----------	-------------

2A Music Box

KATE PICKEN

A jam packed practical session, looking at a selection of music activities that you can use to complement your existing primary music programme. Fun and engaging ideas for playing rhythm patterns through body percussion and untuned percussion, arrangements for tuned percussion activities and also ideas for activities linked to listening appraising and responding. These resources will be available for you to use in your classroom.

2B SQA Assignment-Composing

JANE RIMMER

To give exemplification of the content and marking of the Assignment.

2C Have you got the mood and character?

JEFF THOMSON

This session will look at the performing standards expected from SQA for solo voice from the classroom teaching perspective. Guidance on the 'popular' and 'musical theatre' genre will be given at all NQ levels. There will also be a chance to mark and compare a variety of performances and discuss aspects of good practice.

2D Performance anxiety : A practical workshop for music teachers

ALISON & GREGORY DAUBNEY

This practical workshop will provide you with a greater understanding of the symptoms and sources of music performance anxiety. You will experience and put into practice hands-on strategies to help students optimise their musical performance.

2E The composition space

KEITH MURPHY

This session will provide practical advice on how we teach composition in school. It will look at a new professional learning resource designed to support teachers when working with young people. The session will draw upon the latest research to facilitate the development of composition skills in the classroom.

2F Higher Drumkit in the Classroom

MICHAEL BRYANS

A guide towards Drumkit playing at Higher level. This session is aimed at assisting second study drummers in the classroom, including a step by step resource, culminating in a complete Higher drumkit programme.

2G Music Technology in the BGE

ANDREW DICKIE

Navigate the minefield of starting out with music technology in the BGE. This session will focus on practical steps, both training and resources to guide departments to start their journey towards delivering Music Technology at N5 with confidence.

Code	Session 3	14.20–15.20
------	-----------	-------------

3A Composition Workshop: What do I do now?

JOHN GORMLEY

This session will explore playful and exploratory processes for composition aimed at helping pupils work out how they might move forward with their compositions.

3B Primary Music – achieving complex goals through simple musical activities

DACAPO MUSIC

This session will demonstrate the delivery of meaningful and accessible activities with the aim to achieve complex musical skills. Using song-based (Kodaly) materials and various Eurhythmics based activities using tennis balls – teachers will leave this session with a refreshing approach to deliver primary school music for all.

3C You Can Sing Too!

MANDY MILLER

Let me introduce you to new, tried and tested repertoire for choir, classroom and end of term performances (upper primary and secondary).

3D iCreate – Digital Creative Learning using Music Technology

SOFTWARE SCOTLAND

These sessions will explain the methods behind our successful iCreate project and help teachers understand how to use digital technology as part of the music classroom learning environment. They will cover how to build lessons and resources, how to manage and maintain equipment, and teaching approaches for technology based creative learning.

3E Guitar at BGE 3, 4 and N5

ALAN FRASER

A practical workshop on guitar, particularly useful for classroom teachers who do not have a guitar specialist in their department, covering repertoire, technique, and progression from BGE to N5. The focus will be teaching chords, riffs and tunes in styles that pupils recognise. You can participate or watch – a few guitars available to play on the day (or bring your own).

3F Microsoft Teams

ANDREW DICKIE

Reducing your workload – through advances in cloud-based communications, this session will investigate how we can work better together – pupil to pupil, pupil to teacher and teacher to teacher across Scotland. Unlocking some of the latest advances from the Microsoft Office 365 Suite available to all schools, universities and colleges we will uncover a new and highly efficient resource that you'll wonder how you managed to cope without!

ABOUT SAME

The Scottish Association for Music Education exists to support and provide initiatives in the curriculum for the teaching and learning of music in Scottish schools.

The 22nd Conference continues the Association's aim to offer a wide variety of interesting topics to delegates and complements current development in Curriculum for Excellence. It is open to all who work in music education in Scotland; nursery, primary, secondary, additional support, FE, HE – class teachers, music specialists and instrumental staff. Up to 500 delegates can be accommodated over two days at the venue – Stirling University.

It is hoped that the perceived and pressing need for support of the music curriculum can continue to be addressed through this opportunity for delegates to tackle a range of issues relevant to their own needs. Presenters have been identified for their expertise and are experienced practitioners in their field.

Free membership of SAME is available to all involved in music education in Scotland. Members receive prior notice of Conferences by email and free copies of SAME magazines by post. To have your name added to the list of members, apply online at www.same.org.uk

Conference applicants will gain automatic free membership. Details are held securely and solely for the purpose of member contact. Information is not released to third parties.

The strongest claim to the success of previous conferences emerges from comments made on the content, the fellowship and the friendly atmosphere experiences on the day.

“

“Today’s was definitely the best I have attended. Received so much to use and pass on to my colleagues.”

“A wonderful day which inspired me with lots of different ideas that I can use in my teaching.”

“An excellent day as usual.”

“My first SAME conference and I really enjoyed it.”

”

BOOK NOW

Written or email applications only – telephone booking not accepted (see Booking Conditions below). Conference Application Form downloadable from our website www.same.org.uk or book online.

Conference Fee £150 if booked by 30 June 2018 and thereafter £175 per day (includes coffee/tea, lunch, exhibitions and “goody bag” – see Booking Conditions below). At discretion of SAME, reduced price places at £75 are available for full-time students training to join the teaching profession. Certified course details signed by Course Director will be required.

SPECIAL OFFER: Reduced rate for NQTs/probationers, £100 per day. Application Form must be countersigned by Headteacher of your school to indicate your NQT/probationer status.

For further information contact:

SAME

c/o Graeme Wilson (Secretary) or
Ann Hopkins – Tel: 01592 784256

Applications by Post to:

Graeme Wilson, Secretary, SAME
PO Box 26858
Kirkcaldy
Fife KY2 9BP

Email: office.same@btinternet.com

Booking available online: www.same.org.uk

Now with the option to pay via PayPal*

*Excludes reduced rate payment for students and NQTs/probationers



Booking Conditions

Fees as stated above. The full fee is payable if cancellation is made within six weeks of the event date or when a delegate does not attend on the day. Cancellation must be confirmed in writing. Substitutions can be made. Applications will be acknowledged. Final details, including map, will be sent prior to the event.