

# MUSIC TEACHER

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Grime opera: Why not to be scared of mixing genres.  
See page 19

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RNCM trumpeter retires



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— Cristin Casey, Burnt Mill Academy



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# MUSIC TEACHER

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# Making connections



TIME TO FIRE UP  
SPOTIFY AND LISTEN  
TO SOME STORMZY

Grime and opera might not seem the likeliest of genres to bring together for a music education project, but in Essex this summer, a grime opera sprang up, premiering in Colchester's old bus station. Written by composer and producer Max Wheeler and grime MC Eyez, the project demonstrates, not for the last time, that music is an endlessly versatile medium, limited only by our own imaginations.

And of course our budgets. There's little doubt that projects like *Grown: A Grime Opera* (for more on which, see page 19) can do a lot to enthuse children and young people; and that collaboration between musicians from different genres can be hugely fruitful. The problem is often in finding the resources – in money, time, skill and vision – to do it.

Collaboration is at the heart of music-making, and it is at the heart of projects like this, because it has to be. It is also at the heart of a fruitful relationship between teacher and student – and so if you haven't already, is it time to fire up Spotify and listen to some Stormzy?

There may be a million and more made and unmade connections between genres, but one connection that music teachers must bear in mind is that between the skill we are teaching and the real possibility – the terrifying possibility, in some ways – that our pupils might actually decide that they love music so much that they would like to become professional musicians.

Many musicians and teachers will at some time have questioned whether theirs was a sensible career choice – the pay, the hours, the friends who are lawyers, bankers and doctors – and an important piece of research now suggests that it is not just complaining.

Music is a genuinely difficult profession in which to make a living, according to research commissioned by musicians' charity Help Musicians UK which found high levels of depression and anxiety, thought to be down to precarious finances, the pressures of performance, and the lack of security to be gained from freelance life. For some, music may be far more rewarding as a hobby than as a job.

**ALEX STEVENS**  
EDITOR



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# HAVE YOUR SAY

## HANDS ON

Penelope Roskell's campaign for creating keyboards for pianists with smaller hands (*MT* November) made for an enlightening read. As a larger player, it is something I have not personally ever needed to think much about – but for my pupils, many of whom are younger children, it does absolutely prove difficult for them at times. What we need is to make music-playing accessible, not challenging in the wrong ways – or even painful. I am pleased to see that someone is working to shake things up a bit.

PIPPA EVANS, GLOUCESTER

## EDITORIAL OVERSIGHT

It was lovely to see all the nominations for the music awards and I was very lucky that I as an author was included on the list. I am writing because I do feel that there are some unsung heroes missing from your awards list – the editors of all these publications. Without a talented editor (the former *MT* editor Chris Walters) I myself wouldn't have ever had a writing career in the first place. When I look back he wasn't just editing – he was training me how to write. I wince now at the work I must have created. Thank you for your patience and kindness Chris!

Editors play a very valuable role in the writing of any book and they can become a little like the piano accompanist to the soloist. Sometimes they aren't even listed on the publication even though their work (and many times own writing) is included in the text.

I'd like to mention the editors of my publications – the fabulous Lesley Rutherford at Faber and then the team dream team at Collins Music – Mary Chandler, Em Wilson and Alexander Rutherford. The success of the nominations is very much due to all of you! Huge thanks.

KAREN MARSHALL, YORK

THE PERIOD  
BY HARRY VENNING



## BAD FORM

A success in the world of music, finally, in the shape of the scrapping of Form 696. The arguably racist police form has seen, since 2005, promoters and licensees forced to complete it as a means of 'risk assessing' music events – with many grime and rap artists maintaining that they have been dropped from events as a result. Among them is Peckham-based grime artist Giggs, who saw his 2010 tour cancelled at the advice of the police.

It's amazing, really, that any such form was allowed to exist in the first place. It asked for promoters and artists to fill in their names, stage names, addresses and phone numbers – and in 2009, two other questions were removed after complaints of racism. The two questions asked for details about the ethnic make-up of the audience and the ethnicity of the music genre.

So we can celebrate that, here in London, diversity in music and the dismantling of racial profiling are finally being taken seriously – at least in some cases – now that Sadiq Khan is Mayor of London. Now, which bull shall we tackle head-on next?

ANON

The argument against Form 696 was presented to Mayor of London Sadiq Khan





## TRINITY SCHOOL, CROYDON OFFICIALLY OPENS NEW MUSIC SCHOOL

Head teacher Alasdair Kennedy welcomed more than 500 guests into his school's new music building on 10 November for its official opening.

Visitors explored the new facilities, which include a new recital hall, three ICT suites, a recording studio, a Steinway piano suite, a dedicated choir room for the Trinity Boys' Choir, and a host of specially designed instrumental teaching rooms. The evening culminated in a concert starring the school's musicians. Readers can take a virtual tour of the new music school on Trinity's website.

Kennedy said: 'We are extremely proud of the outstanding quality of music at Trinity, and this unique facility means that over the next decades thousands more students from Trinity and from our wider community will have the opportunity both to participate in music and, in many cases, to become truly exceptional young musicians.'

Trinity is hosting a series of celebrity recitals in November, December and January. The series includes performances from the Trio Shaham Erez Wallfish, violin-piano duo Francesca Dego and Francesca Leonardi, and pianist Behzod Abduraimov.

[www.trinity-school.org](http://www.trinity-school.org)



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# RAM sacks lecturer over controversial student advice

The Royal Academy of Music (RAM) has dismissed lecturer Francesca Carpos after students complained about her controversial advice on how to build a successful career as a professional musician.

The advice, which was sent to students last month, suggested that violinists are commonly known as 'gypsies' (a derogatory term for gypsies) and advised players to choose someone 'almost as good' as their deputy 'so you are considered better'.

It also warned players to 'Be discreet: what's on tour stays on tour' and advised them to 'Play your part, do your thing, head down, don't complain and keep quiet'.

Responding to student complaints, Dr Carpos later sent a second email in which she suggested her remarks had been 'taken out of context' and were based on scientific research conducted by a PhD student.

However, RAM began disciplinary proceedings against Dr Carpos, who began working at the conservatoire



in August, and dismissed her from her post.

A number of students expressed their outrage on social media, and one student listed their grievances in a letter to staff.

This stated that Dr Carpos' 'unacceptable' advice encouraged the development of 'a toxic educational and working environment in which musicians are complicit in the harassment of and discrimination against colleagues', and noted that it could 'actively discourage musicians from speaking up about injustices by creating a climate of fear around reporting'.

RAM later issued a statement in which it stressed that the advice was 'unauthorised' and did not represent the views of the institution.

Describing the contents of Dr Carpos's communications as 'unacceptable', the statement continued: 'The Academy has a progressive professional development environment, but acknowledges that there is still much work to be done across the sector. While students and staff already collaborate within the existing Equality and Diversity Committee, suggestions from students in the wake of this incident have prompted us to set up two student-led groups to advise on equality and diversity, and professional development provision.'

'We anticipate that these steps will allow us to shape professional practice within our field rather than just respond to the outdated inequalities which we know still exist. The President of the Student Union and the Senior Management Team will be working, together, closely to monitor progress in this area in the coming weeks and months.'

According to the *Telegraph*, Carpos has considered suing the conservatoire.

## Virtual musical instrument museum launched



A virtual museum featuring sound, pictures and information about some of the UK's most important musical instruments is now live.

MINIM-UK allows members of the public to explore instruments from 200 separate collections across the UK in a single virtual location.

The website features information about instruments owned by Charles II, Queen Elizabeth I, Queen Victoria, Elgar and Chopin, as well as the earliest known stringed keyboard instrument in the world (c.1480), ancient Egyptian bone clappers in the form of human hands and an extremely rare narwhal-horn flute.

[www.minim.ac.uk](http://www.minim.ac.uk)

Raphael Bellamy Plaice and Ischia Gooding, of Lancing College and Rugby School, have been named winners of BBC Radio 2's Young Chorister of the Year Competition. The grand final was held at BBC Philharmonic Studios in Salford and broadcast on Radio 2 on 25 October.

The other finalists were: Joseph Henry, Canterbury Cathedral; John Morshead, Temple Church, London; Christopher Trotter, All Saints Church, Northampton; Emilia Jaques, Ripon Cathedral and Queen Mary's School, Thirsk; Hannah Dienes-Williams, Guildford Cathedral; and Charlotte Moore, All Saints Church, Putney.

Dominic Oliver, headmaster at Lancing College, where Bellamy Plaice studies, said: 'All of us at Lancing are absolutely delighted that Rafi has been recognised in this way. A modest young man who loves to perform and does so with exquisite skill, I cannot think of a more deserving winner.'



Raphael Bellamy Plaice: 'Exquisite skill'

## RNCM launches Pathfinder programme

The Royal Northern College of Music (RNCM) has launched a new three-year programme to help aspiring young musicians within Greater Manchester progress their musical talent.

RNCM Pathfinder aims to increase opportunities for children and young people to access musical activities and support them in overcoming any barriers they face to their musical progression and development.

The initiative is presented in collaboration with the Greater Manchester Music Hub, One Education Music and the BBC Philharmonic.

Working with a dedicated programme coordinator and supported by mentors from the RNCM and BBC Philharmonic, participants will benefit from workshops led by RNCM tutors, opportunities to perform with like-minded musicians and professionals, and the chance to attend free concerts and events.



RNCM Pathfinder has been made possible thanks to a major grant and builds on a pilot project undertaken earlier this year. The aim of the programme is to build the confidence of

children and young people so that they can develop their musical engagement independently.

[www.rncm.ac.uk](http://www.rncm.ac.uk)

## LPO launches Creative Classrooms Connect



BENJAMIN EALOVEKA

The London Philharmonic Orchestra has launched Creative Classrooms Connect, a collection of resources for Key Stage 2 teachers created in collaboration with primary teachers and other experts in music education.

The platform currently offers resources for Tchaikovsky's 1812 Overture and Holst's *The Planets*. Resources for the Tchaikovsky include

plans for a composition project, in which students use two tunes from the piece to create a class 'battle of the melodies'; and a performance project, in which students recreate the victorious finale of the piece using classroom percussion, any instruments they might already play, and body percussion.

The Holst resource outlines the background to the piece and how to

listen to it, and includes a creative project that shows how students can create their own version of 'Mars'.

The resources are part of the LPO's Creative Classrooms project, which aims to support classroom music-making at Key Stage 2. The scheme aims to help class teachers and teaching assistants to gain general classroom music skills and specialist experience, equipping one or more teachers from each school with increased skills and confidence to work creatively with music in the classroom.

The project is run through a combination of direct training sessions with a music education professional, resources and practical work. Participant teachers eventually deliver a full bespoke creative project inspired by a piece of orchestral repertoire, working alongside LPO musicians and culminating with an in-school performance.

[www.lpo.org.uk/education/creative-classrooms](http://www.lpo.org.uk/education/creative-classrooms)

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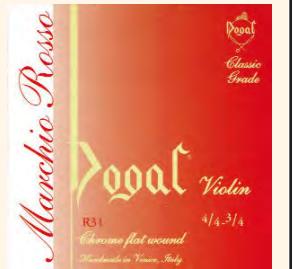
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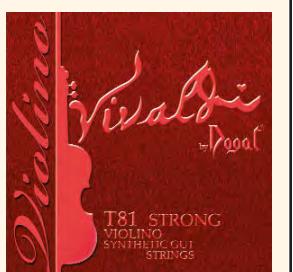
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# Finalists announced for 2018 Music Teacher Awards for Excellence

The shortlist for the 2018 Music Teacher Awards for Excellence has been revealed.

Created to celebrate excellence in music and performing arts education, the awards will be presented in 13 categories as part of the Music & Drama Education Expo at a gala dinner in London on 22 February.

## THE SHORTLIST

### **Best Classical Music Education Initiative, sponsored by Classic FM**

- » NYO Inspire
- » Welsh National Opera & CânSing Opera Resources
- » 'Wassail! Carols of Comfort and Joy' (Alexander L'Estrange & United Learning)
- » Monteverdi 450 Project (Bristol Plays Music & Monteverdi Choir and Orchestras)
- » National Youth Wind Orchestra of Great Britain

### **Best Digital/Tecnological Resource**

- » Minute of Listening (Bristol Plays Music/Sound And Music)
- » VIP Studio Sessions (Charanga Ltd)
- » Soundtrap
- » Dorico (Steinberg Media Technologies GmbH)
- » Tido

### **Best Music Education Product, sponsored by Allianz Musical Insurance**

- » My World – I Love Music (Out of the Ark Music)
- » GCSE Music Study Guides (Rhinegold Education)
- » *Being a Head of Music: A survival guide* (by Patrick Gazard, Jane Werry & David Ashworth)
- » *The Saxophone: The Art and Science of Playing and Performing* (by John Harle, published by Faber Music)
- » Beginner Theory Series (BJB Music)

### **Best Musical Initiative**

- » Infinity Orchestra (Surrey Music Hub)
- » It's CPR! (Portsmouth Music Hub)
- » Grown: A Grime Opera (Charanga Ltd & Essex Music Education Hub)



### **Best School Music Department, sponsored by the MMA**

- » Cardinal Vaughan Memorial School, London
- » The Belvedere Academy, Liverpool
- » St. Christopher's C.E. High School, Lancashire
- » Rastrick High School, Calderdale
- » The Premier Academy, Milton Keynes

### **Best SEND Resource**

- » The Improvise Approach (Carrie Lennard)
- » The Short Guide to Accessible Music Education (Drake Music, Drake Music Scotland & Music Education Council)
- » Open Orchestras (Open Up Music)
- » OHMI Music Makers (One Handed Musical Instrument Trust)
- » Relaxed Concert/Relaxed Prom (BBC National Orchestra of Wales)

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- » M:Tech
- » Singing Schools (The Voices Foundation & David Ross Education Trust)
- » The Lullaby Concerts (Orchestras Live)
- » Rocksteady Music School

### **Musicians' Union Inspiration Award, sponsored by the Musicians' Union**

- » Alison North, a music teacher at Lindley Junior School and director of Lindley Community Choir
- » Rachael Clarke, Head of Performing Arts at Joseph Rowntree School, York
- » Jo White, a community musician who increases the reach of music in healthcare through Rhythmix's Wishing Well project
- » Don Gillthorpe, Director of Music & Performing Arts at Ripley St Thomas Church of England Academy
- » David Barton, a private music tutor, accompanist and composer based in Lichfield

[www.musicteacherawards.co.uk](http://www.musicteacherawards.co.uk)

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# Mental health should be covered by music courses, says charity



Mental health awareness should be covered by higher education music courses to prepare students for an industry in which there appears to be high levels of depression and anxiety, according to a study published by charity Help Musicians UK (HMUK).

The Can Music Make You Sick? report says that 'the plethora of music education courses, both within higher education and elsewhere' have a 'responsibility as educators' to ensure that students are aware of the challenges they might face in the music industry – 'the potentially dangerous environment within which they seek to forge their careers'.

This responsibility should also be shared 'within and by the institutions of the music industries', says the report. 'We must share findings such as those contained within this report and others in this newly emerging area.'

The report also recommends the institution of a 'Code of Best Practice' for individuals and organisations, and suggests that a support scheme for musicians to talk about mental health – 'something like Musicians Anonymous', providing access to professional and peer-to-peer support – might be a useful service.

HMUK has already launched the Music Minds Matter campaign. This will fund a 24-hour mental health helpline and service for musicians, expected to launch by the end of the year, which 'will combine listening, advice and signposting with clinical, medical, therapeutic and welfare support for those who need it'.

The first part of the Can Music Make You Sick? report was published in November 2016, and is thought to be the largest academic study on the mental

health of music industry professionals in the UK. Of its 2,211 respondents, 71% had suffered from panic attacks or anxiety, and 69% from depression.

Subsequent interviews suggested that musicians' precarious financial positions, as well as various industry norms and working conditions and the difficulty of long-term planning, were central factors to poor mental health.

More widely, the government-funded Thriving At Work review, published in October, said that each year 300,000 people with a long term mental health problem lose their jobs, and that the cost of poor mental health to the UK economy is between £74bn and £99bn.

*See page 38 for more on #MusicMindsMatter*

[www.musicmindsmatter.org.uk](http://www.musicmindsmatter.org.uk)  
[www.helpmusicians.org.uk](http://www.helpmusicians.org.uk)

## RCM announces Master of Education course

The Royal College of Music has announced a new Master of Education (MEd) degree course.

The new taught postgraduate course is aimed at professional musicians and musicians engaged in educational work, seeking to prepare them for transition into leadership roles in musical education.

It will build on students' professional experience to develop their vocational skills, offering a combination of modules that enables them to analyse, develop and share their own practice.

The course is designed to be taken part-time, with teaching concentrated around professional work commitments.

Intensive weekend and vacation sessions are supplemented with online learning.

The MEd is available from September 2018 and the deadline for applications is 31 January 2018.

[www.rcm.ac.uk/med](http://www.rcm.ac.uk/med)

# CPD, COURSES & GIGS

## CPD HIGHLIGHTS

### MUSICAL FUTURES AT KS4

26 JANUARY, 9.30 AM–4.00 PM | THE NOTTINGHAM EMMANUEL SCHOOL, GRESHAM PARK, WEST BRIDGFIELD NG2 7YF | TICKETS FROM £65

A day exploring practical ways to analyse, unpick and understand music through whole-class workshopping, composing and improvising, to help support students to transition successfully from Key Stage 3 – where music frequently has a focus on practical work – to Key Stage 4, and making music more accessible for students who may not have formal instrumental lessons. Overall, this workshop day aims to ‘share ideas and resources to make GCSE music vital, practical and engaging’. [www.musicalfutures.org](http://www.musicalfutures.org)

### MUSIC & DRAMA EDUCATION EXPO

22 & 23 FEBRUARY | LONDON OLYMPIA | FREE

Two days of expert-led CPD, with more than 80 sessions catering for music and drama teachers of all Key Stages. There will be workshops on grime opera, writing a play, pop singing and devising using practitioners; seminars on incentivising practice, gamifying musical instruction and the changing landscape of assessment; sharing sessions on leadership and moving forward in your career; tutorials on technology inclusion and collaborative working; and much more. All you need to know is on the exhibition website, where you can also book free tickets. [www.mdexpo.co.uk](http://www.mdexpo.co.uk)

### TECHNOLOGY IN PIANO LESSONS

14 JANUARY, 3.00 – 5.00 PM | MAIDSTONE | EPTA (UK) DISCUSSION GROUP | MEMBERS £8, NON-MEMBERS £10, STUDENTS £5

A session exploring how technology enables teachers to do things that did not used to be possible; how we can enhance what we offer, and encourage pupils to take advantage of apps to help their practice.

Contact Nancy Litten at 01622 682330 or [nancylitten@btinternet.com](mailto:nancylitten@btinternet.com) for further details.

## COURSES & MASTERCLASSES

### LONDON PIANO COURSES

16 & 17 JUNE, 2018 | THE STUDIO, STOKE NEWINGTON, LONDON N16 | TWO-DAY LONDON WORKSHOP | £150 (ISM AND EPTA MEMBERS) £140 (NON-MEMBERS), £100 (FULL-TIME MUSIC STUDENTS)

This two-day London workshop is open to all pianists – professional performers and teachers, students and amateur pianists – who are interested in learning more about Penelope Roskell’s approach to piano playing and teaching, and in investigating and discussing new methods of technique. The morning sessions are devoted to general work on technique, posture and other matters of relevance to all pianists. The workshop is open to all levels of pianist, but performance in the masterclass sessions is reserved for pianists of Grade 8 standard and above.

Roskell will also run a workshop for pianists with small hands, as featured in *MT* November,



Penelope Roskell

on 3 February 2019. This will cover ‘repertoire, modifications, technique, small keyboards and much more’, and will take place in London. Open to pianists of all levels who are interested in discussing these issues.

[www.peneloperoskell.co.uk](http://www.peneloperoskell.co.uk)

## OPPORTUNITIES FOR STUDENTS

### UK CHOIR FESTIVAL

17 & 18 FEBRUARY | MANCHESTER HIGH SCHOOL FOR GIRLS | £29, £36 OR £42 PER CHOIR MEMBER

A non-competitive festival for choirs and their directors, giving them the opportunity to be taught by some of the top workshop leaders in the UK. Tutors include Ben Parry and Greg Beardsell from the National Youth Choirs of Great Britain, gospel choir director Karen Gibson, pop vocalist Stephanie Oyerinde, composer and teacher Pete Churchill and vocal coach Mark De-Lisser. UK Choir Festivals will also take place in Monmouth, 13–14 October and St Albans, 20–21 October 2018. [www.ukchoirfestival.com](http://www.ukchoirfestival.com)

### LSO KEY STAGE CONCERTS

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MAX WHEELER

# STAGE TO STREET

*Opera is an international art form spanning several hundred years, while the genre of grime started off underground and has been around for less than 20. Claire Jackson meets the man who has made an unlikely pairing of the two*

**A**t a glance, opera and grime seem unlikely bedfellows. The first is a multifaceted art form that brings together classical music, visual art, literature and theatre, and has a heritage that spans over 400 years. The second genre is a fledgling in comparison: grime music emerged at the turn of the century and draws on hip-hop and garage elements. And despite recent

efforts to broaden the appeal of opera – such as the V&A and Royal Opera House's current collaboration involving a cutting-edge exhibition and wave of BBC broadcasts – a Venn diagram would show little crossover between fans of opera and grime.

The lack of divergence didn't deter producer Max Wheeler, who recently premiered what may be the world's first

'grime opera', written for use in schools. The idea came to Wheeler while he was on tour with his band, Anushka. 'I'd recently written some new "school-appropriate" grime music for a school tour in Essex that I'd done with grime artist Eyez,' recalls Wheeler. 'I was reading *The Rest Is Noise* by Alex Ross at that time, while also writing electronic soul music and I wondered about combining classical with grime.'

Wheeler was given encouragement for the project by Essex Music Services, who were keen for its flagship ensemble Essex Youth Orchestra to be involved. Essex Music Education Hub commissioned the work and Wheeler began writing, working with Peter Riley (who has collaborated with the Heritage Orchestra and Southbank Sinfonia, among others) to create a full orchestral score and chorus.

Wheeler integrated the project into his work for Charanga, for whom he curates online learning tutorials under the ➤

VIP studio sessions banner. ‘We have 25,000-30,000 students using it now,’ he says. ‘There’s advice on how to produce house music, hip-hop, grime, using classical music – all sorts. We put a call out to students via VIP to crowdsource music for the grime opera. We also ran a competition for a winner to get to perform their music with Eyez and the orchestra.’

More than 90 students were involved in the first performance. The plot centres around school days, with themes about growing up, developing, and coming to terms with the responsibilities of adult life. The choir acts as narrator, while soloists speak in the first person. ‘The idea is that we will do different versions of it with different hubs around the country,’ explains Wheeler. ‘The work seems to have generated so much excitement; as far as I know this is the first grime opera.’

Collaboration has always been

HIP-HOP TOOK ME TO JAZZ, JAZZ TOOK ME TO DEBUSSY, AND DEBUSSY TOOK ME TO ALL SORTS OF COMPOSERS. IT’S IMPORTANT TO TEACH CHILDREN THAT PROGRESSION

important to Wheeler, but he recognises that not everyone is comfortable working across genres: ‘I feel that people from a traditional background sometimes feel threatened by grime; similarly, people doing grime and hip-hop can feel threatened by music theory,’ he says. ‘We’ve ended up with a situation where everyone feels anxious about everyone else.’

In addition to stylistic concerns, practical matters come into play, too. ‘There’s often the attitude of “if we have a grime project we will have to lose the woodwind ensemble to pay for it”.

There’s a real threat to music in schools. In day one of Year 7, if you ask “who likes music?” 95 per cent of hands will go in the air, but when we get to options at GCSE, only seven per cent choose it. Bringing genres together potentially offers a way to increase engagement. It’s a huge opportunity.

‘I didn’t do music GCSE and as a professional artist, working with producers on a regular basis, I’m still kicking myself that I didn’t do it, as the theory would have really helped. I found my way to classical music eventually – hip-hop took me to jazz, jazz took me

Grime artist Eyez



MARCUS WHEELER



MARCUS WHEELER

Max Wheeler (right) with Eyez (front) and members of the orchestra

to Debussy, and Debussy took me to all sorts of composers. It's important to teach children that progression. Obviously there are loads of educators already doing that, but in some places we need to push harder before it's too late.

'Look at grime artists like Dizzee Rascal: his album *Boy in da Corner* was made on computers in a school, after lessons. That album wouldn't have

happened if his school didn't offer music. There's more to music education than getting children in Year 8 to understand Baroque lute music.'

It's this impassioned call to arms, along with his enthusiasm and drive, that makes Wheeler a successful educator and artist in his own right. After getting his first record deal at 20, Wheeler went to study American literature at the University of California,

Berkeley. While he was there, he volunteered at a hip-hop society. 'When I got back to West Yorkshire I thought that if I could teach rap to Californian teenagers I could do it in the UK, too,' he says. 'I got a job as a youth worker – and haven't stopped since. I began with offering CPD in schools: showing teachers how to use their music tech to make dubstep, for example.'

'Everything I do is collaborative and some of the most important lessons I've learned have come from working with people outside of my discipline. That's what makes a rounded musician – and a better educator.' **MT**

**“**PEOPLE FROM A TRADITIONAL BACKGROUND SOMETIMES FEEL THREATENED BY GRIME; SIMILARLY, PEOPLE DOING GRIME AND HIP-HOP CAN FEEL THREATENED BY MUSIC THEORY. WE'VE ENDED UP WITH A SITUATION WHERE EVERYONE FEELS ANXIOUS ABOUT EVERYONE ELSE

Max Wheeler will be giving a seminar about *Grown: A Grime Opera* at the **Music & Drama Education Expo | London** in February. Register for your FREE tickets at [www.musicanddramaeducationexpo.co.uk/london](http://www.musicanddramaeducationexpo.co.uk/london)

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# ON SONG

*Singing teachers are in demand as the market for tuition shifts, says Sara-Lois Cunningham. But is the quality of their teaching always good enough?*

In just over a decade, ABRSM alone has seen the number of UK grade exams in singing increase by 20%. Now, one in ten UK grade music exams is in singing, says Philippa Bunting, learning and qualifications director at the ABRSM, making voice the exam board's third most popular instrument after piano and violin – and the fastest-growing. At diploma level, 22% of all candidates for the new ARSM diploma were singers, the second-most popular instrument for this assessment.

Another interesting trend is that the ABRSM is seeing the average age of a singing candidate reducing at a quicker pace than other instrument families.

'A singing candidate in 2016 was, on average, six months younger than a singing candidate in 2010,' says Bunting. 'Our youngest UK singing candidate in 2016 was a four-year old girl in Edinburgh who received a pass in her Grade 5. The oldest was a 78-year-old man in Manchester who received a merit at Grade 8.'

Trinity College London also points to a 58% growth in singing exams during the last five years, with the biggest proportion of this increase being observed in its advanced and higher-level grade certificates. The age distribution has remained stable in the last seven years, with the biggest

MANY TEACHERS ARE ENTHUSIASTIC TO LEARN AND STUDY THEIR CRAFT, THOUGH THERE WILL ALWAYS BE THOSE WHO DON'T ENGAGE

proportion of Trinity singing candidates being older adolescents and young adults. Candidates from the south-east of England undertook the most singing qualifications, followed by candidates from Northern Ireland.

## SURGE IN DEMAND

The recent boom in singing has brought singing teachers an intensity of demand for lessons – and with it an increasing pressure to embrace a range of genres and techniques. In an unregulated business, where anyone can set up studio, the quality of tuition is naturally going to vary widely.

'There is a huge mix of teaching out there,' says Jenevora Williams, one of the UK's foremost singing teachers. 'With the rise in enthusiasm for singing in contemporary styles there are many more teachers who have come to fill this need. Many teachers are enthusiastic to learn and study their craft, though there will always be those who live in their own bubble and don't engage with their peers. But most teachers have an open mind to learning and developing.'

Janice Chapman, a singing teacher and director of Classical Voice Training, says that in the past 20 years there has been an encouraging change in the understanding of the emerging science that underpins the teaching of singing. However, she also believes that the standard of teaching is still very variable in the UK.

'Knowledge of the fundamentals does not spoil the "art" of singing.

“  
THE EDUCATION OF TEACHERS AND SINGERS  
NEEDS TO INCLUDE MUCH MORE MIME, ACTING  
AND IMPROVISATION WITH SONG AND TEXT  
”

But without this underpinning, many studios still have very doubtful practices going on,' she says. 'Anyone can be a "singing teacher" – there is no one to check up on what you are doing. In the major music colleges there is also a wide variety of voice teaching – all the way across the spectrum from "in the six years I studied with him he never once mentioned breathing and support!" to "I came to college with a good voice and feeling for the art, but no vocal technique to back it up". This was what I was lucky enough to get while I was a student there.'

'I firmly believe that, while students themselves do not need to know all the "nuts and bolts" of the machinery, the teachers really do. In this day and age, there can be no excuse any more for teaching by "passing on my magic". It is just not good enough. And with voice students now paying top fees to conservatoires and colleges, the competition will surely tell.'

Founder of CoreSinging Meribeth Dayme, who is from the US, offers a different standpoint on the quality of UK pedagogy. 'Singing teaching and performance have improved



immensely in the UK,' she says. 'But what is missing? In general, there is still so much attention being paid to the physical and technical aspects of singing that performance and communication are given short shrift. The education of teachers and singers needs to include much more mime, acting and improvisation with song and text.'

'Many years ago, when I first arrived in London, there was almost no vocal pedagogy. There was also a rather uncreative exam system. However, much has changed in the past 20 years. Teachers in the UK became hungry for teaching tools and methods. When the Estill Model came along, it was a godsend to many teachers.'

'Gradually, as curiosity and a quest for new learning took hold, more new concepts and ideas were sought. This was aided greatly by the British Voice Association, an organisation unlike any in the USA. By combining all the voice professions in one organisation, it promoted an excellent education and collaboration among voice professionals. The Voice Care Network is another example of the cross-voice sharing that is happening in the UK. The Association of Teachers of Singing has made huge strides in training teachers, as well. And I am very excited by the programme offered by Voice Workshop and its postgraduate certificate.'

'While all of this has been going on, the influence of forums such as Facebook cannot be overlooked. The teachers in the UK are now having valuable discussions with teachers all over the world, particularly the USA.' Indeed, Jenevora Williams herself says that the best country for training both singers and teachers is the USA: 'They have a very well-established infrastructure of vocal pedagogy which is embedded in the training from undergraduate level.'

## DEVELOPING INFRASTRUCTURE

Traditionally, the UK conservatoires sometimes offered token 'techniques of teaching' modules at undergraduate level, but the quality, depth and duration of these courses were, anecdotally, rather variable – if existent at all. In the



Jenevora Williams: 'There is a huge mix of teaching out there'

absence of postgraduate vocal teaching courses at the conservatoires, the support for those who sought continuing professional development has had to come from elsewhere.

'There have been shifts in teachers' access to training,' says Williams. 'About 20 years ago, teachers would gather information from many sources: other teachers, books, professionals in related fields – a sort of magpie method. Then several "methods" were developed: teachers often latched on to a system that appeared to give them the answers. Now I think that teachers are tending towards the "magpie" system again, and collecting multiple teaching methods. There is certainly much more opportunity to study teaching now.'

The benefits for singing students of tuition with a knowledgeable teacher – in possession of a finely-honed ear – are clear. Chapman says: 'As soon as a singer

has had some good training and knows what is going to come out of his or her mouth, they are freed up to access their emotional imagination, their dramatic instincts, their lyrical love of the text and, of course, their innate musicality.'

'Singing can be, at best, a highly refined Olympic sport which turns on a sixpence to become an art of immense power and beauty, and it is of great value to the human race. The art is underpinned by the craft and the craft is underpinned by the science, in my opinion.' **MT**

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# MATERIAL SUCCESS

*The brass instrument market has been transformed in recent years by the unmissable emergence of eye-catching plastic instruments. Glyn Môn Hughes speaks to the chief executive of Warwick Music Group, leading pioneers of plastic*

**T**alking to Steven Greenall, chief executive of Warwick Music Group, results in a challenge. 'Next time you pass a music shop, see if there's a red – or a blue – trombone in the window,' he says. 'It's bound to be one of ours.'

For purists who believe the only colour for brass instruments is yellowish-gold – silver at a push, or a matte finish for the jazz club – it's time to rethink. That's

because plastic trombones, as well as trumpets and, soon, cornets, are hugely popular and a major business success.

WMG, based near Tamworth, began in 1994 as a small music publishing operation but rapidly diversified to become recognised as an inventive team of musicians who developed and manufactured the world's first plastic trombone – the pBone, which has gained global acclaim.

'We set the company up because we are musicians, parents and teachers ourselves,' says Greenall.

The idea was conceived by Hugh Rashleigh, while he was a student at Loughborough University. His original concept of a trombone entirely made of plastic was taken up by Greenall and his team, aiming to create affordable, durable and stylish instruments which could produce the same high quality of sound but without the pitfalls of traditional brass instruments – which can be heavy, easily damaged and expensive.

'We also realised that many of these instruments – trombones, tubas, bassoons, for instance – are on an endangered species list,' adds Greenall. 'I learned to play the trombone from age nine and it was difficult to hold and to operate effectively. All we wanted to do was to encourage more children to play a musical instrument.'

'But who'd have thought making plastic instruments would be at all successful?' »


JACK SPICER ADAMS



TONY NARDI

Around 80% of WMG's production is exported and the company has shipped 200,000 pBones in six years

### Plastic pain

The development of these pioneering instruments was challenging – ‘three years of pain and suffering,’ according to Greenall. ‘We looked for a manual to see how we could progress. But there wasn’t one. Nobody had ever done this before. We were always thinking about Churchill’s famous saying that “success is the ability to go from one failure to another with no loss of enthusiasm”.

But success quickly followed, to the extent that, according to Greenall, 80% of young trombonists are learning to play using a pBone.

‘They are not playing cheap Chinese-made instruments which are too heavy to hold and whose quality is not very good at all,’ said Greenall. ‘We are certainly seeing more trombonists coming through, and parents and teachers are happy.’

Around 80% of WMG’s production is exported and the company sells all over the world, shipping 200,000 pBones in

the last six years. There are also outlying bases in Australia, China, Malaysia and the USA, as well as the parent company in the UK. ‘As a single product, we can easily say that we are the largest manufacturer of trombones in the world,’ notes Greenall, ‘and we are certainly the world’s best-selling student trombone.

‘We do have more work to do in those conservative areas which resist learning on anything but a brass instrument. A pBone could be bought on Amazon at present for around £109, and it is possible to find a brass instrument for the same sort of price.

‘But, from a pedagogical point of view, young players can hold the lighter, plastic instruments more naturally and,

as a result, make a better sound. And if dropped the pBone won’t get damaged, unlike a brass instrument which could end up costing a lot to repair.

‘The child’s engagement is excellent, as they see a pBone as a more natural product – whereas traditional brass instruments can seem alien. Indeed, the evidence of the rising numbers of children learning speaks for itself.’

### After pBone

In 2014, the world’s first all-plastic trumpet – the pTrumpet – was launched. The all-plastic valve system requires no lubrication, a considerable bonus for young players.

“  
ALL WE WANTED TO DO WAS TO ENCOURAGE MORE CHILDREN TO PLAY A MUSICAL INSTRUMENT  
”

“ WHO'D HAVE THOUGHT MAKING PLASTIC INSTRUMENTS WOULD BE AT ALL SUCCESSFUL? ”

Most recently, WMG has launched the pBuzz, which is described as ‘fun and engaging’. It aims to get children as young as three playing a brass instrument.

And at the end of 2017, the new pCornet will be launched. ‘At £79, it is markedly cheaper than anything similar

presently on the market,’ says Greenall. ‘In many ways, this is very much a “Commonwealth” instrument which will probably appeal more to people in countries with a UK connection, so international sales may not be so high.’

There will also be the new pTrumpet

Hytech, using hybrid technology to create an instrument made from a blend of plastic and metal, which is expected to sell well in the American market. ‘The modern-day trumpet has not changed in 120 years,’ says Greenall, ‘so we are challenging, again, the preconception that everything must be brass.’

With a growing team at Tamworth and research into new products continuing, this is a company to watch. On average, according to company data, someone in the world picks up a pBone every 20 minutes. That must be a sign of success. MT

Steven Greenall: ‘Challenging the preconception that everything must be brass’



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# BRINGING HOME THE BRASS

*At 65, trumpet teacher John Miller has retired as the Royal Northern College of Music's head of wind, brass and percussion. Rhian Morgan asks him: what's next?*

**I**t's many moons since John Miller was seven years old. When his second teeth had just come through, he was allowed to pick up a cornet for the first time in a Fife brass band, and he was fascinated by the sound of the instrument, tantalised to find out how it worked.

It was a bug which bit and after four years in the National Youth Orchestra of Great Britain (where he is still a tutor) and study at King's College Cambridge, he joined the Philharmonia Orchestra in London, where he played for almost 20 years. This was the very orchestra he had idolised as an undergraduate, listening to Barbirolli LPs in his student room. This and a teaching career culminating in a professorship at the

Royal Northern College of Music, has given Miller a lifetime of memories to mull over.

## LOOKING AHEAD

As he moves on after 18 years in the Manchester job, at 65 he is looking to the future, continuing for a day-and-a-half every week at the RNCM for one-to-one teaching, chamber ensemble coaching, and some strategic work. He now plans to devote more time to his research love: the development of the brass ensemble from the mid-19th century to the present day.

It's an area he has long enjoyed, inspired by his early performances with

the Tullis Russell Mills Band in Fife, which was formed in 1919 as a social outlet for mill workers. As the band comes up to celebrating its centenary, Miller still plays with it occasionally and has strong feelings about the role of such ensembles, and that of the music services, in helping children to get started on an instrument.

'By the time you get to a conservatoire or a university, the standard of teaching is generally excellent. Teaching and performance standards over the years I've been working have most certainly improved – probably, I think, because systematic methods have evolved,' he says.

'Today's musicians have endless information at their fingertips and lots of opportunities in an ever-expanding music business. But the area of musical performance itself is certainly a tougher call now than when I was starting out.'

'There are so many excellent players coming through the system and the competition is very fierce. If 100 players apply for one orchestral job, 99 of them »

are going to be disappointed,' he says. But that doesn't mean, in his view, that we are training too many musicians for jobs they may never get.

'Looking at last year's survey of RNCM graduates, amazingly, 100% of them were in full-time employment or education a year after graduating. That doesn't mean they've all got full-time orchestral jobs, but it does mean that employers value the key skills that music graduates can offer – the transferable skills of discipline, self-confidence, initiative and communication are all factors that will help young people make their way in the world.'

### Proud moments

Miller's journey has included an enviable list of positions, including postgraduate study with leading players in America, a very young member of the Philip Jones Brass Ensemble, the Philharmonia Orchestra, Equale Brass and as a founding member of the Wallace Collection. His interest in contemporary music has led to performances with the likes of Berio, Henze, Maxwell Davies and Stockhausen, and with conductors from Bernstein, Boulez and Boult to Simon Rattle, Sinopoli and Stokowski.

As a teacher, he has enjoyed many proud moments through the achievement of his students, including professional access schemes with Opera North and the Hallé, as well as the Netherlands Wind Ensemble and the Mahler Chamber Orchestra.

His work at the RNCM since 1999 has been stamped by both creative instrumental teaching and artistic innovation, for which he was awarded a FGSM in 1993, a FRNCM in 2006 and a Professorship in 2010, with the position of head of the School of Wind, Brass and Percussion at the RNCM.



John Miller: 'I feel so sad when I hear about music services shutting'

Work with pre-college brass players includes a particular commitment to the NYO Inspire programme, which allows participants from all backgrounds and experience to have pivotal opportunities.

'The brass band world and the Fife Music Service started me off on a path of

happy destiny,' he reflects. 'Appreciation of music and its performance are big things in my life and I have simply wanted to pass it on. I feel so sad when I hear about music services shutting.'

I attempt to extract a few extra-musical activities from him for his retirement. He enjoys family life in Lancaster with June Wilkinson, his partner of 25 years. He sounds proud of their 1792 Georgian home together: 'It was built at around the time the Haydn Trumpet Concerto was written, so there are always things to fix,' he says: and it seems certain that music is going to remain at centre-stage for the rest of his life. **MT**

**TEACHING AND PERFORMANCE STANDARDS OVER THE YEARS I'VE BEEN WORKING HAVE MOST CERTAINLY IMPROVED – PROBABLY, I THINK, BECAUSE SYSTEMATIC METHODS HAVE EVOLVED**

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Hayes Music's new shop in Romsey

# BRASSY BUSINESS

*Specialist music shop Hayes Music is branching out, looking to bring brass and woodwind instruments closer to those who might not otherwise have easy access to them in a town with a strong brass tradition. Elinor Bishop speaks to Richard Boler about the enterprise, and what he hopes locals will get from the new store*

**A**s an enthusiastic eight-year-old beginning his journey as a brass player, little did Richard Boler know that brass instruments would play such an important role in his livelihood. Boler is the owner of Hampshire-based Hayes Music along with Graham Hayes, an ex-trombone player in the marines.

In 2004 they turned a warehouse left over from one of Boler's previous companies into an instrument superstore in Southampton.



Since Boler was a keen brass player himself, brass instruments seemed a natural fit for the focus of the music shop, and with business partner Hayes having owned a local brass-repair shop for many years, the two were well equipped to begin their venture.

Before the opening of Hayes Music, Hampshire lacked any real destination shop for brass instruments, and since its arrival there has been a steady demand from students, professionals and the military for brass instruments.

## TIME FOR GROWTH

Earlier this year, the two decided it was time to open a second, smaller high-street shop. The warehouse shop had also recently added a piano floor, and now stocks pianos and keyboards. With such a large selection of instruments at the warehouse, the new Romsey outlet acts as a marketing opportunity for all the other instruments and products available at the larger store in Southampton.

'If you imagine you are going to buy a car, and you have to visit lots of different garages to try out different cars, the warehouse store completely removes that problem,' says Boler. 'There are many different models and instruments all available to try under one roof, and people living in Hampshire no longer have to travel around the country to try the instruments that they might be looking for.'

“  
FOR HAYES MUSIC, THE BRASS MARKET  
IS VERY MUCH STILL BOOMING”

The new shop in Romsey has also started selling stringed instruments, including violins, guitars and ukuleles. With two secondary schools in the area, both the larger store and the new Romsey shop are places for keen students to try things out and buy their first instruments. For eager students, the superstore also provides practice and tuition rooms, and a fully equipped workshop for repairs, with specialists in brass, woodwind and Yamaha pianos, keyboards and percussion.

There is an extensive music library, along with tuition books, ABRSM and Trinity exam publications, and brass, wind band and orchestral sets. It also supplies gig bags, instrument cases, mutes,

mouthpieces, reeds, stands, lubricants, cleaning materials and other accessories.

Boler believes that the market town of Romsey was an ideal location for the new outlet. Living in the town, and being part of its strong brass-band tradition, he has been able to turn his lifelong hobby and commitment to brass playing into a commercial success. It has also created an outlet where other young brass players can follow in his footsteps alongside professionals who use the shop in a way that works for them.

For Hayes Music, the brass market is very much still booming, says Boler: ‘This is our strongest year yet. With the opening of the new shop, we can give the

locals the convenience of coming into our Romsey store and then, if need be, they can visit the larger Southampton store to find exactly what they’re looking for.’

Hayes Music also has a nightly run between the two shops, so customers can request that something be brought from the larger store to Romsey for them to try. There is also an online service.

In straitened economic times, it’s great to see a shop that specialises in brass and woodwind – paired with Boler’s love for the instruments – starting young people off on their musical journeys. **MT**

[www.hayesmusic.co.uk](http://www.hayesmusic.co.uk)

#### VISIT HAYES MUSIC

- » **Head office and main store:** 4A Empress Park, Empress Road, Southampton, Hampshire, SO14 0JX
- » **Romsey store:** 9 Latimer Walk, Romsey, Hampshire, SO51 8LA

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A photograph of a young woman with long dark hair, wearing a black top with a pattern of white squares, playing a marimba. She is looking towards the camera. The background is dark, and the lighting highlights her and the instrument.

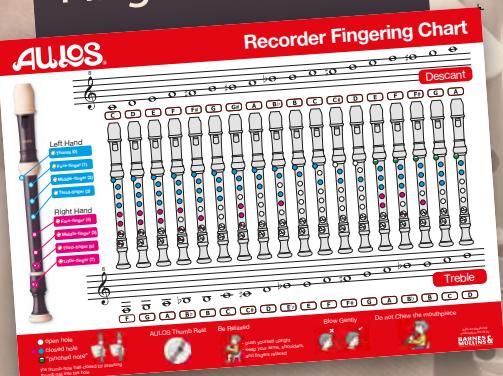
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# BRASS NEWS

## Richard Ward appointed at Huddersfield

Richard Ward has been appointed head of brass at the University of Huddersfield. Having studied at Birmingham Conservatoire and the Royal Academy of Music, he has been a professional trombone player based in London for more than twenty years.

As an educator, Ward has worked with Trinity Laban Conservatoire and the Palestine Youth Orchestra, and has been musical director of Zone One Brass, brass band in residence at the

Royal College of Music. He was also a co-creator of the education project Brass Tracks, involving the RCM, Zone One Brass and music services in Hounslow and Sutton, which won an Outstanding Musical Collaboration award at the London Music Awards in 2014.

He has also conducted professional ensembles, including the Philharmonia Orchestra, and played with orchestras including the BBC Symphony, Aurora Orchestra and the Mahler Chamber Orchestra, as well as in the West End.

[www.hud.ac.uk/music](http://www.hud.ac.uk/music)



Richard Ward

## Tovey takes on Boston University role

EPIC STUDIOS



Bramwell Tovey

British composer and conductor Bramwell Tovey, vice president and artistic director of the National Youth Brass Band of Great Britain, has been appointed director of orchestral activities at Boston University.

Tovey's compositions include several works for brass groups and his background in brass banding has led to an international career as a conductor of all types of music. He has been a regular guest conductor of Foden's Band, the Los Angeles Philharmonic, the Boston and Chicago Symphonies, the Philadelphia Orchestra, the Melbourne

and Sydney symphonies, and the Royal Conservatory Orchestra in Toronto.

He joins Boston University after 18 years as music director of the Vancouver Symphony Orchestra, where in 2003 he led the creation of the VSO School of Music, 'where students of all ethnic and socioeconomic backgrounds could enjoy lifelong learning and the majority of instructors would be members of the Vancouver Symphony Orchestra'.

[www.bramwelltovey.com](http://www.bramwelltovey.com)  
[www.bu.edu/cfa/music](http://www.bu.edu/cfa/music)  
[www.vsoschoolofmusic.ca](http://www.vsoschoolofmusic.ca)

## Brass Bands England and WMG announce partnership

A new partnership to attract young people to brass between Brass Bands England (BBE) and Warwick Music Group (WMG) has been announced.

The joint venture recognises WMG as a lead partner of BBE in the new 'Foundation' level of its future national development strategy, about which further details 'will be announced in due course'. To celebrate the partnership, BBE and WMG are launching a new national competition called Create a Buzz, through which WMG will donate pBuzz instruments to brass bands, schools or other voluntary organisations,

which will be invited to apply for the use of up to 20 pBuzz instruments each to give to children aged 5-11.

Groups awarded with sets of instruments will be invited to submit a recording of a new piece of music,

Selected entrants to the 'Create a Buzz' competition will receive up to 20 pBuzz instruments



specially composed for this initiative by brass band composer Jonathan Bates. Judging will take place in February 2018 and the winning band of 'pBuzzers' will win a set of 10 pBones and 10 pCorns, and will also be invited to perform at the BBE National Youth Brass Band Championship at Warwick Arts Centre in April 2018.

BBE interim chief executive Andrew Coe said: 'BBE are delighted to announce this new partnership with Warwick Music Group. Their innovative products and educational ethos are very much in line with the BBE mission.' **MT**

[www.brassbandsengland.co.uk](http://www.brassbandsengland.co.uk)  
[education.warwickmusicgroup.com](http://education.warwickmusicgroup.com)

# MUSIC MINDS MATTER

*Help Musicians UK's #MusicMindsMatter campaign commits to launching a 24/7 UK-wide service for people in the music industry suffering from mental ill-health. The charity's director of external affairs, Christine Brown, talks about how a once-taboo issue is being made a priority*

**D**uring 2016, Help Musicians UK (HMUK) experienced a 22% increase in requests for help, and spent almost £2m helping these people through direct and indirect financial support. These are significant figures.

The music industry has been at a crisis point for some time now, and how we support those suffering from mental health concerns is one of the biggest challenges that faces us all. HMUK, with our history of being the health and welfare backbone of the industry, has decided to step up and take the lead.

With this in mind, HMUK commissioned the University of Westminster and MusicTank research 'Can Music Make You Sick?', the world's first study focused exclusively on mental health in the music industry.

The results of the pilot survey, released in November 2016, found that over 68% of respondents had experienced depression and 71% had experienced panic attacks and/or high levels of anxiety. While these respondents were self-reporting, it suggested that those working in music can be up to three times more likely to experience depression compared to the general public. Among the survey sample of over 2,200 respondents, 30% worked in classical music, 13% were jazz musicians, and other genres including folk and pop were also represented. While staggering, this isn't surprising when we're talking about a profession where people are expected to perform consistently at the highest possible level.

Musicians forge their careers in a fragmented and hyper-competitive environment. It is a career often made up of highs and lows, where learning

how to navigate them is an art in itself. In a world of blurred boundaries and relationships, responsibility and duty of care can be hard to identify.

So, what is the cause of this worrying trend and what are the next steps?

The findings in the pilot study suggested that while artists find solace in the production of music, working in the music industry might indeed be making musicians sick, or at least contributing to levels of mental ill-health.

Those responding to the survey attributed this to a variety of reasons including poor working conditions, the physical impacts of touring, gender inequality and issues that stem from the daily struggles of being a musician. Poor working conditions are often caused by the difficulty of sustaining a living, anti-social working hours, exhaustion, and an inability to plan time and the future.

Issues can also stem from lack of recognition for creative work or to that fact that music-making and songwriting can be associated with revealing something personal or sensitive. Lastly, women in the music industry face a separate set of difficulties due to the stigmas surrounding family life, sexist attitudes and sexual harassment.

The study concluded that the majority of respondents felt underserved by available help and thought that there were significant gaps in existing provision. A key outcome of this study was to identify meaningful and lasting solutions for the industry.

The charity released a final report and recommendations for 'Can Music Make You Sick?' in mid-October, including recent qualitative research. These recommendations will be used as



Creating a sustainable future: Christine Brown

a platform to launch a dedicated 24/7 support line and service for the entire UK music community.

Announced as part of HMUK's latest campaign, #MusicMindsMatter, the industry-specific service will aim to provide qualified, professional, safe, focused support, advice, education and, where possible, improved access and signposting to existing services. While other helplines exist in the UK and beyond, Music Minds Matter will be the most comprehensive – linking counselling, therapy and clinical signposting to the charity's traditional grant-making activities. HMUK is also looking at debt help, legal issues and homelessness.

Once successfully implemented in the UK, the charity has ambitions to work with global partners in the US, Canada, Australia and New Zealand to continue the campaign and underpin a global approach. This will also ensure those musicians on tour can gain useful access no matter where they are. It is an ambitious project, but one with huge support.

While there are a number of organisations that provide support to musicians struggling with their mental health, a first point of contact being your GP, HMUK is uniquely positioned as a charity to support the industry; with 96 years of experience, HMUK understands the complexity of being a musician and recognises the need for a service delivery that reflects the nature of the industry, whilst providing a personalised service to each musician we help.

HMUK has a long and proud history of supporting artists and organisations in classical music, and we will continue to work to create a sustainable future for musicians and the industry. **MT**

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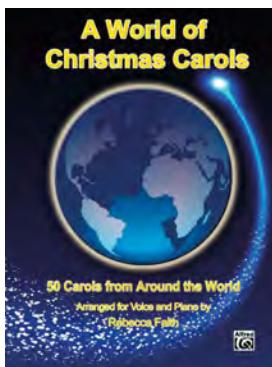
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# CHRISTMAS CRACKERS

*Stuck for something to get for the musicians in your life? MT has some suggestions*

## Festive singing



Alfred has a whole host of Christmas repertoire available for purchase – but if you're looking to deviate from the usual suspects and celebrate some world music with your pupils, Rebecca Faith's *A World of Christmas Carols: 50 Carols from Around the World* is one to add to the list. Carefully arranged for voice and piano, the book also features Christmas-related facts, text translations and both versions where they exist.



The 'Entertainer's Secret' throat relief spray is supposedly 'the perfect solution if you're suffering from laryngitis, hoarseness, congestion, stuffiness, or dry throat'. Teachers may query whether this really is 'the safest and fastest way to alleviate your voice-related symptoms so you can keep on entertaining!', but will sympathise with the desire to keep on singing those carols, which do come but once a year (along with the lucrative carol singing market).

In the same bracket, 'Singer's Oil' (£9.95, Lindsay Music) is a spray from Germany: 'if you have little or no voice the morning after singing or find that excessive periods of talking result in hoarseness, this simple, pleasant-tasting throat spray could be the answer', says Lindsay Music of the product, which contains 'natural products designed to moisturise and reduce inflammation' including aloe vera, star anise, eucalyptus, fennel and camomile.

[www.alfred-music.co.uk](http://www.alfred-music.co.uk)  
[www.lindsaymusic.co.uk](http://www.lindsaymusic.co.uk)

## Key piano stocking fillers

The piano tie may be a fashion faux pas (not that MT readers couldn't style it out), but the attraction of a keyboard pencil case (£3.99) is undeniable, particularly when paired with the tried-and-tested design of the grand piano pencil sharpener (£0.99). And pulling it all together with a truly tiny keyboard is this magnetic piano paperclip (£1.75). Perfect!

[www.giftsformusicians.co.uk](http://www.giftsformusicians.co.uk)



## Manu-Mat Notation Mat Starter Set



Developed and manufactured by music professionals, Manu-Mat offers people of all ages a fun way to learn how to write music. Boasting high-quality materials, the Manu-Mat is portable, light and durable. The starter set is 130cm by 40cm has a number of transparent notes and symbols. At only £44.50, the Manu-Mat also comes with free delivery, with same-day dispatch when ordered before noon.

[www.manumat.co.uk](http://www.manumat.co.uk)

## Chord Hero



The Chord Hero Strummer is a new 36-inch steel-string guitar (\$59 USD plus shipping), which, paired with accompanying app Monster Chords, aims 'to make learning music both fun and affordable'. The instrument is available in a variety of colours, from the basic Pirate Black to Supercar Yellow and Deepest Purple, and comes with accessories including 12 glitter pens.

[www.chordhero.com](http://www.chordhero.com)

## Claire's Carolbook

Eros and Claire Mungall's Claire's Carolbook has been updated for Christmas 2017. With traditional carols arranged in C and G major, with extra-simple piano parts, the book aims to help teachers and pupils in the limited time before Christmas 'to provide easy arrangements which can also help sightreading'. Carols are easy to play for even for students of Grades 1, 2 as well as more experienced students. Available to download (£5.95) and spiralbound (£8.95) from [www.lulu.com](http://www.lulu.com).

[www.musicworkbook.com](http://www.musicworkbook.com)

## Treble clef wall clock



One for the music room wall, this treble clef wall clock will help make sure that lessons don't run over. And its helpful time signature changes as the day wears on!

£19.99, [www.giftsformusicians.co.uk](http://www.giftsformusicians.co.uk)

## Musical Nanoblocks

Nanoblocks produces a range of musical instruments, including this electric guitar, grand piano and synthesiser. Also in the range are an alto saxophone, drum kits and a violin: the building blocks of a brilliant musical stocking for young and old!

From £9.99, [www.giftsformusicians.co.uk](http://www.giftsformusicians.co.uk)



## Silent night: Yamaha Music London

Soho's Yamaha Music London, Yamaha's flagship European store, has put together a range of gift sets for Christmas. These include several options for 'silent' practising, from the AvantGrand and TransAcoustic pianos to brass kits, drum pads and electric violins. The DTX400K digital drum kit (beginner package £449.00) is aimed at beginner drummers and experienced players looking for a warm up or practice instrument, while the DD75 model (£249) is a compact, all-in-one instrument which is portable and can run on batteries. For trumpeters, the YTR-2330 Trumpet Pack with Silent Brass SB7X Bundle (£661.00) pairs the entry-level YTR-2330 Bb trumpet with the Silent Brass SB7X kit, (suitable for trumpets and cornets), allowing young players to practise late into the night over the Christmas holiday without waking slumbering family members.

A particularly generous present for a violinist would be the YEV-104 electric violin (£801), which allows players 'to explore and enjoy genres way beyond the classics'.

[www.yamahamusiclondon.com](http://www.yamahamusiclondon.com)



Yamaha's YTR-2330 Bb trumpet



Practical, portable practice: Yamaha DD75



YEV-104 electric violin

## Musical tea towels

Six designs, each featuring a great composer, perfect for all that post-Christmas dinner washing up! Each is printed in a single colour on a white background: Bach's Toccata & Fugue in D minor is a deep olive; Beethoven's fifth symphony is brown; Handel's

'Hallelujah' chorus is a vivid red; Mozart's Symphony No.40 in antique jade; Tchaikovsky's Piano Concerto in royal blue; and the same composer's 1812 Overture features in maroon. **MT**  
[www.lindsaymusic.co.uk](http://www.lindsaymusic.co.uk)

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Image: Tom Kitchin

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# THE TEACHING MUSICIAN

*In her final update, Kay Charlton reflects on her year's activity at Trinity Laban*



## JULY

My study plans for the summer are scuppered! In June I presented my diploma research on first access and the resulting repertoire book at Music Education Solutions' First Access Forum. Warwick Music Group has now commissioned MES to produce a Key Stage 1 scheme of work for its new pBuzz instrument and I have been asked to write the repertoire – with a very tight turn around! I think I'll be taking my laptop away on holiday this year.

With an essay on contemporary theorists due to be submitted in August, I'm researching the writing of Susan Hallam. Her output is vast so I'm focusing on my areas of interest: children's development, instrumental teaching and motivation.

The participative project is set up as much as possible, with our Edmodo site full of resources that we hope pupils will access over the summer.

## AUGUST

I have 12 pBuzz songs to write so I turn my pedagogical thinking to Key Stage 1; it's a fun project to do over the summer – topics include mini-beasts, space and dinosaurs. In between composing I'm reading Susan Hallam's books and the title for my essay takes shape: 'Can Hallam's writing provide a justification for music education?' She provides plenty of evidence from a psychological

point of view in *The Power of Music* (2015), finding 'compelling evidence for the benefits of music education on a wide range of skills'. Her Music Mark review of whole class ensemble teaching (WCET) finds that 'it is possible to implement WCET that leads to high levels of instrumental playing and high continuation rates'.

## SEPTEMBER

The temperature plummets and we're #BackToSchool. In the first week back I present CPD sessions to two music hubs on 'An Aural Approach to teaching First Access'. All teachers are given a trumpet and we have a 'beginners' session. What's it like to be a beginner? Tutors feel excited, scared, frustrated – it's fun, it's hard! It gave us all a reminder of how our pupils might feel in their first lessons and how important it is to make real progress in a creative and inclusive way.

The pBuzz songs are also recorded and signed off this month. It's so exciting to be part of a new resource.

There are two MA modules to be completed this term – Creative Project and Learning Mentor. My technology report comes back with good marks so I feel I'm on the right track with my writing; one last push and all the work will be completed in December. A viva in January will be the last hurdle.

The Creative Project is shaping up to be a transition workshop for my pupils. Another student on the course and I have filmed ourselves playing the melody/rhythm parts for two songs, and put the tutorial videos and notation PDFs on the Edmodo site, which participants can log into. In October I will take my primary school band to our nearest secondary school and we'll play together for an afternoon. Getting students to sign up to Edmodo is proving to be a challenge – but it's all part of the process.

Ofsted come to my school with one day's notice. The head is proud of our enrichment offer and how disadvantaged children can benefit, so I am interviewed by the Ofsted inspector and she watches part of my music lesson – my essay on justifying music comes in useful – hooray!

## OCTOBER

Good news: my 'Aural Approach to First Access' workshop has been accepted by the Music & Drama Education Expo for presentation in London. I will be presenting the session at Kensington Olympia in February – I hope you'll come and join in!

My focus now is on writing essays for the last two modules. The transition project is set up and children are engaging with Edmodo and learning their music at home from the online videos. The idea is starting to work and progress is being made. I'm having my last few trumpet lessons as part of the Learning Mentor module. Reflecting on being the pupil rather than the teacher is the point here, and along the way I'm gathering new techniques of both the teaching and playing varieties; it is great having some musical input for a change.

This is my last Teaching Musician blog but my MA journey isn't quite over yet; it will be a relief to hand in my final pieces of work, but it's amazing to think of what I've learnt throughout the course of the MA and how my approach to being a teaching musician has broadened and deepened. **MT**

[www.kaycharlton.co.uk](http://www.kaycharlton.co.uk)

[www.trinitylaban.ac.uk/study/music/the-teaching-musician](http://www.trinitylaban.ac.uk/study/music/the-teaching-musician)

*Kay Charlton will present her approach to First Access using pTrumpets at the Music & Drama Education Expo, running on 22 & 23 February at Olympia Central*

[www.mdexpo.co.uk](http://www.mdexpo.co.uk)

# ONLINE TEACHING MATERIALS

Every month, *MT* publishes online teaching materials for Key Stages 3, 4 and 5, giving you complete units of work, GCSE and A-level set-work info and activities, and practical teaching ideas across all levels. Written by experienced teachers and examiners, these resources provide indispensable content for your classroom teaching. They contain:

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# DECEMBER 2017

## WHAT'S NEW THIS MONTH



### NINE LESSONS OF CHRISTMAS

by James Manwaring



#### INTRODUCTION

At Christmas time, the life of a music teacher and a music department is usually rather full. Carol concerts, local events, rehearsals and Christmas functions all crowd our calendars. But of course, we still need to teach, and for me it's a great time of year to try something different – and, naturally, to link lessons with the festive season.

#### CHRISTMAS SINGING AND PLAYING

It's worth reminding yourself of the wonderful opportunities that Christmas presents for singing and playing. It's like me; it's sometimes hard to pick the right songs to sing in lessons, or to pick something that sounds to you or to recognise. Christmas carols are therefore a great way to get students singing because students are likely to know the carols, you can start to focus on their singing, and even look at getting them singing a carol that they know well: 'Silent Night' is a good choice. From this point, trying add in a bassline and some harmony. Part singing is sometimes challenging, but it's made easier when you use something that students already know well. Depending on ability, class size and what you have in the class, you might like to try a SATB arrangement, or a two-part arrangement that will work.

Over the years, I've used various carol arrangements and different books. Carols for Choirs is often a favourite and the arrangements in it are very good. But one book that I use year after year is the Salvation Army Christmas Carol book, not only its vocal scores but also its arrangements for orchestra and brass band.

You might also like to try changing the music you're playing in a few simple ways. Get your whole class with their instruments and the card arrangements, and try these few fun ideas:

1. Play the card as written, but with a swing rhythm.
2. Change the note of the card by adding in accidentals as you play – tricky, but good for students to understand melody and pitch.
3. Add passing notes between every note that doesn't follow a scalar pattern – again, challenging, but students understand melody and pitch.
4. Play the card as written, but it's a challenge, but lots of fun, and it makes for interesting discussions about what happens when we change the direction of the music.

Play the card, then play it again up a tone, transposing as you go. This is a great task for more advanced players who will visualise the music up a tone – a good skill for life, and a good challenge.

These ideas may come across as slightly odd. But when you get a group of students playing cards, start altering or adapting the music, you suddenly start to unlock their musical brains and create interesting discussions.

I'm firm believer in trying new things and undertaking tasks that aren't necessarily structured or formal. Is there an invader, and what better time to do that than Christmas? Also, because there are so many ways to do this, it's a great opportunity for students to be creative and think outside the box.

*At Christmas time, the life of a music teacher and a music department is usually rather full. Carol concerts, local events, rehearsals and Christmas functions all crowd our calendars. But of course, we still need to teach, and for me it's a great time of year to try something different – and, naturally, to link lessons with the festive season.*

**James Manwaring** is director of music for Windsor Learning Partnership, and has been teaching music for 13 years. He is a member of the MMA and ISM, and he writes a music education blog.



### EDEXCEL A-LEVEL AOS4: REVOLVER BY THE BEATLES

by Simon Rushby



#### INTRODUCTION

The Beatles' seventh album *Revolver* was released in August 1966. Following *Rubber Soul* and preceding Sgt. Pepper's Lonely Hearts Club Band (discussed in its own Music Teacher resource, February 2017), it was a huge success, occupying the number one spot in the album charts for seven weeks in the UK, and six in the USA.

Jazz songs from *Revolver* comprise one of the set works from Edexcel's Area of Study 4: Popular Music and Jazz (covered in detail in the Music Teacher resource Edexcel AS and A level Music: Appraising – an introduction).

In January 2017, Put briefly, in the summer exam at the end of Year 13, students will be asked to answer three listening questions on extracts from three of the set works in Section A, along with a short melody or rhythm question. In Section B, they will have to write two 'extended' answers; one student will draw links from the set works to a piece of unfamiliar music presented to them on CD in the exam. The other essay, worth more marks, will be about the musical elements, context and language of one of the set works (from a choice of three).

#### NEW DIRECTIONS

The Beatles had begun to explore new directions with their music in *Rubber Soul*, released in December 1965, also to great acclaim. In their recording sessions they began to experiment with unorthodox instruments, sounds and recording techniques, and this taste for the new was taken further in the sessions for *Revolver*, which lasted three months.

To get an idea of how the Beatles' music was changing, get students to listen to the two songs listed below, and then answer the questions that follow, thus building a comparison between the Beatles' sound of 1965 and that of late 1966.

1. Love Me Do from *Please Please Me* (1962) – their debut single.
2. In My Life from *Rubber Soul* (1965).

For each song, consider the following questions:

- What instruments can be heard on each song, and what is their role?
- What is the structure (In terms of verses, choruses, instruments and so on) of each song?
- How does the music change over time? For example – what are the chords used in the verses and choruses?
- How many different chord are used?
- What can you say about the lyrics and subject matter?
- What are any other differences? In what ways has the Beatles' musical style changed over the three years?

*'Love Me Do'* was the Beatles' first single, released in October 1962, and it made number one in the USA but not the UK. It is a mid-tempo acoustic song written by Paul McCartney when he was 16 years old, though it is widely believed that John Lennon contributed the middle eight section. The song features acoustic guitar (George), bass (Paul), drums (Ringo), though the song was also recorded with a session drummer with Ringo's cousin, drummer (John). The lyrics note that the harmonica (John) played on the song.

*'In My Life'* was the Beatles' first single, released in October 1965, and it made number one in the USA but not the UK. It is a mid-tempo acoustic song written by Paul McCartney when he was 16 years old, though it is widely believed that John Lennon contributed the middle eight section. The song features acoustic guitar (George), bass (Paul), drums (Ringo), though the song was also recorded with a session drummer with Ringo's cousin, drummer (John). The lyrics note that the harmonica (John) played on the song.



### OCR AOS5: PROGRAMME MUSIC, 1820-1910

by Jane Werry



#### INTRODUCTION

Programme music of the Romantic period covers some of the most dramatic and appealing works in Western art music. Choosing this Area of Study will not only give you a great contrast with your compulsory classical and jazz set works, but will also provide your students with an inspiring and hugely enjoyable listening experience.

For each of the main pieces covered by this resource, there will be information about its context, background and programme (story). Details regarding each of the musical areas likely to come up in exam questions will also be given: harmony and tonality, melody, texture and timbre, and use of instruments. There will also be a link to a subsidiary work for the purposes of comparison.

#### INTRODUCING THE CONTENT AT THE START

Let students know what the Area of Study entails from the start, so they have a sense of the route ahead.

You can do this by giving them a knowledge organiser comprising a list of the pieces to be studied, together with all the audio they will need (via Spotify, YouTube or your school's VLE). Key terms can also be included. The knowledge organiser can be used as a revision tool, and students will need to have it embedded in their long-term memories before they can even begin to answer essay-style questions. It can be useful to test their knowledge of the facts before working with them on planning essays.

AoS5: Programme music, 1820-1910			
Style	Main focus piece	Subsidiary piece(s)	Features
Concert overture	Mendelssohn: <i>A Midsummer Night's Dream</i> (1826)	Tchaikovsky: <i>Fantasy Overture, Romeo and Juliet</i> (1880)	Sonata form with unconventional approach to keys; themes to represent characters and scenes
Symphonic poem	Saint-Saëns: <i>Danse macabre</i> (1874)	Liszt: <i>Orpheus</i> (1854)	One-movement pieces for large orchestra, keys a 3rd apart, chromatic yet tonal.
Programme symphony	Berlioz: <i>Symphonie fantastique</i> (1830)	Richard Strauss: <i>Don Quixote</i> (1897)	Large-scale, multi-movement works with a narrative; imaginative use of large orchestra, chromatic harmonies
Solo works	Mussorgsky: <i>Pictures at an Exhibition</i> (1874)	Schumann: <i>Kinderzene</i> (1838)	A wide range of piano textures and harmonic approaches.
Programmatic pieces conveying a sense of national identity	Rimsky-Korsakov: <i>Scheherazade</i> (1888)	Grieg: <i>Lyrical Pieces, Book 6, Op. 54</i> (1891)	Use of folk music, or elements of folk style, modality, characteristic rhythmic or melodic infections.

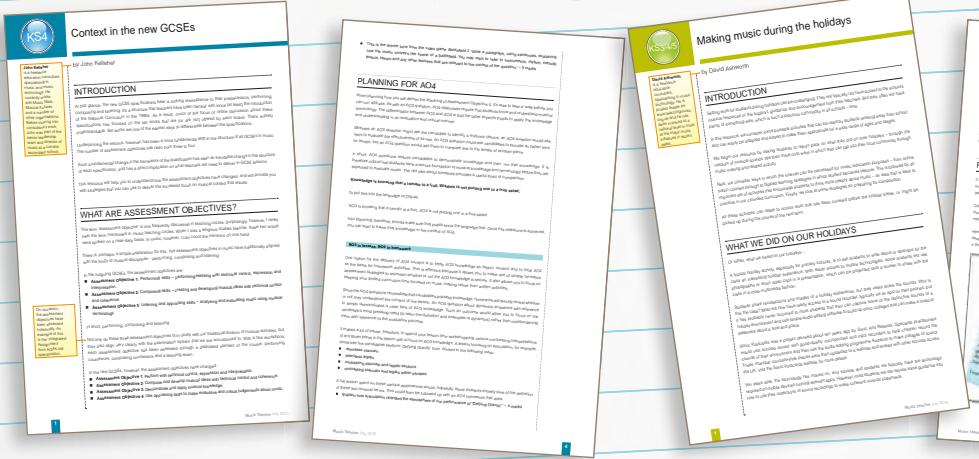
*Programme music of the Romantic period covers some of the most dramatic and appealing works in Western art music. Choosing this Area of Study will not only give you a great contrast with your compulsory classical and jazz set works, but will also provide your students with an inspiring and hugely enjoyable listening experience.*

**Jane Werry** is a specialist leader in education, and director of music at Hayes School in Bromley. She is an A-level moderator for OCR and co-author of *Being a Head of Music: A Survival Guide*.

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# TIP OF THE ICEBERG

*John Robinson, head of operations at the ISM, on what to do when lessons are cancelled due to unforeseen circumstances*

Every winter, members ask us at the Incorporated Society of Musicians (ISM) for guidance about school closures arising from extreme weather. Should visiting music teachers be paid for those days when, through no fault of their own, they are unable to work because of school closures?

The answer will lie in the detail of the contract between the teacher and the school or parent. There is no general legal right to be paid in these circumstances, but let's take a look at some different scenarios: where the teacher is paid by the school, and where the teacher is paid directly by the parent or guardian.

#### Teachers paid by the school

If payment of wages is determined by the number of hours taught, it can be argued that the teacher is not entitled to be paid for time they did not teach, because neither teacher nor pupil was available. The same is true for self-employed teachers paid by the school.

What about a teacher who is an employee, is paid an annual salary to carry out tasks and duties – like a classroom teacher – and who is available to work? Arguably they should be paid for the closure, because they were willing to attend work. In the absence of a general legal rule, other things should be factored in, such as whether there is a policy in place regarding payment in such circumstances.

As a matter of fairness, it seems reasonable to argue that visiting music teachers should not be treated less favourably where the school pays other employed staff for closure days, although the legal position will depend upon the circumstances of each case and the terms of the contract. ISM members can contact our legal team for help.

#### Teachers paid directly by parents

For teachers contracting directly with the parents of their pupils, the position is more difficult. Both teacher and parents can be regarded as 'innocent parties', because they would have had no control over the decision to close the school. The ISM's Agreement for Private Music Tuition states that 'the teacher will charge for any scheduled lessons which the pupil does not attend, unless the teacher chooses not to do so because of exceptional circumstances'.

Our view is that it would usually be unreasonable for a teacher to charge for a lesson where neither the teacher nor the pupil was able to attend because of the closure of a school. Such circumstances can be regarded as genuinely 'exceptional'.

An unplanned closure may result in a loss of earnings to the teacher, and there may be grounds to sue the school, although we think the courts would be reluctant to find a school to have acted unreasonably in the circumstances. On the other hand, if a teacher has paid advance fees to use a room at the school but cannot use the space because the school is closed, it would seem reasonable to request reimbursement of the fees.

#### The taxman cometh...

The clock is ticking for your 2016-17 tax return. The deadline for filing your return and paying any tax due is 31 January 2018. Penalties and fines await the unprepared.



Tax may also be due on benefits from your job (such as health insurance), income from rental properties, profits from using websites and apps (like Airbnb), pensions and annuities are all taxable, as are certain state benefits. Her Majesty's Revenue & Customs (HMRC) has plenty of information online ([www.tinyurl.com/mt-dec-tax](http://www.tinyurl.com/mt-dec-tax)) about income tax in general and the self-assessment tax framework.

Allow plenty of time to file your tax return, because there are penalties for being late. It can take a while to supply all the details you need. If you have not registered for self-assessment before, do it as soon as you can. Do not leave it until January – thousands of others will be using the system at the same time so there may be delays in receiving the activation code you will need to start using the online return service. You will get an email from HMRC confirming the return has been received if you submit online. Online registration also means you can check account details any time, amend your return, adjust payments and save or print copies of your return. Your tax is also calculated automatically as part of the process.

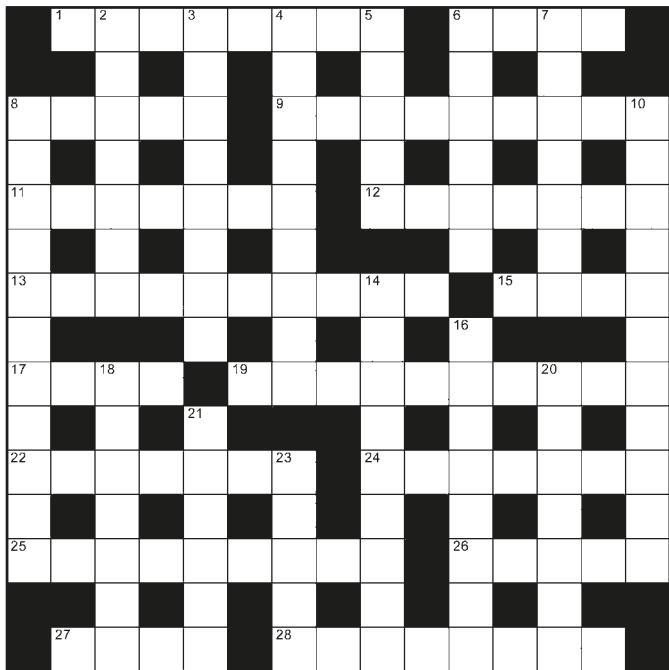
Visit [www.gov.uk/log-in-file-self-assessment-tax-return](http://www.gov.uk/log-in-file-self-assessment-tax-return) for information on how to create your online account.

#### SOMETHING FOR THE CHRISTMAS STOCKING!

ISM membership would make an ideal Christmas gift for any professional musician or music student. It would also be perfect as a thank-you present or to celebrate a new job – or a new year! Gift memberships start from as little as £15 per year. Call our membership team on 020 7221 3499 or email [membership@ism.org](mailto:membership@ism.org) if you have any questions about ISM gift membership.

A winning solution will be drawn at random on 11 December, and the participant will receive a personalised *MT* goody bag.  
Email your solutions to [competitions@rhinegold.co.uk](mailto:competitions@rhinegold.co.uk)

## CROSSWORD set by Fustis



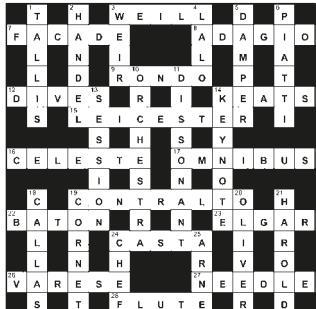
### ACROSS

- 1 Chopin prelude keeps falling on Burt Bacharach's head (8)
- 6 Victoria in Stoke, Albert in London (4)
- 8 Unsuitable paint mixture (5)
- 9 Ascending in semitones (9)
- 11 Checker more than listener (7)
- 12 Miss Patti (7)
- 13 With unusual accent (10)
- 15 Set for a mouse or drum (4)
- 17 Sing badly, that's an omen (4)
- 19 Chaotic drumkit is supersonic (10)
- 22 A rag in a tangle falls (7)
- 24 From the Halls of Montezuma to its shores (7)
- 25 Where to hear nocturnes? (9)
- 26 It's a bird, sings Carmen (5)
- 27 Gottfried's metamorphosis (4)
- 28 Charlie Barnet's Noble Indian title (8)

### DOWN

- 2 Nielsen's *Arabian Nights*' hero (7)
- 3 Musical characters (8)
- 4 Italian search for baroque composition, where rice care is about right (9)
- 5 Costanzo, Venetian composer (5)
- 6 Composer and pianist from Pressburg (6)
- 7 Instrument maker? Martin surrounds one (7)
- 8 Aka *A Life for the Tsar* (4,7)
- 10 Composer of *Medée* (11)
- 14 Highly strung (9)
- 16 Riff (8)
- 18 Dundee native claimed to belong here (7)
- 20 Not equal note, but atom (7)
- 21 Law not broken for composer (6)
- 23 Courtly Lucia disturbed (5)

## NOVEMBER SOLUTION



**QUIZ ANSWERS**

- 1 Leonard Bernstein
- 2 Westminister Cathedral Choir
- 3 John Adams' *Harmonium*
- 4 Miserere
- 5 Polyphony
- 6 Goliardum de Machaut
- 7 Salisbury
- 8 Westminister Cathedral Choir
- 9 Salisbury
- 10 Leonard Bernstein

## QUIZ

- 1 When was the Choir of King's College, Cambridge founded?
- 2 In what year did the first Festival of Nine Lessons and Carols take place?
- 3 When did Stephen Cleobury (below) become director of music at King's College, Cambridge?
- 4 Another Stephen formed a small choral ensemble (pictured below) from the college's choral scholars in 1986. What is it called?
- 5 The *Messe de Nostre Dame* is generally recognised as the oldest surviving polyphonic setting of a mass attributable to one composer. Who wrote it?
- 6 By what name might a setting of Psalm 51 be better known?
- 7 Which work for chorus and orchestra sets poems by John Donne and Emily Dickinson?
- 8 Which English cathedral (below) became the first to recruit girl choristers?
- 9 Which is the only professional Catholic choir in the world to sing daily Mass and Vespers?
- 10 From whom did Jacqueline Kennedy commission a Mass?



3



4



8

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# Piano reviews

## PIANO, EASY TO ADVANCED

### TORMOD VINSAND, JAZZ CHORDS ON PIANO

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### SCHMITZ, JAZZ PARNASS SECHSHÄNDIG

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### MARTHA MIER, JAZZ SUITE IN COLOR

Alfred £4.95

### THE CHRISTOPHER NORTON PACIFIC PRELUDES COLLECTION

Boosey & Hawkes/Schott BH 13100, £10.99

### MIKE CORNICK, SIX JAZZ PIANO SOLOS

Universal/Schott UE 21731, £10.99

## DUOS WITH PIANO

### MAGNUS LINDBERG, ACEQUIA MADRE

Boosey & Hawkes/Schott, for viola and piano, BH 13307, £14.99; for clarinet and piano, BH 12839, £12.99

### HUMMEL, SONATA FOR PIANO AND CELLO, OP.104

Bärenreiter BA 10904, score and parts £12.00

### JANÁČEK, WORKS FOR VIOLIN AND PIANO

Bärenreiter BA 11512, score and parts £15.00

### SCHUBERT, ARPEGGIIONE SONATA D 821

Version for cello and piano, Wiener Urtext, Schott/UE, £13.50

### FAURÉ, FANTAISIE OP.79 AND MORCEAU DE LECTURE

Flute and piano, Henle Urtext HN 580, £11.50

### SAINT-SAËNS CELLO SONATA NO.2 IN F, OP.123

Henle Urtext HN 1280, £23.95

### BUSCH, ADOLF, SONATA IN A FOR CLARINET AND PIANO OP.54

Breitkopf EB 8899, £20.65

Lessons can be learned from the most forbidding material. Finland's Magnus Lindberg composed *Acequia Madre* ('Mother Ditch' – long story) in 2012; students can try tapping out just the polyrhythms even if they can't get near the torrential notes. The piano part is substantially

### VARIOUS, THE LIBRARY OF JAZZ PIANO

AMSCO/Music Sales, £19.99

### VARIOUS, PIANO MUSIC BY BRITISH AND AMERICAN COMPOSERS

Boosey & Hawkes BHI 24687, £14.99

All this jazzy material! No excuse for unimaginative teachers to stick to Gershwin's *Three Preludes*. Denmark-based Tormod Vinsand offers a jazz-slanted keyboard harmony course, too advanced for complete beginners but systematic and encouraging creativity. Commentary is in comprehensible if not always idiomatic English; audio tracks are available online. Play-along parts for B flat and E flat melody instruments will need to be torn out of the book or photocopied. Manfred Schmitz encourages three pupils at once, his 16 short six-hand pieces ingeniously printed on foldouts so that each player has the music in front of them. Mostly for Grade 2-3 pupils, these nevertheless include a very few spots for pupils who can barely play.

the same whether partnering viola or clarinet, which is not so between different versions of the Hummel sonata. This earlier version is not usually played, and is even less rewarding for the cello than the subtitle ('for piano and cello') would imply. Pianists should double-check with partners before learning this music; listening to one version while following the other is an easy spot-the-difference aural test. Items besides the Sonata in the Janáček volume are negligible: an uncharacteristic *Romance*, *Dumka* and an early *Allegro* version of the sonata's third movement. Notation is allegedly simplified: in this tough piece, pianists should be grateful, while students can compare with older editions.

The Schubert and Fauré are standby pieces which all accompanists should learn. The Saint-Saëns looks like standard rep but is rarely played – being harder and duller than Sonata No.1 doesn't help its cause. The Busch – leader of the pioneering Busch Quartet – is part of a surprisingly large wind-instrument output, and sounds like Reger even though it was composed in 1941. The publishers are courageous in making all this rare stuff available – and in such high-quality editions.

MICHAEL ROUND





**Martha Mier, Mike Cornick and Christopher Norton**, all respected names in the 'jazzy educational' field, fill the bill here in order of difficulty. The huge print of Mier's piece may be a bonus for some pupils; it also exists in a version for trumpet, clarinet and piano through the same publisher. Mike Cornick's solos are progressively graded, the closing homage to Charlie Parker being around Grade 5. All are well-behaved and grateful to play, as is Christopher Norton's whistle-stop tour of the Pacific Ocean, which clothes 14 folksongs in rewarding cushions of sound, some quite advanced. 'Waltzing Matilda' is the wittiest; my favourites among the others are the six Latin-American tunes. The rest are peaceable, as are the CD performances by Iain Farrington.

More 'hands-on' is **The Library of Jazz Piano**, uniform with the 'Library' albums reviewed in MT April 2016 – and, with 64 songs over 287 pages, equally generous (despite many wrong contents-page numbers and no word of commentary). Charlie Haden's 'Silence' dates from 1978; the others are mostly jazz standards from 1965 or earlier. Arrangements, by a team credited in tiny print, range from simple tune-and-chords to elaborate transcriptions. Very few (like 'Satin Doll') seem to be piano parts from group versions and make little sense on their own. Biggest is the 16-page version of 'My Favorite Things', owing a lot (though without mentioning his name) to John Coltrane.

The Boosey & Hawkes British-American album's nearest approaches to jazz are the four Bernstein *Anniversaries*. These have been anthologised before: not so the rest of the album, full of neglected treasures and with one piece (Elliott Carter's '90+') way beyond the declared upper limit of 'early advanced' (excellent counting practice though it be). Over 200 pages, 26 works, 17 composers: styles range widely, if not wildly, from Alec Rowley (who remembers him?), Delius and Ireland to Britten, Copland, Karl Jenkins, Virgil Thomson and Meredith Monk. Like the *Jazz Piano* album, this is an unmissable bargain even if you only like a third of the contents.

MICHAEL ROUND


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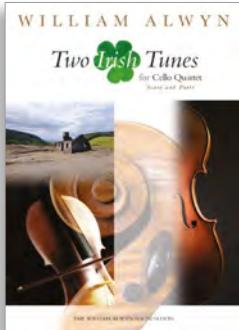
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### THE WILLIAM ALWYN FOUNDATION

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The book is published as a score and four separate parts and is available directly from APK Music Promotions Ltd at a cost of £15 plus postage and packing (£2.50 for UK orders); for overseas rates please enquire to the contact address below.

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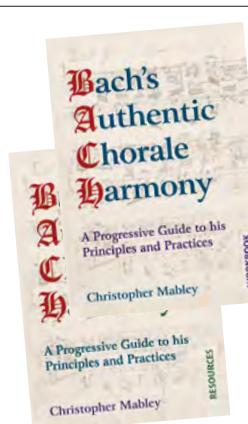
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# Sheet music: cello and double bass

## TWO IRISH TUNES FOR CELLO QUARTET

William Alwyn

The William Alwyn Foundation, £15.00

**Two Irish Tunes for Cello Quartet** is an excellent addition to the cello quartet repertoire for students or professionals by British composer William Alwyn (1905–1985). This recently published edition has been edited by Nicholas Marshall, working from a starting point of only a hastily written short score left by Alwyn. The first performance of these two pieces was given in June 1933 by four students at the Royal Academy of Music, where Alwyn was a professor of composition – Florence Hooton, Edna Elphick, Dulce Rapaport and Peter Beavan – all of whom were to become noted players and teachers in later life.

'They Say My Love is Dead' begins with an atmospheric building of chords at the opening, to which a winding, chromatic preparation for the melody line is added. The simple folk tune is stated over the chordal basis, then develops through an interweaving formation of lines. It opens out with a high melody line soaring above the underlying harmonies, before descending to a still, quiet close: a dark, evocative soundworld which would appeal to musicians at all levels.

By contrast, 'A Wee Bag of Praties' is a jolly and appealing reel with lots of rhythmic interest throughout, yet written in a clear, concise way which would be accessible to younger students. The textures move between arco and pizzicato, with a few spiccato bow patterns adding to the rhythmic drive. The lively and simple but appealing reel tune is supported by an interesting variety of rhythmic patterns, woven together to support the melody well. A more melodic middle section ensues, with more evidence of chromaticism, before the lively reel resumes taking us to an effective pizzicato ending.

Overall, these are well-written pieces, effective alone or as a pair, which could be equally interesting for a professional ensemble recital or for student groups with some players at relatively early levels: they require an advanced player only on the first cello part, which could easily be played by an advanced student or a teacher. The well-constructed forms and colourful harmonies would appeal both to developed and developing musicians.



## EIGHT PROGRESSIVE SOLOS FOR THE BEGINNER BASSIST

Dennis Leogrande

Spartan Press, £9.95

Dennis Leogrande is probably best known to bass teachers and young bass players for 'May I?', which is set for Trinity

and ABRSM Grade 7 exams – a fun piece, with good piano accompaniment, utilising pizzicato and arco in a jazz style. This useful collection of beginner pieces follows a similar formula with fun and interesting piano parts which are engaging, yet accessible to teachers with modest piano skills providing a good underpinning for the well-written and enjoyably-played pieces for the beginner bassist.

As the title suggests, these pieces are presented in a progressive way, building up from early first position through to more sophisticated pieces with shifts up to high E – and incrementally more complex techniques accessible in the early stages of playing. This is a very enjoyable collection for the student to work through with their teacher accompanying them on piano. Many of the skills that young bass players will be required to use in ensemble playing from the earliest stages are presented here in an effective and accessible manner.

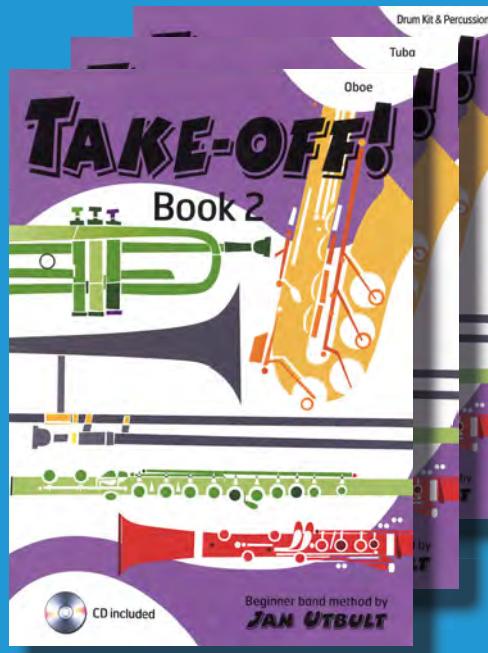
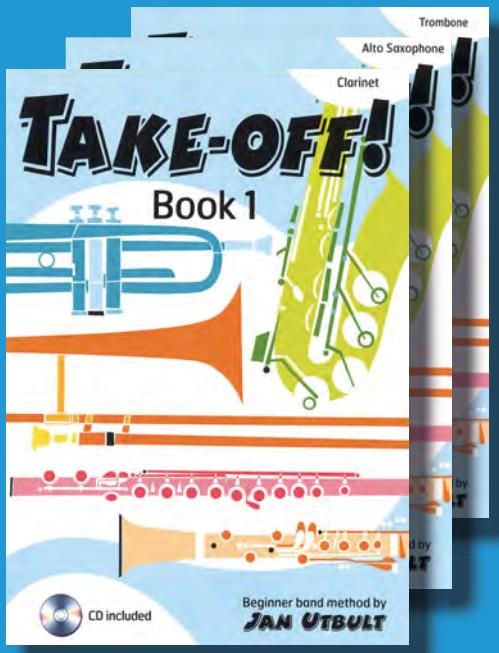
'Down the Road' starts in first position (4-1-0), using simple rhythms and a dynamic range which encourages strong elementary sound production, supported by the colourful winding lines in the piano part. 'Snow Day' encourages counting of longer note values and sustaining the sound with the bow. The use of ritardandi encourages good listening and development of ensemble skill. 'Just Can't Stop' is a faster piece in 3/4 time, which is a good stamina builder, also developing an awareness of the use of accents. 'The Daydreamer' is also in 3/4, now using slurs and hooks in the bow. Counting of rests, which is a skill young bass players need to develop reliability early on, is also developed here. The folk-style piano part provides an enjoyable foundation.

A jazzy number, 'Step Right Up', starts to use some simple shifting between first and half position, and also some chromatic step notes, with syncopation and swing style, and introduces switches between pizzicato and arco: again, something which young bass players need to develop fluency in early on to prepare for the demands of orchestral bass parts. The sixth piece, 'Hey, Mon!' has a lively, carnival feel with lots of syncopations and funky rhythms, using shifts up to the top of the D major scale. In the penultimate 'Home', dreamy, lyrical lines in the piano part support the singing lines in the bass part, with shifts up to high E and the need for good bow planning for different note lengths. Finally, 'Cool Shoes' is a jazzy pizzicato piece with a good sense of dialogue between the piano and bass parts: here, the use of different types of accents will encourage expressive use of pizzicato.

A fun, engaging and pedagogically sound collection of pieces to bass teachers working with beginners of any age, this is highly recommended.



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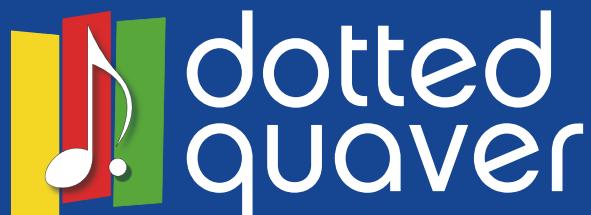


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# Book review

## TAKE OFF! 1

Jan Utbult, Dotted Quaver; students' book £11.95; conductors' score £29.95  
[www.dottedquaver.com](http://www.dottedquaver.com)

This instrumental method for absolute beginner woodwind and brass players allows pupils to learn while playing together as a group. The options for the make-up of any participating ensemble can be many and varied in both type and number, making this collection of playable tunes highly flexible. It would be very usable for instrumental class-teaching, large or small ensembles, or even soloists.

Jan Utbult has managed expertly to avoid the pitfalls that beset some similar publications by providing a lively accompanying CD, which enhances and makes enjoyable the simplest one-note melody. The tracks are recorded using highly accomplished musicians, with drum tracks offering plenty of uplifting rhythmic bounce across different pop styles. Unusually (and rather pleasingly), the musicians are credited at the beginning of each pupils' book. Utbult has also thought carefully about the keys which tend to favour the trumpet and clarinet, but less so the oboe, flute and French horn, by providing alternative notes for learning which suit the idiosyncrasies of those instruments.

The first piece ('Get Set!') starts logically at the absolute beginner level with a single semibreve note alternating with a bar's rest, giving plenty of breathing time. By the third piece in the book ('Hold It!') a new note is introduced. This range stays the same for the next six short melodies, allowing rhythm to be the driver for learning. As a new note is introduced, similar rhythmic work is repeated, but the different backings on the CD offer variation for learners. It is not until tune 12 ('All Together') that the first three-note tune is encountered. Quavers are introduced in track 17 ('Fix It'), but we don't get staple favourites like 'Hot Cross Buns' until number 22. By concentrating on three notes for 21 songs and slowly introducing new rhythms, Utbult reinforces the speed and security of brain-to-finger reflexes. Syncopation appears for the first time in song 23 ('Spain').

It would be helpful to have instructed swing quavers in number 25, 'Blossom Blues'. Reading straight off the page will mismatch with the CD, although students should pick up the feel by ear if explained. There is an occasional inconsistency with other tracks between straight and swing reading. By tunes 33 and 34 ('When the Saints' and 'Jingle Bells') we are using five notes. The gradual progression through the pieces is wholly logical and goes far in supporting the early stages of individual and group learning.

Use of the CD is optional as there is an accompaniment part (allowing for stop/start or differing tempo in rehearsal) but the teacher would need to interpret this as it is written out using chord symbols as set out for a guitarist. I would encourage the use of the CD – it will be popular with young players and can



form an integral part of home practice. There is a CD provided for each student's book and wisely the songs are also available on Spotify, iTunes, Deezer and other streaming devices. I would expect the beginners to love the backing tracks and be strongly energised by the learning experience – especially in a group situation. The tunes have a jazzy, funky flavour, and punchy brass riffs which will get the classroom rocking.

At the beginning of each pupil's book there is written advice on the care of their instrument and its history. Musical notation is introduced in clear large pictorial form, and black-and-white pictures enhance each title page. There are also 'Pit Stop' pages, where drawing and writing rhythms and music can be used to reinforce the theoretical side of music notation. These pit stops punctuate the progression every ten tunes or so. The CD could actually be used for aural learning of the simple tunes as a first step before introducing notation.

This selection, without doubt, nails it when it comes to providing a resource which takes absolute beginners logically and clearly through from their first note to a seven-note range. It wisely keeps the players within this tight range of notes while exploring rhythm and feel. It hits a good price-point for a quality product. Schools will benefit greatly from it. Bring on Book 2!

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# BOULEZ, BERLIOZ AND BLAME

*Al Summers discusses the composing techniques of Berlioz, and the blame often laid on the guitar*

A piano tuner once told me: 'Guitarists don't know how to tune the notes on their instruments properly.' Sweeping generalisations are usually a permeable premise but a chance to consider a concept is always worth grabbing. The guitar is impossible to tune, the instrument and its fixed frets being the reason. A piano tuner has the luxury of being able to tune each note, the guitarist just six notes of the approximately 120 (considerably more on electric guitars) available. The bugbears and compromises of musical instruments are often inextricably bound together with the joys.

The guitar, by no means a faultless machine, sometimes finds itself on the receiving end of undeserved blame. A trivial example may raise a wry smile from those interested in electrical miracles. Booked to provide background music at a private party, my duet partner prepared to begin our performance, in a room with no mains supply. In the instant darkness triggered by a power failure, a voice called out 'it's the musicians' fault – guitars always cause these problems'. This was followed by comments such as the only thing you could rely on a guitar to do was to cut the power, thanks, supposedly, to the massive amount of electricity amplifiers use. (My two gigging amplifiers – 8 and 30 watts respectively – drew perhaps a tenth or twentieth of the power of a small kettle.)

After the power cut we used the two acoustic guitars we'd brought. Being the only form of entertainment that cold night, we were encouraged to perform until past midnight and generally thanked profusely for saving an otherwise doomed evening. One person told us we'd 'redeemed ourselves'. Querying how an instrument – the only wire component of which is its strings, can cause a blackout – I received only a blank stare.

## Boulez vs Berlioz

In *Conversations with Célestin Deliège* (published by Eulenburg in 1976), Pierre Boulez was neither the first nor the only musician to accuse Berlioz of testing chords on the guitar (which he did not), giving this as a reason to doubt the sense of harmony and ear skills of his 19th-century predecessor and compatriot.

It is a ridiculous assertion considering the prophetic ability of Berlioz to conjure untested sonorities in his head and predict with extraordinary exactness their effect, some of which were not heard in real sound until almost 100 years after his death. Berlioz composed 'in silence', free from 'the tyranny of fingering habits'. In his *Memoirs*, entertaining and beautifully written although not fully reliable as an emotional document, Berlioz remains factual and accurate at least in principle when talking about musical process and his (increasingly aloof) relationships with instruments such as the flute, guitar and piano. As a composer who also plays guitar, I can testify to this, preferring pencil and manuscript paper only. Other composers like an instrument on-hand.

Similarly, I am flummoxed by critics who call the harmonies of Berlioz 'wrong', when what they probably mean is that they don't like them. Listeners do not have to like the music they hear; we should all be careful about



Berlioz: composed in silence

the language we use to evaluate our preferences. The 'awkward harmonies' that Boulez perceived sounded fine to the extraordinarily influential Berlioz – otherwise he would not have written them into his scores. The voice-leading in works such as 'Harold in Italy' makes sense of the harmony that Berlioz wished us to perceive, sometimes gentle and winding, sometimes jolting, and always expressive and dramatic. Berlioz is not alone. Listen to the Telemann E minor flute concerto's five-bar fourth movement, with its opening flattened-5th minor-7th chord – which sounds distinctly like a jazz sequence now.

Berlioz being such an innovative figure because he played guitar is a romantic notion; it seems unlikely that this little wooden box with six strings caused his genius, and more likely that his love and striving for sonority attracted him to the guitar's harmonic richness.

## FURTHER RESOURCES

New string technology developed by Jonathan Kemp at the University of St Andrews provides consistent tuning when bending strings. Until now, strings tended to move inconsistently, causing increasingly off-key harmony as the strings became looser or tighter. An article explaining the background and reasoning is available at [www.tinyurl.com/mt-dec-journal](http://www.tinyurl.com/mt-dec-journal)

I also recommend this demonstration from experienced masterly guitarist Phil Hilborne: [www.youtube.com/watch?v=zgeIQCForN8](https://www.youtube.com/watch?v=zgeIQCForN8)



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[www.image-line.com](http://www.image-line.com)

Free (beta version)

## THEORYBOARD

Currently the subject of a Kickstarter campaign to get the product launched, TheoryBoard is an evolution of the MIDI controller, with banks of coloured buttons that contain every scale known to man, to help musicians understand how scales and chords are constructed and how they relate. A potentially interesting product for the future.



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# Strong ties

*Online resources can be used to replicate real-world processes and make them accessible to all. Tim Hallas explains how*

Something that I have been thinking about recently is the issue of teaching pupils the principles of how something is done when using technology, and why certain processes are used, rather than teaching pupils a series of commands within a specific piece of software. Having just written a resource that has to be used across numerous pieces of software, it has made me think about my own teaching and re-evaluating how I teach certain tasks. It is very easy – and I know because I've found myself doing it – to teach music production as a step-by-step process that pupils have to follow and learn by rote, rather than teaching the underlying theory and reasoning behind a production decision.

One of the things that I have been trying to get pupils to understand better is the theory of cabling and signal routing. I am yet to find a way that enables an entire class to all

individually experiment with signal routing while using live audio. Working with live audio when trying to understand sound does, of course, include certain risks – such as loud pops when pupils experiment with connecting microphones to live speakers, feedback as students connect signals in a complete loop, and other common mistakes that everyone makes while they are learning.

## AUDIOTool

I have been using the website Audiotool for several years to teach students how different effects work and how signal chain can affect sounds, but this year I have been experimenting with it for teaching about simply connecting things together. If you have never looked at Audiotool, I thoroughly recommend it. It's a free website that contains emulations of several famous electronic instruments, a basic sequencer and a myriad of stomp-box style effects.

Rather than a traditional linear track-based DAW, what makes this website unique is the interface. The devices are laid out on a virtual table, and the user interacts with them in the same way as they would a traditional piece of hardware, and all the devices connect together with virtual cables.

Even if you have no interest in teaching your students about signal chain, cabling or anything related, I would still recommend Audiotool as a great free music technology resource for pupils in class and at home. I use the software by asking pupils to load up a simple sound generation device (the

Making connections: Audiotool's virtual table





An emulation of the Tenori-on

emulation of the Tenori-on is a good place to start because it's easy to use). Once the pupils have this connected, I ask them to route the device through several different combinations of effects and they have to think carefully about where the signal is sent. By default everything will route to the mixer, so the student has to unwire things and reconnect them in a different order. This task can then be extended by getting pupils to route devices out to effects via the auxiliary sends and returns on the virtual mixer (as one would on a real mixer) to get them

to think about the correct cabling and signal path for this way of routing.

This method of teaching this has several advantages. As mentioned, it's very difficult to teach cabling to multiple pupils when I only have access to one recording studio at school; not all of the pupils can see it when I model the process and, for them all to have a go, it needs to be repeated several times. The website allows all of the pupils to attempt correct cabling and understand signal flow correctly simultaneously, with the safety of not having live audio connected for potential damage to expensive hardware.

Once this activity has been completed, the pupils feel more confident attempting cabling with the actual hardware and understand how plugins and routing work within the more traditional DAW format. So by using Audiotool, and applying theory to emulations of real hardware, my students gain a better understanding of the theory behind what we are doing, rather than just memorising a series of steps in a DAW with no broader understanding of what they are for music technology theory.

I thoroughly encourage you to experiment with thinking about how you are teaching students to use technology in your lessons and have a play with Audiotool. Happy cabling!

[www.audiotool.com](http://www.audiotool.com)

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# Tech review

## THE ORCHESTRA

[www.sonuscore.com](http://www.sonuscore.com)

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Sonuscore's new release The Orchestra is something of a chameleon. On the one hand it offers the conventional set of fine-sounding instruments you would expect from an orchestral collection, but on the other it also includes the excellent 'Ensemble Engine', which can produce full pulsating orchestrations from a few chords on a MIDI keyboard.

The Orchestra is a collection of orchestral instruments hosted within either the free or full editions of Kontakt 5, and runs on Windows or macOS. All the common orchestral instruments are included, as are articulations such as staccato and legato. There are also choir samples of men and women, with vowels 'Ah' and 'Oh', plus staccato sounds of 11 different syllables. I auditioned the basic sounds of The Orchestra and found them to be rich and compelling and, since it is a moderate install size, all the various instruments load up very quickly. While there are more detailed orchestral samples

The Orchestra features a range of orchestral instrument sounds and performance techniques



available from other companies, the big plus for Sonuscore's The Orchestra is that it includes the outstanding ensemble engine for creating dynamic and rhythmic orchestral figures.

## Creative Ensemble Engine

The Ensemble Engine is the most fascinating and exciting aspect of The Orchestra. Each ensemble can include up to five instruments to create a variety of tonal colours layered together for a full sound. The user can then add a variety of arpeggiators, adjustable in range, to generate complex interweaving patterns within the instruments. The result is like magic – you can play a simple chord or figure on the MIDI controller and an entire orchestra or section responds by interpreting your chords with interweaving brass, woodwind or string rhythms and textures.

The default presets fall into three categories: Orchestral Colours, Orchestral Rhythms and Animated Orchestra. Within Orchestral Colours you'll see a list of 60 presets, and each of these is a great way of instantly adding a very full orchestral texture to a piece of music. You can instantly hear how this wide selection of colours is useful for musical effects. If further editing is required, it is also very simple to adjust the output via the built-in mixer, alter the reverb and panning, and mute or solo certain instruments.

The most exciting, and I suspect most popular category is Orchestral Rhythms, and once again there are 60 presets to choose from. These feature the built-in arpeggiators that create wonderful rhythmic orchestral figures merely from playing straightforward chords on your keyboard. The pulsating rhythms are great fun and inspiring – sure to be a hit with anyone needing to create evocative and compelling orchestral music for a project. The program uses the keyboard modulation wheel to vary the dynamics and, since this is a vital feature, it is slightly annoying when you need to have both hands on the keyboard to play your music. I think the best way around this is to record a separate modulation-wheel track pointing to the same MIDI recorded track and add the modulation afterwards. On some of the Orchestral Rhythm presets, when the modulation wheel is at minimum you have a sustained effect without any rhythms, but as you turn up the modulation wheel the rhythms come in and the volume increases. This is a very natural way of building excitement and letting it die away.

A VERY USEFUL COLLECTION OF SOUNDS, AND IDEAL FOR MAKING ORCHESTRAL MUSIC FOR VIDEO OR FILM



You can easily manipulate the arpeggio settings, change octaves and alter which notes are chosen to create your own sounds, and these new settings can be saved within the user memories to add to the default presets.

Finally, there is another category: Animated Orchestra, which offers fuller and more varied effects with descriptive titles such as 'After the Battle' or 'Clearing Fog'.

This is a very useful collection of sounds, and ideal for making orchestral music for video or film. The sounds are good despite the modest installation size, with the added bonus that they all load rapidly and are light on the computer's resources. Sonuscore's The Orchestra is great fun to play and quite simple to understand. There are also some excellent instructional videos on the company's website: I highly recommend you visit to find out more about this collection.

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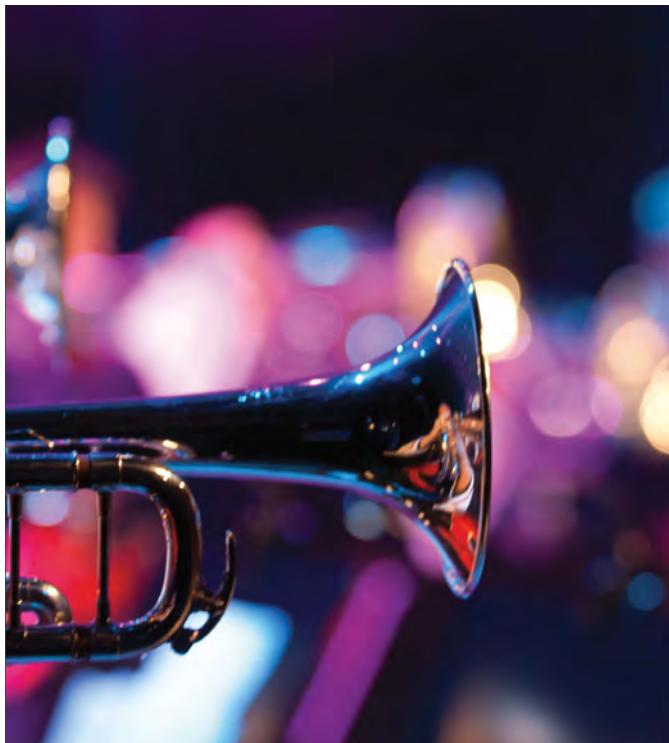
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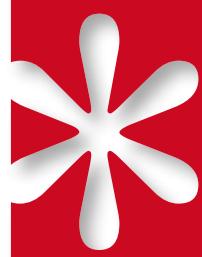
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## WORLD MUSIC GLOBAL TEACHING

» Taking on approaches from across the world

### KECAK!

» The Balinese monkey chant

### DOMESTIC FOLK

» World approaches to British music

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Using song to teach CPR
- Music tours  
Teachers' top destinations
- Centres for Advanced Training  
What impact have they had?
- In it together  
What benefits can music teachers get from a union?

# Q&A

*Lindsay Ibbotson is founder of First Thing Music, a structured music education programme based on the Kodály approach developed in association with Tees Valley Music Service. The project will see 1,800 five- to six-year-olds in 60 schools learning the basics of music with trained practitioners over the coming academic year. She spoke to Rebecca Pizzey*

**MT** Tell me about First Thing Music. What has your involvement been, and how has it been executed?

I've been working on it on my own since February 2015, trying to put together a project to answer the call for evidence to justify and demonstrate the importance of music in the classroom. I was aware that there were a lot of anecdotes about how much children love music, but nothing to validate its effectiveness.

I initially met up with Susan Robertson, manager of Tees Valley Music Service, and we decided to try something in the North East. I got into five schools in Stockton and set up a small study, where I worked with half of the cohort for four weeks, every day. Unfortunately we didn't gather any baseline assessment material, but I then went into two schools of those five and continued to work with them over the year by myself, going in four days a week for 15 minutes a day, and this time I properly randomised and controlled it. Half of the Reception-age cohort were working with me and the other half were doing what they normally did. After a term, we found that there was very little obvious impact, but after two terms, we de-randomised the children and put them all back together – and it was then that we saw some really interesting results. The main impact was on behaviour, and developing confidence – even with children speaking English as an additional language.

On the strength of that beginning project, I put in an application to the Education Endowment Fund which was backed up by TVMS as well as Lucinda Geoghegan and Zoe Greenhalgh from the British Kodály Academy. I spent last year applying to various other funding bodies, and the Royal Society of Arts came in on it as well: they were looking for cultural projects specifically with a background in randomised control studying.

**MT** Delivering this structured music education programme to 1,800 five- to six-year-olds across 60 schools sounds hugely ambitious. How will you manage that?

We will be recruiting music practitioners who have a background in primary music education, over the spring. They will be able to work with a whole class, and will help to mentor and deliver CPD. Each of the six practitioners will take on ten schools, and they will deliver daily sessions for four weeks, spending two in one school and two in another, going in every day and giving the teachers a chance to get on the floor with their class and be part of the experience. That's the key to all of this – it's about getting used to what it feels like to be part of a musical activity. Once the everyday input from the music practitioners is done after the four weeks, they will continue to go



into the schools once a week to give the teachers a top up, some more material, to iron out any problems that are going on, and generally see them through the academic year. Added to that, there will be a series of afternoon training sessions every half term.

**MT** What sorts of barriers do you think primary teachers face that stop them from getting stuck into the basics of music teaching? How do you engage them and work past those barriers? I've been doing this for over a decade, and what's come up time and again is that teachers are keen to do music, but they don't feel they have the practical experience. They're nervous. So we need to show them how simple and straightforward this is; the idea really is that it's ten minutes a day – it can be just one song that has an activity around it.

**MT** What are your hopes for the project? That all primary school teachers will have enough confidence to deliver music at a high standard, because it really is essential for all children. We've got to have the horse before the cart. If you've got a child awake and responding and feeling synchronised with the group, then you've got much more chance of attaching the cart of attainment to them, and for them to have the energy to pull it away.

First Thing Music is currently recruiting early years music practitioners for June 2018 to July 2019. Applicants must be willing to deliver and support the delivery of daily music sessions with Year 1 pupils in up to ten primary schools, to eventually be taken over by the class teachers. Interviews are on 23 March 2018 and training on 6, 7 and 27 June, with a further session on 5 September. To apply, contact Lindsay Ibbotson at [ibbotsonftm@tvms.org.uk](mailto:ibbotsonftm@tvms.org.uk) or 07904 976385.

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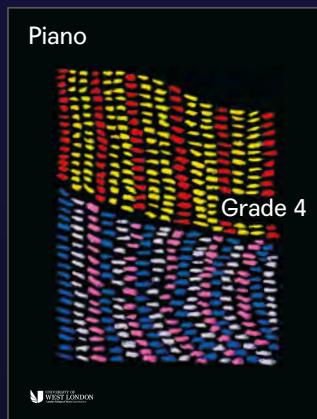
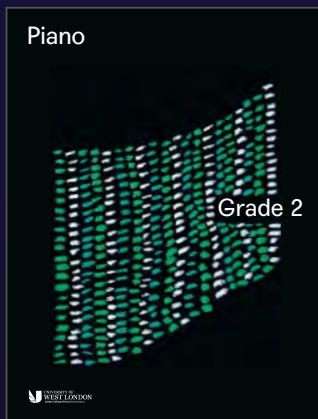
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