



## LEA Music Awards Report 2005

### INTRODUCTION

This year's 36 submissions (from 38 LEAs) provide further evidence of the value of the Music Standards Fund in England. Since the introduction of the Fund in 1999 there has been a steady improvement in the all-round quality of submissions. Indeed, in this, and recent years, very few submissions before the Panel could be characterised as weak and then it is usually because we have been given too little information. The difference an injection of new funds can make is further evidenced by the vitality of the Scottish submissions. By contrast, the dramatic reduction of Music Development Fund grant in Wales has created very real problems for music education in that Country.

While noting and welcoming increased activity in the wider opportunities programmes, we would like to have seen more evidence of planning for transition from key stage 2 to 3. All Music Services are now investing in ICT and music technology. Such developments are of course particularly helpful where creativity is concerned and, in that connection, we warmly welcome the Performing Right Society Foundation's participation in this Scheme. This takes the form of formal recognition of demonstrable high quality commitment to creative music-making. We were pleased with the number and quality of responses to this innovation and hope it will become a regular feature.

We pay tribute to

- those elected LEA representatives and school governors who demonstrate their belief in the value of music by ensuring always that the music education for which they have a whole or part responsibility is properly resourced;
- the heads of music services, advisors, instrumental tutors, advisory music teachers, education officers, head teachers and the young people themselves;
- two organisations, the Centre for Young Musicians and the Berkshire Young Musicians Trust, which in their quiet way make a significant contribution to music education in many LEA areas;

In addition to the citations for the award winners, we follow our normal practice of drawing attention to those submissions which while not this year featuring among the awards nonetheless made very worthwhile submissions.

## HONOURABLE MENTIONS

Weekly music-making by 29 differentiated ensembles, the pilot of a music/maths programme, year six pupils working with the New London Orchestra and the introduction of live opera into 12 schools via a rolling 3-year project were particularly interesting features of **Barnet's** submission, which wanted only for more detailed information.

The very small **Blackburn & Darwen** LEA started late with their wider opportunities programme, but could boast a long-established commitment, worth £30k, to music technology through the youth & community service and a similar Youth Music funded rock project, which addressed personal development issues as well as musical skills. It would have been interesting to learn the extent of take-up of the many INSET & CPD opportunities.

**Bolton** made a vigorous commitment to wider opportunities and introduced early years music activity cards as a resource for practitioners, which also proved to be popular with other music agencies. The engagement of the Hallé Orchestra as a “partner” and the decision to host the Sing for Pleasure national office also augur well for the future of this dynamic service.

One advisory teacher music and the Berks Young Musicians Trust provide a varied and interesting diet for the pupils and students of **Bracknell Forest**. A steady increase in ensemble participation rates was recorded; and some of the creative music project work, especially an all-age music theatre project, had understandable appeal. It is a pity that take-up of INSET courses was so very low.

**Buckinghamshire** County Music Service expanded their key stage 2 wider opportunities programmes from two to 12 schools and commissioned three interesting new works focusing on County music traditions that were not only performed at the Royal Albert Hall but also developed by 1500 key stage 2 pupils. The volume and range of regular ensemble activity was outstandingly good.

**Camden** Music Service, with an appetiser of a submission, reported the first year of a highly promising three-year residency with the Orchestra of the Age of Enlightenment, work with the English Pocket Opera, a Wigmore Hall composition project and a substantial number of singing initiatives. The multi-ethnicity of the borough was spectacularly exploited by the involvement of professional musicians representing European classical, opera, jazz, popular, classical Indian, Bangladeshi, Chinese, Thai, East & West African, Caribbean and Somali music traditions!

**Cumbria's** Learning Support Service embarked on some exciting ICT initiatives for key stages 2&3, which explored ways in which sounds can be altered using everyday objects, spaces and simple ICT resources. Online and CD-rom based materials were also being used to support ‘drum language’ skills drawn from a variety of African traditions. That work was combined with story-telling techniques, dance and song.

As well as excellent wider opportunities work with schools, **Devon** Music Service, which employs five “music development leaders” (rather than instrumental tutors), was responsible for a delightfully eclectic programme of projects throughout the year. These ranged from ukeleles, African drumming, string workshops, music theatre, big band and chamber jazz, Indian classical music & dance to gospel concerts & workshops, samba and community orchestras & choirs. The service is now committed to a radically new four-year strategy: in future, the Authority will no longer use public funds to subsidise the provision of instrumental music tuition. Yet the music service has been set some very demanding targets. We wish our colleagues well and look forward to encouraging progress reports in future years.

The **Dorset, Bournemouth & Poole** LEAs made a joint submission in the name of the Dorset music service. In a most unusual initiative, the Manche Department of Normandie funded 14 French students to participate as full members of the county youth orchestra. Rehearsals were held both sides of the channel, which assisted language development and experience of other cultures. Even more ground breaking, were two 10-day study visits to Colombia to give 40 instrumental teachers and managers opportunity to observe teaching and learning in Colombian schools and related music organisations. In turn, Dorset funded and organised visits by Colombian teachers to the South West region.

A small Authority serving a large area, **Dumfries & Galloway** Schools Music Service were responsible for a host of exciting initiatives, good practice and creative music making. If next year, the service is able to provide information about the numbers of instruments and tutors per instrument and sustain this level of achievement it will be difficult not to include it among the award winners.

With a population of 89,000, the **East Renfrewshire** Schools Instrument Service is part of one of the smallest education authorities ever to participate in this scheme. Yet in no sense has this inhibited development of a vital, innovative service. We were particularly impressed by the outcome of a seminar featuring a survivor of the genocide in Rwanda. The clarion call, “Don’t forget Rwanda” gave rise to “African Journey” – music, dance & drama involving all schools over a period of nine months culminating in a hugely successful public performance in Glasgow’s Royal Concert Hall. The achievements of this dynamic service clearly owe much to a real commitment to INSET and CPD and weekly opportunities for ensemble and choral activity.

**Gateshead’s** Schools’ Music Service’s submission is probably the most European of those before us as evidenced by connections with Finland, France, Germany and Italy. We noted excellent wider opportunities work and support for curriculum delivery. All schools, but secondary schools particularly, benefited from a strengthened relationship with the Northern Sinfonia. The service’s attachment to 18<sup>th</sup> century repertoire and period instruments was maintained. A noticeable growth in World musics activity was recorded and the services provision for pupils with special needs was exemplary as was the commitment to INSET and CPD. Also praiseworthy was the extent to which the service’s ensembles performed a repertoire, some of which was original, of home grown composers. In short, another high class submission from Gateshead wanting only recognition of the validity of young people’s own popular music.

While in overall population terms the Royal Borough of **Kensington & Chelsea** are by no means the smallest LEA in the land, the school population of below 11,000 is very small. In the absence of a music service the Authority’s music strategy is delivered by a full-time music consultant and a freelance ICT/music consultant. Instrumental tutors are employed by the schools. The wider opportunities programme was established in six primary schools, soon to be followed by six more until all 26 primary schools are involved. For the first time all four secondary schools worked together on a creative instrumental/compositional project based on the diaries of Anne Frank with an external group of professional musicians. Such was its success that further collaborations are being developed.

The **Liverpool** Music Support Service initiated important music technology/ICT developments and by the appointment of a dynamic composer in residence has inspired a lot of compositional workshop activity.

**Milton Keynes** Music Service provide another example of the LEA making a significant contribution (£397,000) to funding on top of the various specific grants-in-aid. It came as no surprise to us that OfSTED should have reported so favourably on music in this Borough.

There are so many praiseworthy features of this submission, not least the substantial investment in training, instrument purchase and the considerable number of ensemble performance opportunities and in most styles (though no evidence of jazz, which we assume was an oversight!).

**North Ayrshire:** the instrumental music service of this very small education authority has given us a submission of all-round excellence. Of particular note was the extent of the collaborations and partnerships with a very broad range of music organisations and music-based local arts and community organisation and the good practice represented by the provision for pupils with disabilities and/or special educational needs.

**North Lanarkshire:** once again a fine submission from this Authority wanting only some important detail of funding and instrument provision. That said, access to music service activities, including transportation to and from music centres, continues to be free of charge. Second to none where the delivery of rock and traditional music education are concerned, the Authority are now making a substantial investment in singing and string instruction.

**North Somerset** Music Service have decided to provide all hourly paid teachers with a PPA allowance which will put them on a par with all other teachers. Under the wider opportunities scheme 1230 key stage 2 pupils were receiving whole class instrumental lessons, indeed over 12% of the school population received weekly instrumental/vocal lessons. £67,500 was invested in instruments (including several 'endangered species') and musical equipment. High quality professional musicians were employed to run workshops. This was the first year in which the Authority made a significant financial contribution to the music service, and, needless to say this is apparent in both volume and quality terms.

**Northamptonshire** Music & Performing Arts Service received a very positive report from OfSTED. Indeed there is hardly an aspect of this Service's work which is not outstanding. Had we been provided with the funding information requested this submission would have qualified comfortably for a Diploma.

**Solihull** Music Service was responsible for much high quality provision. Two projects in particular caught our attention. "Teaching Creativity and Teaching for Creativity" is an action research project involving 14 primary and special schools with an initial focus on music, drama, art & dance, but looking to see how the processes and thinking skills, explicit within the arts, can be transferred across the curriculum. The "Wider Horizons" special needs project is a joint enterprise with Walsall Music Service and Youth Music and involves weekly music workshops in the Borough's five special schools. The schools have access to a series of 10-week themed units, concluding in a celebratory concert.

**South Powys** Youth Music (SYPM) was formed in 2003 by a group of committed teachers and parents and is funded directly from the Welsh Music Development Fund (MDF) to the tune of £12,000 and by a grant of £5000 from Laura Ashley. Powys County Council also receives an MDF grant but does not fund this music service or have one of their own. Those problems notwithstanding, SPYM have established a pre-school music group, a primary string project and course, junior choir, percussion group, brass and woodwind bands and an SPYM Jazz Band which was featured at the Brecon Jazz Festival. The long-standing SPYO was maintained. We pay tribute to the teachers and parents responsible for giving pupils those extra-curricular playing opportunities.

**South Tyneside** Music Service rightly trumpet their wider opportunities explosion as the biggest development in schools music for 40 years. Thus nearly 400 pupils in the primary sector were involved in two string orchestras, two brass bands, two wind bands and seven

samba bands. And further expansion was planned for this year. This small music service was collaborating fruitfully with several high quality professional ensembles; and, jointly with the youth service, established a centre for popular music.

**Wakefield** Music Services focused on an investment in 'endangered species' instruments and wider opportunities expansion and at least one project linking the two. Regular and frequent group performance opportunities across most of the traditional styles abound. Inspiration in the form of an original percussion composition was drawn from ready access to the Yorkshire Sculpture Park. The aim was to help students understand the compositional process within a practical setting.

**Warrington** Music Service were active on the wider opportunities front. Not only was there a volume expansion in the primary schools, but arrangements were being implemented for instrumental tuition and studies to be continued into year seven. Plans were in train, jointly with the Manchester Camerata, to undertake a music technology project focusing on underachieving key stage 3 boys. They will seek to develop extended music technology skills by recording sounds at building sites and learning how to use them in order to create a composition. The evaluation will be shared with other LEAs; indeed this sort of joint working and sharing with other LEAs is a pleasing feature of Warrington's policy and practice.

**Wokingham** contract with the Berkshire Young Musicians Trust to provide music teaching in schools and local music centres. Whole class teaching of either string or brass instruments and a Senegalese drumming project led by UK and African professionals were notable features of the wider opportunities programme. A Javanese gamelan residency, involving primary & secondary pupils and professional gamelan players was another highlight of the year.

**York** Music Service made a good start with their wider opportunities programme. This is a lively submission with no shortage of festivals of all kinds providing music-making windows; a good range of provision for adults and a varied and good quality INSET & CPD culture which is well and truly embedded throughout the service. For such a small LEA, the Council grant of £252,000 demonstrates a creditable commitment to music education.

## DIPLOMAS

**Blackpool's** Music Service is only three years old and while the Service is clearly harvesting some earlier valuable seed sowing by Lancashire's Music Service, the LEA have made a significant contribution to the Service with a £350,000 investment in a new music centre in addition to other contributions. Over two thirds of the total school population have participated in practical music-making workshops with ensembles. Initiatives to remedy very low levels of singing in primary schools have been highly successful, as has wider opportunities work across both primary and secondary phases. In that latter connection, we commend the practice of offering all instrumentalists a new instrument when they leave primary school providing they continue with lessons and ensemble rehearsals in the secondary school.



Highly creative use was made of professional musicians across the genres, which, coupled with the provision made for INSET and CPD is already improving the volume and spread of world musics. The Service drew up an imaginative programme of new ideas to extend and improve opportunities for instrumental tuition at key stage 2; and it is rightly proud of the wider opportunities commissioned school operetta "The Tuba has landed" which involved 600 pupils and every school with its own team of composers working with the Birmingham based composer, Robin Grant to compose several sections of instrumental music using voice, orchestral instruments and percussion.

**Caerphilly** Music Service provides free instrumental and voice tuition, free loan of instruments and free access to Authority-wide ensembles yet still covers 9.85% of the total school population with instrumental tuition and 22% including voice. As a result of the Welsh Assembly's 35% reduction in the Music Development Fund those admirable figures in fact represent a reduction in provision over the previous years. The service maintained its productive partnerships with the Royal Welsh College of Music & Drama, the Welsh Sinfonia (out of which came wider opportunities initiatives) Welsh National Opera and the National Orchestra of Wales. And there was no let up in the involvement of professionals thereby enabling the service to register a wonderfully diverse range of music genres within its provision. Good quality INSET & CPD provision and a continued high level of commitment to supporting adult music-making were among the reasons why this service is deserving of commendation.



There are two other compelling factors. First, this will be the fourth year in succession Caerphilly have been awarded a Diploma; a testament indeed to a high quality service. This is also a fine example of what can be achieved when the elected representatives of an authority make a consistent commitment to music education. Secondly, the service's achievement in the area of creative music-making, which has been recognised by the PRS Foundation as follows:

*Caerphilly's contribution to creative music making was notable for offering a range of initiatives that provided opportunities across the board. Several of the partnerships with national organisations mentioned above resulted in some extensive composition projects including creative work carried out by Welsh composer, Mervyn Burtch with a large number of children around his new work, *The First Dragon*, a companion piece to *Peter and the Wolf*. In general, Caerphilly's willingness to engage with outside arts organisations and professional composers in its creative projects is worthy of note.*

*The need for training in the teaching of composition and creative music making at KS1 and KS2 has been recognised and addressed with INSET training. Also recognised is the need to provide opportunities in a diverse range of genres with, for instance, the provision of rock and pop sessions delivered by Community Music Wales. Furthermore, similar opportunities were extended to adults, most particularly through several projects at the Blackwood Miners Institute.*

**Carmarthenshire** as a major constituent of what was the Dyfed LEA have a flourishing music service by virtue, among other things, of vigorous cooperation with neighbouring services, professional organisations and music and arts bodies across the Country. Despite the potentially crippling reduction (of £95,000) in music development fund grant, the service provided instrumental and vocal tuition to 28% of the school population. Tuition through the Music Service is free of charge; and only a very small minority of schools chose to charge parents and that was in order to raise moneys to buy extra music service provision. The range and scope of instrumental and vocal ensemble performance opportunities were excellent (though there was a noticeable gap when it came to world musics). The take-up of INSET and CPD opportunities was good. The Service has no brief to cater for adults, yet in practice community based groups receive a lot of valuable support from Music Service staff.



The evidence of growth and vitality of vocal activity and the increase in the number of wind players at the intermediate level were gratifying to see; but the statistic which gave special pleasure was the success of a lower string initiative that saw the number of cellists rise from 56 in 2002 to 256 in 2005.

The **Cornwall** Music Service (CMS) maintained its commitment to traditional Cornish music as well as successfully exploiting the current popularity of the Samba by recruiting school bands from all over England to perform at a Samba Festival. The CMS music technology/ICT provision over the year was exemplary in terms both of management applications and delivery to teachers. Numerous examples of new provision for wider opportunities in music were registered in the year. And the CMS was especially active in its support for curriculum delivery much of which was also underpinned by contributions from some very high class professional musicians.



Once again we note that CMS' collaboration with the LEA's youth service was a model of excellent practice as was its support for adult music-making. The CMS believes that ensemble playing is at the heart of instrumental learning to the extent that if pupils have opportunity to perform in an ensemble within the first three months of learning then the likelihood of dropping-out is diminished. To that end, a week is set aside during the month of November every year when no instrumental lessons are given, but groups of schools are combined to form ensembles across the county. This "playing week" involves over 6000 young people and seems to us to represent good practice both musically and socially.

*Cornwall's submission was further strengthened by its commitment to creative music making and composition and it is this commitment that earns it a separate diploma from the PRS Foundation. Most notable was the Audioworks project, delivered in collaboration with several national organisations ranging from Youth Music to the National Trust. This extensive project provided compositional advice and training in a variety of genres for GCSE students and upwards. The course also involved an*

*element of teacher training and the production of resources that should ensure the project has a legacy.*

*This project was one of just several run by Cornwall that demonstrate the Authority's commitment, not just to creative music making, but to engaging in partnerships with outside organisations and with a broad range of musical genres. The need for teacher training in composition has been addressed, in this case by workshops delivered by professional composers.*

This year **East Ayrshire** are the smallest education authority to report to us. The submission represents a first class example of what can be achieved with an injection of new moneys: in this instance, as a result of the Scottish Youth Music initiative, summer school, out of school learning opportunities, provision generally and diversity have all been enhanced. Scottish Arts Council support has led to more primary choral work and facilitated new experiences of Scottish traditional music. Yet shining out here was the commitment of the education authority whose funding of £500,000 enables all instrumental tuition to be free of charge.



We noted a very real commitment to ICT/music technology, to INSET and CPD, to working with a diverse range of professional musicians; and, by virtue of effective collaboration with three other education authorities each with good performing arts track records, to participation in exciting large scale creative music works, which were commended by the PRS Foundation. For example, a large number of primary school choirs took part with the Scottish Chamber Orchestra, in an original work (“Railway Mania”) by one of Britain’s most respected jazz composers, Huw Warren, and, unusually, found that their imagination was captured by that fusion of classical and jazz styles. Throughout this submission there were good examples of young people’s music-making being showcased in exciting and fruitful ways. In short, there is a pleasing vitality about the music education in this Authority.

**Oxfordshire:** there can’t be many better ways of ensuring that the LEA makes a commitment to music education than publicly showcasing the Chair of the Authority on her preferred instrument! One particular manifestation of that commitment took the form of a substantial contribution to the cost of a new Centre for Music. A spectacular range and number of instruments is provided for pupils to play, matched by appropriate tutors and regular ensemble playing activities in 27 orchestras, 8 jazz groups, 20 string ensembles, 19 wind bands, 7 woodwind ensembles, 4 percussion ensembles and many more!



The music service was particularly active preparing support, through wider opportunities, of transition to key stage 3. This was reflected in the INSET programme and the extent to which the experience of other LEA music services was drawn on.

Indeed, INSET generally as well as support of curriculum delivery was consistent with this service’s customary high standards. We had before us the action plan for the year. In a very real sense, this plan with its accompanying summaries for the year would have provided evidence enough that this is a special service, not least because it is genuinely inclusive of all musics and contrives to reach out to all ages. Finally, we were interested to learn that the service’s work is overseen by the county-wide equivalent of a school governing body: thus, it comprises councillors, heads, and teachers, parents and co-optees which include a school governor and a special school head. An excellent, if potentially risky, way of developing the concept of ownership!



**Southampton:** instrument and vocal tuition numbers have increased for the seventh year running, success tailor made to justify an investment of £150,000 on new instruments. Twenty of those were mini-bassoons, indeed the LEA's strategic approach to instrumental provision took full account of the importance of "minority" instruments. Music was not identified by OfSTED as a weakness in any of the Authority's schools. We were pleased to note that the long-standing collaboration with the Isle of Wight and Portsmouth in the Solent Music project continued to nourish world musics throughout the schools. This service has a very good track record in the provision it makes for pupils in the more deprived areas of the city and for those with special educational needs. Provision under both those heads was in fact expanded both through the wider opportunities programme and a new pre-school music programme.



It is interesting to observe the extent to which the service is being developed as a response to the Music Manifesto. We were impressed too that one of the first tasks of the newly appointed ICT strategy manager was to undertake a full audit of staff competencies, interests, ICT aspirations and concerns.

**West Sussex** provide another example of the genuine added value which can result from the support of elected representatives of the LEA. This is reflected in two ways which caught our attention. First, and very importantly, the number and range of skills made available by the advisers, advisory and advanced skills teachers, music teachers, instrumental tutors and co-ordinators which goes some way to explain the high level of music activity in this LEA through interesting INSET, curriculum support and music technology developments. Secondly, this is one of the diminishing number of LEAs providing a fully-fledged adult education service and one that provides a remarkably inclusive range of day and evening courses entirely outside the provision made by the FE colleges.



A good start was made with wider opportunities provision, of curriculum support activities as well as instrumental learning. Development and indeed expansion of the wider opportunities pilot was already being implemented by the turn of the year. A commitment to creative music making and composition was another of the service's strong points and this was commended by the PRS Foundation.

Several music services are blessed with orchestra residencies; West Sussex are enjoying a three-year collaboration with the BBC Concert Orchestra and the extent to which they have exploited that connection could be said to be a model. Thus six primary and one special schools were participating in a major project which was (and still is)

- developing pupils' awareness and understanding of the orchestra and their composing and performing skills;
- promoting cross-arts activity;
- involving them in a high quality arts experience;
- demonstrating good practice in the teaching and learning of music;
- generating positive relationships between the schools, the local community and the Orchestra.

## MAJOR AWARD

For us, perhaps the most gratifying characteristic of **Hertfordshire's** policy and practice is the extent of the successes achieved across the spectrum of innovative music education, popular music and its various manifestations and world musics, through to jazz and classical music. We agree with the Head of Service that their Musical Futures project which is investigating an alternative and radical approach to key stage 3 music based on informal learning practices of self-taught musicians has far-reaching implications for secondary music teaching. That view is supported by the project's interim findings that music lessons approached informally significantly raise pupil motivation and engagement.

This is another service which has successfully instigated family music-making throughout the Authority's area. Similarly county-wide is the new network of weekly rock schools in partnership with secondary schools and involving 1200 young people. We hope the service is successful in its bid for formal NQF accreditation of a new course, in support of pupils with SEN, that provides a practical alternative to GCSE.



Hertfordshire's Classical Guitar Ensemble with Howard Goodall

The same value base no doubt prompted the involvement of disabled and looked-after children in the Schools Symphony Orchestra's staged performance of Monteverdi's "Orfeo", a successful collaboration with a professional opera company. And to the bejewelled County Youth Orchestra's traditional repertoire has been added a challenging contemporary piece



by Edwin Roxburgh employing digital technology alongside the usual instrumental forces; it will be available on a commercial CD. There has been steady development of a wider opportunities string initiative programme and planned fully inclusive expansion to include percussion, wind band, brass, clarinets, recorders, guitars and keyboards. We applaud too the sustained commitment to music technology & ICT, to involvement of professional musicians, to

collaborative working with other LEAs, arts and community organisations; and to provision for adults and joint working with and support of the youth service. And, finally, we note that the number and range of INSET courses was of an exceptionally high standard.

The Major Award is this year shared between Hertfordshire and **Southwark** where the arrangements for provision of music education could not be more different. Instrumental tutors are employed by the schools, and management, co-ordination and inspiration are the responsibility of a senior advisor (1@0.1) and a music consultant (1@0.6). The term 'inspiration' is used advisedly for it is difficult to find another word to describe the achievements

of the part-time music consultant. Before making reference to a bewildering array of activities, we note how the building blocks of effective provision are covered. There was a thorough approach to INSET with rewarding liaison with neighbouring LEAs. Demonstrably good progress was made in addressing previously noted shortcomings in the development of ICT and music technology. We noted an exciting range of new initiatives already undertaken and being planned. A wide range of instruments was available, and virtually all primary schools recorded an increase in numbers receiving tuition; in secondary schools there was the predictable reduction in numbers, but a net increase nonetheless.

With schools being responsible for their own ensembles, the service was unable to provide detailed information on the extent of regular and frequent ensemble performance opportunities; the only shortcoming in this vibrant submission. So what is this vibrancy? Here is



Southwark's African Drummers with Howard Goodall

just a sample: a variety of workshops and performances organised for 16 schools comprising Drumhead (African drumming), New Union Orchestra (World music), Weapons of Sound (junk percussion) and Children's Music Workshop (jazz); the Voices Foundation delivering a one-year programme to 8 schools and providing five day INSET for teachers; the LPO, English National Opera and the New London Orchestra all engaging with schools; and similarly across the performing arts, the Globe Theatre, Tate Modern, the London School of Samba, the New Peckham Varieties Musical Theatre, English Pocket and Pegasus Operas. And, finally, two



exciting examples of commissioned creative music-making. First, a body percussion piece composed by Asaaf Seewi and performed at the Royal Festival Hall. And secondly, "Urban & Rural" – a project involving 46 pupils from years five & six, including some from a special school, composing music and words, playing instruments and singing drawing on a visit to a fishing port and their own inner-city experiences. Both projects have been commended by the PRS Foundation.

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(Photographs by courtesy of Charles Shearn)