



The National Music Council / Music Education Council
Music Awards 2008

INTRODUCTION

Pupils and students between the ages of 5-14 have a statutory entitlement to music education (unless, of course, they are being educated at an independent school, where there's no such entitlement but, usually, a lot of music education!). It was interesting that within the space of a few days in October, Dick Hallam, in effect England's music participation animateur and Dr Charles Beale, another esteemed music educator, should see fit to remind us of that statutory entitlement. It was, and still is, one of the National Music Council's primary articles of faith, though not, of course circumscribed by such a narrow age band. But for schools, the force of statute is not enough. Equally vital to realisation is a supportive head, adequate funds and teachers with skills enough to deliver; and a good music service. Government funding, supportive locally elected representatives and improving teacher skills and effective music services have all played their part; recruiting head teacher support can be and often is more problematic, but once gained it seems anything becomes possible! No doubt we shall see a difference when Whole Class Instrumental & Vocal Tuition (aka Wider Opportunities) is operating universally.

We have said little in the past about the "Honourable Mentions" referred to in our report. This was remiss of us for invariably among them are several which are but a whisker away from the award of a diploma. Indeed, one of the brightest features of recent years has been the absence of "lost causes", which is to say, virtually all the submissions we have had before us have been genuinely worthwhile.

Our continued association with the PRS Foundation for New Music and Jazz Services Ltd is very welcome, not least because it enables us to accord even wider recognition to demonstrable good music education practice. And without the very real practical support of the Federation of Music Services and the Convention of Scottish Local Authorities, this scheme would not succeed; we are grateful to them.

Wisdom, good humour and patience are the virtues which characterise my colleagues from the NMC and MEC on the Awards Panel, and, not before time, I would like their names to appear in this record. So, very warm thanks on behalf of myself and the membership of the NMC and MEC, to Leonora Davies, Kathryn Deane, James Hannam, Ben Lane, Alok Nayak, Alistair Salmond, John Stephens and especially our Administrator, Fiona Harvey without whom we would be lost!

Ivor Widdison
Chair, Awards Panel

HONOURABLE MENTIONS

Barking & Dagenham The Authority's funding of the Community Music Service (CMS) far exceeded the Standards Fund and this was reflected in all-round good quality provision. 71 per cent of schools received Whole Class Instrumental & Vocal Tuition (which hereinafter we shall refer to by its original title, Wider Opportunities!) and year six to year seven transition arrangements were proving to be effective. CMS support for school curriculum delivery was developing well as was the range and number of group instrumental and vocal performance opportunities. The CMS commissioned performance at Sadler's Wells involving school choirs, instrumentalists and staff musicians based on a Thomas Tallis psalm setting yet exploring renaissance, reggae, gospel, African township and film music was, understandably, the highlight of the year.

Blackpool Some remarkable statistics featured in this submission, such as 90 per cent of the total school population attending one or more of the 136 music workshops, and 96 per cent of the primary schools either having a band, an orchestra or several pop groups; and most of them performing publicly as well as at school events. 76 per cent of the primary schools were involved in Wider Opportunities and 100 per cent had signed up for September 2008. The Music Service continued its active encouragement and support of music making in the three special schools. One particularly gratifying development was the increase in numbers of SEN staff wanting to develop their musical skills. Community cohesion is alive and well in Blackpool with numerous examples of adults of all ages getting involved in all aspects of music making.

Bolton A substantial increase in the number of Wider Opportunities programmes brought the percentage of schools involved to 63 per cent. Good progress with arrangements for transition from year six to year seven, and the successful Wider Opportunities programmes contributed to the growth in the volume and breadth of the Music Service's support of the schools' curriculum. Well established collaborations with the Hallé and other music organisations continued to bear fruit to the extent that Bolton's outstanding record in the brass band field promises to be matched in other genres. Indeed, the submission before us already revealed an impressively high level of regular ensemble activity, eg rehearsals for 32 weeks of the year for 36 ensembles of most types. We noted too that a genuine investment was being made in the development of good quality jazz education

Devon The award winning activity of the Authority was maintained in 2007/08 and wanted only for quantifications in the submission before us. The Local Learning Communities concept, born of the needs of a substantial number of small schools in a largely rural county, seems now to be embedded; and we would be interested to learn whether the impending review of the Music Plan includes an evaluation of the concept. That review was prompted by increasing demands on the Music Service, which given the high quality of much of the provision, was not surprising. The continued high level commitment to jazz education is the subject of another section of this report.

Edinburgh It is difficult to imagine another Authority which faced with a departmental budget shortfall of 14m pounds would nonetheless maintain a policy of not charging for instrumental tuition or for participation in City-wide ensembles; and, furthermore, provide a range and volume of INSET and CPD opportunities unmatched by any other submissions. The Authority's impressive adult education programme represented a telling reminder of the days when most English and Welsh LEAs provided non-vocational adult education as a matter of course. Recognition of an outstanding commitment to jazz education is referred to elsewhere in this report.

Enfield's Arts Support Service instigated several new initiatives which, certainly so far as expansion of world musics is concerned, should enrich future provision within the Wider Opportunities programmes and support for school curriculum. An impressive 89 per cent of primary and special schools were involved in those programmes. There was a good range of INSET over the year, and free taster lessons lead to an increase in the number of pupils playing less popular instruments.

Glasgow A bountiful crop of new initiatives made this a stand out year for Glasgow. Youth Music Initiatives were delivered almost exclusively through voice and percussion activity, though some pupils had opportunity to learn string and wind instruments. We applaud much of the provision for adults focusing on work with ethnic communities, through world and traditional Scottish music. And we were pleased to learn of a successful jazz summer school, which exploited the scope for co-operation with the Glasgow International Jazz Festival. The Service's inclusive approach to provision for pupils with disability and special educational needs was mirrored in the education and training support for disabled adults performing in integrated bands

Knowsley, an Authority with high levels of deprivation and proportionally one of the highest school populations in the country, were providing over 16 per cent of pupils with specialist instrumental and vocal tuition, ie above the national average. 81 per cent of the primary schools were involved in Wider Opportunities programmes. The Music & Performing Arts Service registered outstanding success with those programmes featuring steel pan, flute, clarinet, trombone and keyboard, all available on loan and free of charge. General musicianship and singing were included throughout and were in line with the strategy for transition into year seven. Staff training for the programmes was taken seriously and receiving secondary school teachers were kept fully in the picture. All the indications were that over 50 per cent of pupils involved would like to continue with formal tuition next year.

Lincolnshire It was good to hear from this Authority after a gap of seven years. There was much to commend. A three-year strategic plan, which included a foundation year of world musics should ensure a universal key stage three reach by 2011. Free weekly activities at the eight music centres provided ensemble playing opportunities in symphony orchestras, wind bands, junior and senior choirs, string chamber groups, jazz, rock, fusion and rhythm and blues. Indeed the range and scope of opportunities for regular weekly ensemble/workshop activity was outstanding. The Authority's very promising start to embedding jazz education in their overall music education provision is referred to elsewhere in this report.

North Lanarkshire's funding of music education continues to exceed one million pounds per annum, so it was not surprising to find that the many worthwhile activities to which we have regularly drawn attention over the years were not only sustained but in many instances involved greater numbers of pupils and students. We were impressed by the range, scope and take up of the INSET programmes provided for Music Service staff. And we doubt whether any other music service in Britain can match North Lanarkshire for their commitment to rock and pop.

Northamptonshire have a "Rolls Royce" Music & Performing Arts Service. A staff of 521 helped enormously by a substantial stock and full range of instruments for loan, without charge, promoting and supporting a spectacular amount of music performance, mainly in the Western European tradition. We suspect there is more support for those with special educational needs than is evidenced in the submission. But there is growing activity on the Wider Opportunities front, a genuine commitment to CPD (99 per cent take up) and a praiseworthy range of provision for adults.

We can only marvel at the achievements of an education authority as small as **Stirling**. Yet here is further evidence that with effective partnerships and collaboration a population of only 86,000 doesn't have to be a handicap. The Authority's record in that regard was no doubt influential in the decision to locate Sistema Scotland in the area.

Warrington have double the population of Stirling yet the Music Service has to operate on half the budget. A small (only one full time worker) but demonstrably dedicated team of instrumental tutors, the majority of whom have QTS, provide a good all-round service with a spread of genres covered, all underpinned by good quality INSET and CPD, and Wider Opportunities programmes which have provided models for other music services. We were especially taken by a new initiative which took the form of a Family Learning Centre catering for pupils and their parents who wished to perform samba, African drumming and play in string ensembles and, to those ends, received tuition.

The **West Sussex** submission illustrated just how complicated the management of a large music service has become. The Service is working hard to raise the number of pupils participating in Wider Opportunities programmes, and given the availability of appropriately skilled tutors and a substantial stock of instruments there is every reason to suppose the annual increase will be sustained. Growth in weekly music centre activity (3000 young people perform in instrumental ensembles) and school level ensemble formation augur well for the future. Gifted and talented students were not neglected and we were pleased to learn that the County's tradition of provision for adults had been maintained.

DIPLOMAS

East Ayrshire A particularly small Authority, which demonstrated strength in depth and breadth. Imagination and creativity were on display throughout and nowhere more so than through a near plethora of partnerships and collaborations which enabled the skills and talents of professional musicians to be drawn upon in abundance. Singing was well established with good opportunities for choral development. Apart from popular music, such as rock, most genres were covered and excitingly so. And amidst all that industry, time and space was found for gifted and talented young composition students with a series of workshops delivered by the Scottish Chamber Orchestra, which also performed works by the young composers.

East Ayrshire's coal mining heritage and the 50th anniversary of a local pit disaster were the subject of a musical project involving 630 pupils in 18 primary schools and leading to seven costumed performances.

An even smaller Authority, **East Lothian**, can boast of an extensive range of provision from pre-school to adult, from school mainstream to prison education, vocal and instrumental, classical, Scottish traditional, some rock and jazz and world musics. Project work offered much in the way of musical development whilst at the same time accommodating feelings and self-esteem. There was good use of digital technology in the secondary sector. We were impressed by an informal music education project offering tuition, rehearsal and public performance opportunities to children and young people aged between 8 and 25. The emphasis on developing young people's original music has been applauded also by the PRS Foundation for New Music as has the splendid work being undertaken at HM Prison Saughton. One of many new initiatives to catch our eyes was the setting up of a Youth Music Forum to support and develop a network for young people's music in the area. The aim is to develop a strategic approach to youth music development, including community involvement opportunities, strengthening links and pathways between schools, colleges, community music and the professional music sector, and sharing expertise and resources. To that end, a full mapping exercise is under way. We look forward to further reports.

Hertfordshire are an education authority with a long tradition of high quality provision. Always well resourced and enterprising; all genres treated seriously and imaginatively, which along with the practice of collaborative working with the many local authorities in the County and the Music Service's commitment to lifelong learning, means that community cohesion is more real than mere rhetoric. There is still a way to go with the reach of Wider Opportunities programmes, but the Music Service's support for school curriculum delivery generally is outstanding. And one of the main reasons why that is possible is the high quality and breadth of the CPD courses and activities made available. And, as always, with this Authority, the volume and range of regular performance opportunities through ensembles of all sizes and types, in and out of school, could hardly be bettered. And whilst this rich mix doesn't need icing, there is icing aplenty in the national recognition accorded to the Authority for their major capital investment, as part of Building Schools for the Future, in a new home for the Watford School of Music and the Watford Boys Grammar School Music Department, which comprises a 250 seat concert hall and 24 discrete rehearsal and practice spaces spread across four floors.

Highlights of **Oxfordshire's** year included successful pilots for extended schools projects where the Music Service worked in collaboration with museums, libraries, day centres and City Council holiday schemes to provide music opportunities which re-engaged children, young people and adults, enriching learning in formal and informal settings. And while we may have some residual reservations about the specialist schools concept, we welcomed the way in which one such transformation included the establishment of a Saturday morning music school.

The County-wide Music Education Group of over 30 local musicians and organisations only begins to be representative of an enormous number (the list runs to three pages!) of partnerships and collaborations. The Music Service's strong commitment to integration with the school curriculum is evidenced in several ways as is the commitment to INSET and CPD. And, predictably, we have to say, so far as this education authority are concerned, the range and scope of opportunities provided throughout the year for regular ensemble/workshop and out of school hours playing in all genres are as impressive as ever.

While **Redbridge's** year was chock full of new initiatives, it was the activity level in the 39 Wider Opportunities schemes implemented in the year which caught our attention. 90 per cent of primary schools participated and a good range of instruments, including for world musics, was available, and lessons comprised singing, rhythm and general musicianship skills. To reinforce the inclusivity of the programmes, schools were asked to provide detailed information about pupils with special educational needs. The Music Service was up to speed with music technology, and is yet another Service providing a substantial number of examples of how much more can be achieved through effective partnerships. Notwithstanding a well above average-sized school population, the Music Service also provided for adults, both directly and in kind.

Choral work was strong, and the very substantial spread of instruments available facilitated the seemingly innumerable group instrumental performance opportunities. We agree with Jazz Services that by virtue of the work with the Grand Union Youth Orchestra, the jazz know-how of members of staff and the high profile locally of its own student jazz orchestra, the Music Service is well on the way to making a distinctive contribution to jazz education.

It was worth waiting the five years since we last received a submission from Redbridge!

Southwark maintained their heavy emphasis on the development of Wider Opportunities programmes. A much needed extension of the range of available instruments is planned as is the introduction of programmes into more schools. The Wider Opportunities focus, apart from the intrinsic merits of the concept, makes sense and indeed succeeds because all the instrumental tutors are employed directly by the schools. We hope the planned pilot for extension of Wider Opportunities into key stage three, bravely based on Musical Futures, bears fruit. There was also a focus on extending the scope of the two Saturday music centres by providing a wider range of instruments and increasing the capacity for 11-14 year olds. The extent to which the musical needs of the dominant African-Caribbean population are met and the imaginative exploitation of available talents without any direct Borough Council support are remarkable by any standards.

West Lothian Whilst authorities are understandably proud of their youth orchestras' outstanding performances, it has rarely, if ever, been our practice to highlight the achievements of individual ensembles. There has to be at least one exception and we are delighted to share it with our readers: West Lothian seems to be bursting at the seams with school area ensembles of all types giving public performances at the drop of a hat (apparently to a combined total audience of 3000!). At the top of this musically wondrous heap sits/stands the West Lothian Schools Brass Band who are currently European champions, British champions and, for the third consecutive year, Scottish champions!

The Instrumental Music Service's early years' programmes were imaginative, exciting and, we would predict, seed sowing, from the "Wee Music Makers" focusing the majority of the primary schools on rhyme, song and percussion; teacher CPD leading to the production of a teacher pack for future use; "The Undersea World of Bubble McBea", a magical interactive operatic adventure for 3-6 year-olds told through song, puppetry, dance, film animation and joint working with Scottish Opera; and, finally, "Monster Music", a concert series for nursery children by the Royal Scottish National Orchestra. A partnership with the National Youth Choir of Scotland provided progressive, innovative vocal music education for over 600 pupils and 122 staff. We understand West Lothian is the fastest growing area in Scotland; it must be the music!

PRS Foundation Creative Music Diplomas 2008

PRS Foundation Diplomas are awarded to music services in which a passion for new music is ingrained across all activity. Fresh ideas, new initiatives, regular performance opportunities and a focus on composition are all of paramount importance.

East Lothian

Once again, East Lothian impressed us with their extensive programme of new work. There have been some fantastic achievements this year, most notably the groundbreaking prison project for young inmates at HM Saughton. The venture proved to be inspirational for all involved - boosting confidence, self esteem and musical ability.

Pupils also explored the science of music and hearing in a workshop with musician Dave Trouton, focussing on emotions in different compositions. The Y Bands project, run in partnership with Recharge, a local youth development organisation was also a big success. The scheme offers music lessons in guitar, drums, keyboards, voice and computer software, with regular opportunities to perform at various events over the year. Training on popular music software is also available.

Across the service's work, there is inspiring use of technology coupled with a tangible enthusiasm for new music. There is also an exemplary dedication to promote creative music in both the classroom and community.

Blackpool

Blackpool's wide variety of new music initiatives proved very popular with PRSF staff. An ongoing annual programme of work featuring new pop bands from the USA and Canada provided motivation for many new compositions, several stemming from improvised sessions.

There is an excellent composition element within Blackpool's wider work, with a clear focus on performing new pieces written by young people. The service runs composition competitions based on local social issues and several departments are currently building their own music studios. As a result of this investment, local school Claremont Primary was recently awarded the regional prize for composition by the Prince's Trust.

Oxfordshire

Staff at PRS Foundation were impressed with Oxfordshire's focus on technology, improvisation and composition.

Alongside effective partnerships with local community education initiatives, a music technology consultant was able to visit schools throughout the year. There was also a three-day residential course in composition for young people, followed by a concert which premiered new works created at the session. Original compositions were also created as part of regular rock and pop workshops.

Two percussion students penned the splendidly-titled 'Dinnertime', premiered at the Chair of County Council's Charity Dinner. Developed later by a larger ensemble, it was performed at the National Festival of Music for Youth in Birmingham. Bon appétit!

The Jazz Services' Will Michael Diploma 2007/08

Introduction

These Diplomas are awarded annually by Jazz Services in association with the NMC/MEC LEA Music Awards Scheme which has been running for over thirty years; only recently has specific recognition been given to jazz in education.

The Diploma is named in honour of Will Michael who, until his death earlier this year, was Head of Music at Chislehurst & Sidcup Grammar School. Will was a hugely respected jazz educator on the national stage and joint architect of this jazz education awards scheme; he was also an invaluable member of the Jazz Services Education Panel.

The citations set out below speak for themselves. We warmly commend also submissions we received from Bolton, Northamptonshire, Oxfordshire, Redbridge and Barking & Dagenham. We suspect that in their submission Glasgow sold themselves seriously short!

Diplomas

Devon All three Devon Youth Jazz Orchestra (DYJO) tutors play jazz professionally. INSET for both gifted young musicians and tutors was provided, variously, by Clark Tracey, Scott Stroman and senior experienced music service jazz tutors. Further opportunities will be opened up for gifted and talented young players through the hosting of county based workshops run by the Youth Music funded National Youth Jazz Collective (the pilot for which was run by Jazz Services last year). The Authority supports two County Youth Jazz Orchestras, and an improvisation ensemble, which meet monthly and have performance opportunities of at least six gigs per season plus tours. Indeed the DYJO programme takes live jazz to schools and adult audiences throughout the county; it also provides for shared concerts with community bands.

A new programme, “Jazz Explosion”, included workshops for key stage 2 pupils. Teaching materials and lesson plans are published on the website in advance. The programme was targeted at clusters of primary schools in rurally isolated areas of Devon. By way of practical curriculum guidance, jazz improvisation and small band courses have been designed and implemented by the manager and conductor of DYJO 1. General and specific schemes of work are prepared for each county-wide ensemble and their progression is monitored and from time to time evaluated.

Composition students use the DYJO ensembles as vehicles to develop their arranging and composition techniques. Those same ensembles commission and play original material by internationally recognized composers.

The City of Edinburgh support the Edinburgh Schools Jazz Orchestra (ESJO) and ESJO 2, the training band. They meet weekly throughout the year – and that represents serious commitment - and feature in all large events organized and promoted by the City. All venue and staffing costs are met by the Authority, and there is no charge to the young musicians.

All instrumental tutors employed by the City’s Arts & Learning Service attended INSET on jazz improvisation followed by a ten-week programme of workshops and rehearsals for 30 pupils and staffs. Facilitated by the Music Service and delivered by Cathie Rae’s Thick Skinned Productions this pilot, was funded by the Scottish Arts Council, with the aim of developing a jazz improvisation course to aid students’ composition skills. Participants benefited through:

- positive experiences in the freedom of improvisation, through theory and practical exercises;
- increased knowledge of jazz theory and harmony;
- the development of tools and skills to write music – all students wrote at least one piece of new music;
- practical experience of how improvisation relates to and can be used in composition.

Recent developments saw both ESJO 1 & 2 engage in a year long programme of regular training sessions with Tommy Smith and members of the Scottish National Jazz Orchestra in collaboration with West Lothian and West Dumbartonshire education authorities and funded by the Scottish Arts Council.

And finally, jazz course graduates have been recruited by the Instrumental Music Service, which in turn has led to the formation of many new school-based jazz ensembles.

This is indeed a music service committed to jazz!

Through the **Lincolnshire** Youth Jazz & Rock Academy 14-19 year olds, drawn from schools and further education colleges, come together from across the County to form four ensembles – a jazz orchestra, a funk/fusion group, a rhythm & blues group and a contemporary rock group. The Academy offers a total of 44 places covering the normal rhythm section and front line instruments. Selection is based on demo recordings and teacher testimonials alongside more formal music grade indicators. The Academy website features live recordings of students' work and has Youtube links to essential repertoire listening. Academy ensembles are featured at most of the large weekend festivals throughout the County

Music service tutorial staff are supplemented by four professional jazz musicians. Whole staff INSET on creativity and improvisation was delivered by Richard Ingham. And following training, staff have been assigned tasks to develop and complete support guidance for jazz within the Wider Opportunities scheme.

In addition to the Academy ensembles, four area jazz orchestras meet throughout the year.

It seems to us that Lincolnshire have made a really promising start to embedding jazz in their overall music education provision

West Lothian, the fastest growing area in Scotland, have a proportionately larger school population than their very large neighbour, Edinburgh, and, unsurprisingly draw upon some of the same jazz education resources. In common with most Scottish education authorities, West Lothian do not charge for instrumental tuition or for transport to the innumerable ensemble rehearsals and performances.

The music service has a partnership with the SNJO, which involves West Lothian's two jazz ensembles. Over the year seven workshops took place with members of the SNJO. 52 pupils participated together with six of the instrumental music staff, for whom involvement was part of their CPD. The staff received packs of the whole syllabus prior to the course starting. Their observations and inter-action with the pupils and SNJO tutors enabled them to develop their own knowledge and jazz education skills. The skills thus gained will equip them to lead their own workshops and, importantly, to ensure that there is progression on the pupils' part between the workshops and beyond. Those same pupils also attended several of Tommy Smith's concerts with the Scottish National Youth Jazz Orchestra at the Glasgow City Halls.

Cathie Rae's Thick Skinned Productions, which comprise some of the most respected Scottish jazz musicians, have introduced jazz and improvisation to pupils via workshops and concerts. They also delivered INSET on improvisation to instrumental music staff.

The West Lothian Schools Big Band (34 members) and Little Big Band (18 members) meet weekly on a weekday evening for two hours. Three secondary schools have jazz ensembles which also meet weekly. And students are encouraged to include performances of jazz pieces in their practical programmes which are recorded for assessment purposes within the Scottish Qualifications Authority.

MAJOR TROPHY

Hampshire

The Music Service underwent a major programme of expansion and re-structuring around three geographical areas, and, most significantly, Service staff now perform in both instrumental and curriculum roles and do so within and outwith Wider Opportunities' settings. The perennial problem of summarising submissions of this high quality is deciding what to leave out.



We shall start with the Service's own chosen example of a specific project which demonstrated the new direction and purpose of the Service and therefore fulfilled the Service's policy and practice criteria of "*Coherence, Inclusion and Learning for All*". "Step into the Picture" took place in March 2008 and was a major collaborative event for one area, centred on the growing relationship between the Music Service and the University of Winchester. It involved a partnership with the professional musicians of Southern Sinfonia, a notable composer, a community gospel choir, singers from local primary schools and the local area choir. The catalyst was an innovative composition with music based on a series of paintings by a local artist detailing the life of Christ. The musical response was through orchestral, vocal and improvisational elements: a multi-media performance involving the audience in dynamic and dramatic ways. *Coherence* was seen in the way that all aspects of the Service's provision were brought together. *Inclusion* in the way that a special school provided dance material, and the age range of the performers was from seven years



old right through to adult. *Learning for all* was seen in the innovative and groundbreaking nature of the production itself, the fact that all the participants were musical and artistic learners in the project.

And then there were some admirable features of the Wider Opportunities (known locally as "Listen2Me") provision, such as over 6,000 pupils having experience of playing three different instruments (from a choice of eleven!) over the year; and the

thoughtful ways in which Wider Opportunities were integrated within the primary school music curriculum, with the result that "Listen2Me" was not an added on extra but normal musical learning with a very clear emphasis on an instrument.

The Service's three ways of working with professional musicians represented, for us, a model of good practice: first, as part of conference and course provision; secondly, as part of the world musics programme and thirdly, through specific projects which contributed to continuing programmes.

MAJOR TROPHY (continued)

It has to be a given that to provide high quality music education, there has to be matching high quality INSET and CPD. There is that in abundance in Hampshire.

In 2004, we found the range and quality of provision in Hampshire to be quite superb. We still do!

IKW/13.11.08

www.musiced.org.uk



Hampshire music service photographs courtesy Tim Griffiths.