

#MusicMark2016



Music Mark Annual Conference
Supporting Progression for All

Friday 11th & Saturday 12th November 2016

www.musicmark.org.uk

Membership organisation, subject association & charity.

Composers and (or) composing:

Reflections and questions from a year-long residency programme

Judith Robinson (Sound and Music)
Kevin Rogers (Hampshire Music Service)






- National music charity funded by ACE
- We promote and support the creation of new music in all its forms, genres.
- We do this through artist development, audience development and education.
- www.soundandmusic.org

Sound and Music education programme (1)

Our education programme includes:



A digital resource for primary schools that offers a enables classes to listen to minute of music of sound each day with their teachers. Teachers don't need to be confident musicians to use it and every child can engage at whatever level they're at.



A year-long CPD course for secondary music teachers that can result in a Masters in Teaching and Learning. In partnership with Martin Fautley at BCU, plus BCMG. Can be delivered anywhere in the UK.

Sound and Music education programme (2)

- Annual residential summer school for young composers aged 14-18.
- Go Compose! A growing network of out-of-school opportunities for young composers of secondary age who enjoy composing and want to do more. We have the aim of creating a network of progression pathways!
- New Music Stage: a collaboration with Music for Youth so that young composers' pieces can be performed by young people.

Embedded

- Embedded is one of Sound and Music's flagship composer and creative artist development programmes.
- Funded by Esmée Fairbairn Foundation and PRS for Music Foundation.
- It aims to provide emerging composers from a range of disciplines into extended relationships with leading national arts organisations.
- Partners are as diverse as BBC Radio 3, the British Library Sound Archive and Heart 'n' Soul.
- It provides a bespoke professional development programme, providing hands-on experience and a range of significant creative opportunities.
- Our evaluations tell us that it provides a transformational experience in terms of talent development, artistic ambition, professional experience and growing networks.

How Embedded works

- Sound and Music works with the residency partner to scope out what an opportunity for an emerging composer might look like.
- We put out a “call” to composers through our extensive networks.
- Composers apply for the opportunity, sending in information about themselves, what they propose doing through this opportunity and examples of their music.
- Shortlisted applications are interviewed and one or two composers selected.

Embedded with Hampshire Music Service

- This Embedded residency is the first time Sound and Music has worked with a partner that is a music education specialist.
- The residency adds an additional layer of opportunities for composers around the development of pedagogic skills and experience.

Hampshire Music Hub context

- Composing has been a significant focus for challenge and support in schools:
 - Cultural Olympiad – 6 x year-long residencies
 - Rite of Spring project
 - Peter Maxwell Davies project
- **Listen, Imagine, Compose with Sound and Music:** critical friend role
- Composer ‘awards’ + Martin Read Foundation
- County Ensembles + Instrumental teaching component
- Essential aspect of Hampshire KS3 Framework: both creativity in general, and composing in particular

Hampshire Music Hub key questions

- Within the context of music education:
 - What is the meaning and purpose of ‘composing’?
 - How do students learn ‘how to compose’ . . . and become composers?
- If we are beginning to feel more confident about ‘traditional’ composing requirements . . . can we be challenged by composers working in different, contemporary ways?
- While impact on students is essential:
 - Teacher development role is at least as important
 - How can we expand our own thinking to support our ‘significant other’ role with teachers?

The process

- Introductory day – meet the teams (instrumental, ensemble, primary/special/secondary, management, technology)
- Visits to staff working – vocal class work, class teaching at primary, special school work, ensemble rehearsals
- Composer suggestions:
 - Graphic score project with secondary schools
 - Verbatim cantata project: primary, Youth Choir, elite strings
 - Contemporary composing with ipads – focus on sound sources and alternative processes as the starting point, working in primary, special and secondary
- Both composers also led workshops at annual secondary conference

Project details

- Graphic score: 2 secondary + 6th form college
 - very challenging to both teachers and students:
 - what is music?
 - relationship to other music / composing work?
- Verbatim project: 3 primary schools (5 classes), HCYC, string ensemble drawn from HCYC
 - Several visits to primary schools – very successful through aural / vocal learning
 - HCYC coped, but were seriously challenged by unfamiliar style of music
- Ipad projects: 1 primary school (3 x Year 5 classes); 1 special school (behaviour); 1 secondary (2 day project)

Project documentation

- This link leads to a documentary video about the Verbatim project: <https://vimeo.com/173748051>
- This sound file is from the iPad project in a SEND school. The context is that the music was created by pupils who were highly challenged by processes of co-operation, turn-taking and working as a group. Here they are doing exactly that, triggering fragments of music they created using iPads:



Questions

1. How can we ensure that both teachers and students recognise, value and understand different approaches to composing?

- Teacher training (breaking down staff barriers)
- Children are born composers – harness
- Active sharing/working together
- Spreading knowledge through peer to peer learning
- Use examples of some tracks/film scores. Sound effects
- Breaking down barriers
- Where are young composers making a living? Computer games etc
- Repertoire eg BBC Ten Pieces/Anna Meredith; ABRSM Spectrum series; Kurtag

2. How as teachers do we help students to develop / make progress in their work in composing, especially when working with contemporary approaches?

- Giving children autonomy
- Not prescribing what "good" means
- Reflecting on what you HAVE done
- Personal expression
- Peer appraisal
- Giving feedback/reflection based on conversation
- Developing a language based on control of technique/elements
- Natural pathways, no boundaries

3. How could we create a balance between taught sessions and 'exploratory' times / approaches? What impact does this have on timetabling + lesson structures, and meeting SLT demands for objectives / progress - can learning processes count?

- Inspired students will work away from the classroom
- Thinking time
- Times & approaches must be appropriate to age/ability etc
- YES: exploration: redefining outcomes
- It is very contextual – different pupils in settings will need time

4. How can Hubs support and provide progression opportunities for young composers?

- Composers in residence (eg Andy Smith)
- Expertise!
- Signposting
- Projects
- Clubs
- iPads (expense)
- Sheffield: Powerplus & Music in the Round (cultural partners)
- MfY: Twinning project

5. What roles do Hubs/teachers see for professional composers within their contexts?

- Starting with the voice and composing with it
- Online sharing platform for putting ideas "out there"; not necessarily finished products
- Composers in residence