

HIGHNOTES

The magic ingredient

Making your music group more inclusive • PAGES 8 & 9

MEETING DEBBIE

A conversation with our new President Debbie Wisemen OBE • PAGE 13

A HOME FOR CHURCH MUSIC

Church music is thriving with the help of the Royal School of Church Music • PAGE 20

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Welcome

Some changes are easier than others: this is the third *Highnotes* Welcome note referencing an imminent Brexit. But closer to home, making changes to your group can divide opinions and take quite some time, too.

Our 2015 research on why younger people are not joining music groups showed some barriers specific to them. But we soon realised that a group providing wide-ranging information and fully considering all kinds of needs creates a welcoming atmosphere not just for younger potential joiners, but for any newcomers, while also improving the chances of existing members staying.

So we now have resources, and an event on recruitment and retention ('Growing your membership' p14), and offer an 'online health check' on groups' digital presence (now supported by our new Making Music Platform (also p14)). This *Highnotes* also highlights inclusivity through dementia choirs in Scotland and arts on prescription (p8-9).

We all agree anyone should be able to take part in a music group, and groups are always keen to welcome new members. Where change is needed to make that happen, at Making Music we can help with that. And however hard it may be, it could be quicker and less painful than Brexit ...

Barbara Eifler

CHIEF EXECUTIVE, MAKING MUSIC

Email: barbara@makingmusic.org.uk

Twitter: @BarbaraEifler

Cover photo:

Launch of the Dementia Inclusive Choirs Network in Scotland
Credit:
Richard Frew



Musical Cruises in Burgundy



Explore the attractive lesser waterways of Burgundy as we cruise the River Yonne and Canal du Nivernais at pace, visit the great cities, chateaux and vineyards, and enjoy fine dining with local wines as we stay in the same welcoming hotel throughout. We typically cruise 70km in a week, with lots of pauses for locks, wildlife sightings and plenty of chance to stroll the towpath.


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Sat 12 Oct	8 days	Cruising to Music with the Radnor Trio	£1,275

All tour cruises are full board and include coach transfers from Ashford and Folkestone. There is a complimentary bar throughout cruising.

Please see www.backwaters.tours/itineraries for our full programme from May 2019

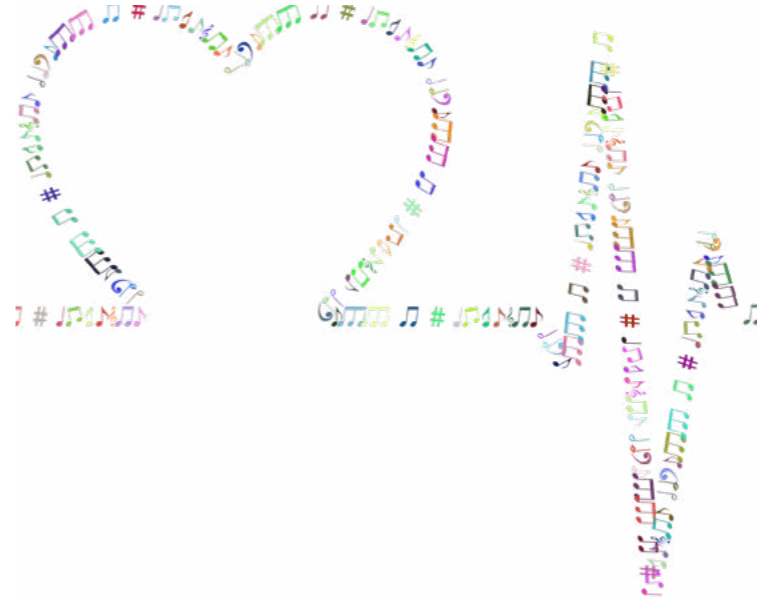


THE BIGGER PICTURE

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Music on the NHS

Social prescribing is on the horizon

Social prescribing, where your GP sends you off to do gardening, singing or netball instead of putting you on medication, is set to be rolled out systematically by the NHS from 2020.

The GP passes you to a local link worker who, based on an assessment of your needs and their knowledge of the local community, refers you on to a suitable group or activity.

Making Music is working to understand whether these plans present an interesting opportunity for members to welcome new people to their group and connect with their community in a new way. Or will this result in bureaucratic processes that are too much for a volunteer-run music group to cope with? And of course, we want to see if we can give you appropriate guidance and toolkits, so that you can make the right decision for your group

either way.

We are also looking at how we may feed into the training that link workers will receive, so we can be sure they understand our members, and whether there might be relevant training available for members with an interest in this area.

Since starting to work on your behalf to understand the barriers to people joining and remaining in music groups, we have realised many of them are not specific to a person's age or the extent of their musical background or their particular (eg physical or health-related) needs.

We believe working in a variety of ways to help you be more inclusive and put up fewer (usually inadvertent!) obstacles to newcomers will ultimately mean you will be able to retain more of your current members and find it easier to welcome new ones.

ADULT MUSIC LEARNING

Whether you continue, return to or take up music-making as an adult, you will be a learner: taking lessons, attending summer schools, practising, receiving input from your conductor, starting a new instrument or newly launching into singing. Or maybe you're determined to finally crack reading those notes, and passing some grades? Most of us adult hobby musicians will do some or all of these things – but are music educators and suppliers helping us and providing learning and tools in an appropriate way?

To explore some of the issues surrounding this topic, Making Music will be hosting a half day symposium on *The Shape and Future of Adult Music Learning* on Wednesday 25 September, bringing together researchers, music educators and relevant suppliers. We will be reporting on the outcomes later in the autumn.

CHILD LICENSING

Thank you to all of you who contributed to the survey on this issue which closed on 15 June. The results are being evaluated and the most effective next step is being considered by the consortium of organisations acting on this issue under the umbrella of the Music Education Council (including Making Music, Music Mark, Brass Bands England, British and International Festivals Federation, Association of British Orchestras, Music for Youth and Choir Schools Association).

We hope to bring you more news and suggestions on how you can help us mitigate the harmful effect of the 2014 regulations on the opportunities for community music groups to actively engage with young people. makingmusic.org.uk/campaigns-and-advocacy/child-licensing

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Did you know?

The theme for this year's BBC Music Day on 26 September celebrates the power of music to change the lives of people living with dementia. Register your event at BBCMusicDay@bbc.co.uk

AROUND THE UK

If you have any news you would like to share, email editor@makingmusic.org.uk



WALES

Bringing Beethoven to Wales

A fresh perspective from female composers

In rural Wales, music clubs play a huge part in maintaining live music locally. In 2018/19, Rhyl Music Club launched an ambitious and highly successful Beethoven in Wales concert series - featuring all ten of Beethoven's violin sonatas.

The three-concert series is being staged by music clubs around Wales, with nine venues taking part from Welshpool to Aberystwyth and beyond. Each of the concerts includes a new piece commissioned from Welsh, female composers to offer a counter voice to, and new perspective on, Beethoven. The new works are: Rhian Samuel's new *Violin Sonata*, which takes ideas from Beethoven and explores the dramatic potential of themes to merge with, overcome or reject one another; *Until the Thread Breaks* by Sarah Lianne Lewis reflecting on the effect that Beethoven's deafness had on his art; and Hilary

Tann's *First Light*, a meditation on Beethoven's contemplative side. Internationally-renowned duo Mary Hofman, violinist, and Richard Ormrod, pianist, who live in Snowdonia are performing the pieces. The concert series also includes workshops and talks by the composers.

Each commission was premiered at Rhyl Town Hall and the music club, which came up with the idea of the project along with Mary Hofman, and was generously supported by the Colwinston Trust, Tŷ Cerdd, PRS/Women Make Music and Mrs Gwyneth Peters.

The ongoing concert series is intended to raise the profile of, and increase support for, the wonderful work music clubs are doing across Wales, and the other venues will be scheduling performances throughout the next two seasons.

rhylmusic.com/beethoven-in-wales

Above:
Violinist Mary Hofman, pianist Richard Ormrod and composer Hilary Tann

"Making music come alive is so fulfilling. I think of it as exercise for the soul."

Member quote from Making Music Together Barbican exhibition

HERTFORDSHIRE

In March, the Abbey Gateway Orchestra, St Albans, was privileged to perform and record a variety of compositions by A-level students at a Hertfordshire school, where music ranged from a string quartet and wind quintet to well-crafted orchestral scores. The orchestra was sometimes challenged but very much rewarded by the genuine appreciation of their efforts by the young composers and their teachers.

The orchestra was joined by young players from the school who performed two repertoire pieces, giving their music teacher his first experience of conducting a chamber orchestra in public. The Abbey Gateway Orchestra also nurtures its own composers and conductors from within its ranks, making them a valued feature at their events. abbeygateway.org

LEICESTER

Leicester Philharmonic Choir recently proved that opening up your group can be a great way to engage current and potential choir members. Members of the public joined the choir for an intensive day of rehearsing and performing John Stainer's *Crucifixion*. The choir also managed to raise money for Rainbows Hospice, their chosen charity, with donations from those who attended.

Dr Stephen Bullamore, MD of the Phil said that the event demonstrated that there is a wealth of talent in Leicestershire. '...We had a good mix of experienced singers and those who were dipping a toe in the water. I think that anyone who was singing that day would be an asset to the Phil.'

thephil.org.uk/join

Member announcements

New appointments, anniversaries, awards and projects

New Egham Singers is a non-auditioned choir of about 130 members who sing a mix of popular music styles, and is celebrating its 10th anniversary. In 2008, Making Music asked Egham and District Choral Society (EDCS) to run a singing course, the success of which led to 30 of its graduates joining Egham Choral. Many of these singers, however, felt that they wanted a different outlet for their newly discovered talents other than choral repertoire. So EDCS decided to create sister choir, New Egham Singers, which thrives today. neweghamsingers.org

Peterborough Opera, founded by music teacher Clive Fairbairn in 1969, is celebrating its 50th anniversary in October with a production of WA Mozart's *The Magic Flute*. The performance on Saturday 26 October at Oundle will be a Gala event with some of the former members present. Over the years the company has produced most of the major operas including Benjamin Britten's *Peter Grimes* and Richard Wagner's *Flying Dutchman*, the latter recognised by Peterborough City Council as the most outstanding amateur production. peterboroughopera.co.uk

Grayshott Concerts has been invited to stage the world premiere of Sir Karl Jenkins' major work *Miserere – Songs of Mercy and Redemption* on 29 November, which will be recorded for broadcast by Classic FM. *Miserere* is based on Psalm 51 and the concert will feature world-class musicians including the Britten Sinfonia Orchestra, the Polyphony Choir and counter-tenor Iestyn Davies. The line-up also includes soloists Zands Duggan (percussion), Abel Selaoe (cello) and Catrin Finch (harp). grayshottconcerts.co.uk

Obituary: Marian Davidson

Making Music was very sorry to hear of the passing of Marian Davidson, a former Making Music volunteer and winner of the President's Award 2012 for her outstanding contribution to Making Music. Marian made a significant impact on the organisation for more than 20 years, including setting up a musical collaboration with the National Trust and playing a central role in the introduction of Making Music's current branding and house style.

60-second interview

Alan Castle, Trustee and Director, talks about the immersive experience of the Tenterden Folk Festival

What is the Tenterden Folk Festival?

Tenterden Folk Festival is four days of folk song, music, dance, crafts and traditions and takes place in various venues in and around Tenterden town centre.

What's the aim of the festival?

The main objective is to preserve and advance public education and appreciation of traditional and contemporary folk music, song, dance and other related traditions, crafts and folk arts as a part of the living heritage. We also aim to make it a good fun weekend for the town, visitors and tourists.

Who set it up and how long has it been going?

I ran a small event in 1993 with the support of Ashford Borough Council and a group of friends. We then formed a committee, registered the charity in 1994 and then it slowly grew to a four day event.

What's the reach of the festival?

Lots of people who attend the festival come from the local area but many come from across the whole of the country. We also have visitors from Europe and even the USA and Australia.

What styles of music do you promote?

Our emphasis is mainly on traditional and contemporary English folk music but we also include music from other countries especially



Folk band Morrigan are regular concert, barn dance and workshop guests at the Festival

where there is a particular connection.

Do you run any other events or activities at the festival? And throughout the year?

The Festival includes around 50 events over the four days. The Festival includes concerts, barn dances, workshops, meet the guests, song and music sessions, special shows, dance displays, Morris dancers, a procession, craft fair and street stalls. We also run a free monthly song and music session in the William Caxton pub. We promote other occasional events and we act as a local folk development agency. We have just been awarded a grant from the Overstone Trust through Kent Community Foundation to run a series of workshops in local schools.

tenterdenfolkfestival.org.uk

Musical ‘medicine’

Making your music group more inclusive could be just what the doctor ordered for new and current members alike

Making music is now so widely acknowledged as being tremendously beneficial, especially for mental health and wellbeing, that it is set to be systematically prescribed by the NHS from 2020 along with other arts, sports and community-based activities. This is referred to as social prescribing.

We already know about the profound effect music has on dementia sufferers, as highlighted in this year’s highly emotive BBC documentary, Vicky McClure’s *Our Dementia Choir*. There is an increasing body of evidence which suggests music reduces many distressing symptoms of dementia, improves emotional wellbeing, and opens up channels of communication and connection with families and carers. As Vicky sums up in the programme, even if music isn’t the cure for dementia, scientific data proves that it can be the ‘magic ingredient’ in improving quality of life.

Projects in the community can play a vital role in bringing music to everyone living with dementia. So Many Beauties is an Arts Council England-funded project which gives people living with dementia the opportunity to create new music. In the current phase of So Many Beauties, volunteer leisure-time singers and musicians are receiving training and support in order to bring music to care homes in their own communities.

Chiltern Music Therapy, a not-for-profit social enterprise, provides music therapy to people of all ages,

including those living with dementia, learning disabilities or additional needs due to illness such as Parkinson’s, or acquired disability, for example following a stroke.

Chiltern Music Therapy approached Making Music to see whether some of their clients might enjoy joining one of our groups following on from, or in addition to, their music therapy sessions. What would be involved in making that happen? And would it be beneficial for the individual and the group? To explore these issues, we are now trialling this with some of their clients, and we’ll report on this later in the year.

The Dementia Inclusive Choirs Network, launched in May 2019 and funded by the Life Changes Trust and the Baring Foundation, is a new project in Scotland that aims to ensure people living with dementia can benefit from all the positive health impacts of regularly singing in a group. Making Music has teamed up with Age Scotland and Scottish Care to support Luminate (Scotland’s creative ageing organisation) to deliver the project over two years.

Making Music is aiming to develop and provide bespoke support for choirs whose work focuses on people living with dementia and their carers, as well as supporting community choirs who would like to become dementia inclusive. The network will offer advice and support, resources and training for choir leaders and organisers and enable connections between

“...[the care home residents] were energised by being enabled to rekindle their rhythmic and singing skills... Using our varied musical skills to think on our feet and interact with the residents was very intense but very rewarding...”

Members of the St George Singers, participants in So Many Beauties

choirs so that skills and experience can be shared. Pilot networking and training events will be rolled out this autumn in different locations across Scotland.

Kirsty Walker, the Dementia Inclusive Choirs Network Manager says, “We hope that through encouraging and supporting dementia inclusiveness within community singing, the choirs network will enable people living with dementia, their families and carers, to more easily access high quality singing activities in their communities and to enjoy all the benefits that we know this can bring in relation to wellbeing and inclusion.”

A website will provide information on resources, news, events, training and more. In the meantime, anyone can register to receive email news updates from Luminate at www.luminatescotland.org and Making Music will publicise all opportunities through the usual channels.

It’s not only important to think about the new members you might welcome into your group – there’s also the members already there to consider. Have you ever thought about what conditions or illnesses they might have, and how you might make your group more accessible to them? A more inclusive group fosters a more enriching experience for your members, new and old.

Individuals from Making Music member group the St George Singers recently embarked on Music for Dementia 2020 training: “As well as being pleased to see us they [the care home residents] were energised by being enabled to rekindle their rhythmic and singing skills. We also were energised by the sessions. Using our varied musical skills to think on our feet and interact with the residents was very intense but very rewarding.”

Safeguarding measures

Whether you’re thinking of working with vulnerable groups or not, it’s good practice to have key arrangements in place in case the make-up of your membership changes.

Develop a simple policy for your group that sets out your approach to working with children and adults at risk. It should include:

- a written statement of your group’s commitment to safeguarding them
- specified lead people in your group responsible for safeguarding
- detailed procedures for raising and dealing with complaints.

Plan regular reviews of the policy to give you the opportunity to amend or update it in line with any change in the protections that your members may need.

Making Music member groups can use our template safeguarding policy in the resources on our website: makingmusic.org.uk/resource/safeguarding-policy-template

DBS checks

In specific circumstances, if people in your group are working directly with children or at risk adults, you need to make sure that they are DBS checked. Making Music can help you with this: makingmusic.org.uk/resource/disclosure-and-barring-service-dbs

Online safeguarding course

We have worked with the Child Protection Company to develop Safeguarding for Music Groups, a bespoke online safeguarding training course for leisure-time music groups. The course covers safeguarding for children and adults at risk, and will give music leaders, committee members, safeguarding officers or anyone else who wants to take the course an excellent understanding of their responsibilities, helping to make the group a safe environment for all. Find out more:

makingmusic.org.uk/resource/safeguarding-training-course

The course contains specific scenarios that music groups might find themselves in, for example, performing concerts in a local care home, or situations that might arise with children or at risk adults during rehearsals.

Photo:
Launch of the Dementia Inclusive Choirs Network in Scotland
Credit:
Richard Frew



BLOW YOUR TRUMPET

Sharing across borders

What's a great way to form connections across boundaries? We learn about the **European Queer Choir** from its founder, **Martin Brophy**



After over 20 years of singing with the London Gay Men's Chorus, in 2016 Martin gathered together 20 singers from around Europe. With some committed fundraising, they made enough to pay for a musical director and accompanist to take them all the way to the GALA Choruses Festival in Denver, Colorado. The choir sang in their own concert and at the festival's opening and closing ceremonies, and were such a success that they set up permanently as the

European Queer Choir.

Choir members range in age from 25 to 80 and are scattered across Europe, from Germany and Sweden to Ireland and the UK. The members connect using Skype, Google Hangouts, and Integri Planner. Members don't need to be able to read music necessarily, but it helps to have some musical awareness and singing experience. Martin says, "You need to be motivated and self-sufficient, because there's learning to be done on your own in between meeting online and at performances." The choir sing in four-part harmony, using voice learning tracks, and meet two or three times a year in person to rehearse, performing pop, classical, folk, and songs in two or three European languages other than English.

The choir fosters a warm and welcoming atmosphere of equality.

Although it's known as an LGBT+ choir, these terms aren't used prescriptively, as some people find them restricting. Martin says, "We aim to be a safe space. People who call themselves by a range of labels, from feminists to socialists as well as allies, are members simply because they feel more comfortable and accepted in this environment." Gender can be fluid rather than binary, so voices aren't identified as male or female but rather by part SATB, mixed, or higher or lower. The choir logo itself is inclusive – it uses the European Union flag but the stars are in different colours to represent a variety of identities. But the choir isn't political, preferring to describe themselves as Europhiles.

Despite continuing Brexit uncertainties, the choir itself is positive about its future. Their next sing is at the Hand in Hand Festival in Cardiff. Next year they aim to go to GALA Festival once again – this time with 100 singers.

eqchoir.eu or facebook.com/groups/EuropeQueerChoir

Fusion fireworks

Jo Towler explains how promoter, **Music in the Round**, is bringing musical and cultural fusion to Sheffield

Music in the Round recently led a cross-cultural collaboration between our Bridge Quartet, tabla virtuoso Kuljit Bhamra MBE, and 50 players from Sheffield Music Hub's Senior Orchestra.

As a promoter, Music in the Round brings people closer to music, whether that's in the concert environment or at our learning and participation events. We are embedded within the musical life of Sheffield and South Yorkshire, regularly collaborating with the region's four Music Hubs and with Sheffield Music Academy. We also work with other local ensembles and choirs through Classical Sheffield, a network of 70 classical groups in the area.

Part of Sheffield's city-wide Classical Weekend festival, our cross-cultural collaboration featured the world premiere of *Dervish*, Kuljit Bhamra's piece commissioned for tabla and string

quartet written especially for the occasion, alongside other works for orchestra and tabla. Music in the Round undertook a project in Sheffield schools with Kuljit a few years previously, but this was a wonderful opportunity to maximise what he could offer, working with young people as well as showcasing the tabla.

It was a unique chance for the Music Hub orchestra to play in a genre-busting event with a virtuoso instrumentalist from a non-Western music background. This event was also the perfect occasion to feature the four string players in Music in the Round's Bridge Quartet scheme for nurturing emerging ethnic minority musicians. Working on a brand new commission especially for the concert with Kuljit was a fabulous experience for everyone involved.



Performing at Kelham Island Museum **Photo:** Lizzie Lees

The hour-long concert was performed twice to capacity audiences at Kelham Island Museum, 18% of whom self-reported never having been to a classical concert before. Professional and young musicians alike praised the amazing experience of playing together, and audiences enjoyed the presentation in an unusual performance space. We look forward to working again with Kuljit in the future.

musicintheround.co.uk

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In early 2020 the LWMVC will be seeking to appoint a Musical Director. The choir is the premier London based male choir for Welsh exiles and continues to thrive with over 100 choristers. The appointment will run up to and including the 2024 Festival of Choirs and may at the discretion of the choir officers be extended unopposed for a further two years.

Our requirements include;

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- An in depth knowledge of vocal pedagogy
- An affinity with the Welsh choral tradition, able to pronounce Welsh to an adequate standard and an in depth knowledge of the wider MV choral repertoire.
- A proven record as a teacher of choruses to singers with a broad range of musical knowledge and capability.
- Ability to work with others to define and direct the development of choral performance styles and repertoire
- An excellent communicator with an open and positive style.

Applications close 30th September 2019, so if you believe you can rise to the challenge of becoming MD of this world renowned choir please visit our website www.londonwelshmvc.org for more details and contact the choir secretary to register your interest.

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Meeting Debbie

We chat to award-winning composer and Making Music President Debbie Wiseman OBE about her musical journey from Torquay to *Wolf Hall*

What is your earliest experience of music?

I saw a bashed-up old piano in the corner of a dining room when we were on a family holiday in Torquay. I was absolutely mesmerised and every day, I would go over and try and bash away at the keys. When we got home from the holiday my mum found a way of getting us a piano at home and I started to have piano lessons at school.

Which kinds of music influenced you the most when you were growing up?

I had a classical training but a friend of my mum's bought me a book of Beatles songs as a present one day, arranged for small hands, and I absolutely loved that book! It encouraged me to listen to all types of music...pop, jazz, classical, rock, world music. I found something interesting in every genre.

When and how did you first realise that you wanted to write music rather than perform it?

The idea of coming up with my own tunes was exciting and from a very young age I would improvise and enjoy jotting ideas down. I think it started to really take hold when I started Trinity College of Music in their Junior Department, as the teachers were so inspiring.

How do you write music – on a computer, a piano or otherwise?

I write at the piano as I feel most comfortable there, but ideas can come at any time. I always try things out at the piano first before developing the idea though – it's definitely my musical office!

Your music is written for film or TV, but is often

also performed live – how does that work?

I really enjoy performing live and having the opportunity of performing in front of an audience. It certainly gets the adrenalin going as there's only one performance, whereas in the recording studio there's always the possibility of doing another take! I will usually pick the main themes to perform live as they're generally the most instantly recognisable and if there are special arrangements required then I would do them with the concert setting in mind. We've done quite a lot of performances of my score for *Wolf Hall* live recently which has been great fun, with Anton Lesser (who played Thomas More in the TV series) narrating excerpts alongside the music. It's been lovely adding narration to the concert as it adds another dimension.

Which three people would you invite to a dinner party?

Mozart for the sheer genius, John Barry for his effortless and memorable melodies, and Olivier Messiaen for being my inspiration at music college when I was encouraged to compose in a more avant-garde style.

What drew you to being President of Making Music?

Making Music believes that it's important to put music at the heart of our communities, and I share that belief. It's a great honour to spread the word and encourage music-making across all communities.

Read the full interview: makingmusic.org.uk/our-president. Follow Debbie on Twitter @wisemandebbie

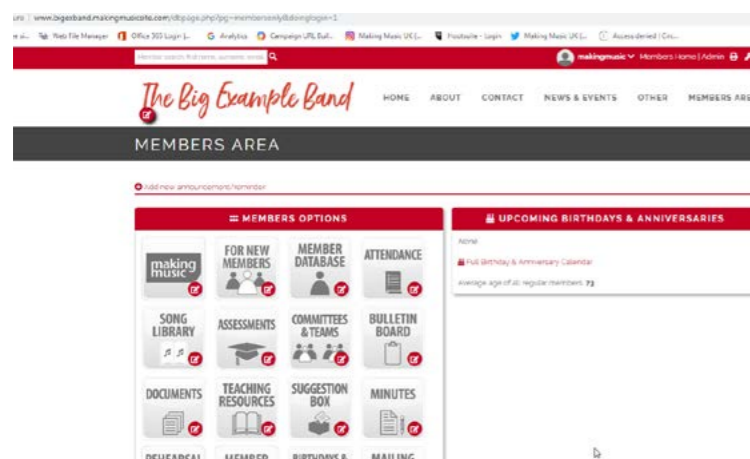
“Making Music believes that it's important to put music at the heart of our communities, and I share that belief.”

MEMBERSHIP AND SERVICES

Helping you get the most from your membership

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Making Music Platform

Access all the tools you need to run your group in one place

We are delighted to introduce our latest service, which we think can make a huge difference to many groups.

Making Music Platform is a new online tool to help you run your group. You might currently use several systems to do this, such as Excel, Google Drive, Eventbrite or MailChimp. Making Music Platform can replace all of these so that you have everything you need in one place. It includes online admin tools to manage your group's activities, a members' login area and a public facing website – all integrated as one system.

It's a really powerful tool and we don't have space to list all the features here, but the key ones are: a member database, invoicing, subs tracking, taking card payments, attendance tracking, email communications, ticket sales, polls and document sharing. The public website has a simple, clean and flexible structure.

Key facts

- The cost is £78/year, plus an initial set-up fee in the first year of £130.
- You don't have to use the public-facing website – you can link the admin tools and login area to your current site.
- You can keep your current domain name.

Visit makingmusic.org.uk/platform to:

- find full details of what Making Music Platform offers and how it works
- explore the demo site
- sign up.

As this is a new service we will be processing requests in batches. If the current batch is full we will let you know where you are on the list and when you can expect to be set up with your Making Music Platform.

Contact us to find out more:
info@makingmusic.org.uk

EVENTS

Our events help you with running your group – book your free place at: makingmusic.org.uk/events

Getting to grips with PRS and copyright

Wed 11 Sept, Norwich
Sat 14 Sept, Stratford-upon-Avon
Sat 21 Sept, Edinburgh

Making the most of your online presence

Sat 7 Sept, Yeovil
Sun 13 Oct, Leicester
Sun 20 Oct, Sunderland

Every penny counts - tips for improving your income

Sun 22 Sept, Doncaster
Sat 2 Nov, Shrewsbury

Growing your membership

Wed 2 Oct, Redhill

Council meeting

Sat 5 Oct, Swansea

Member meetup

Thu 10 Oct, Gateshead

Did you know?

We have delivered over 100 online health checks so far. If you'd like one of our volunteers to look at your online presence and suggest improvements, sign up at makingmusic.org.uk/online-health-check

Proud members of Aelodau balch o



Be proud!

Making Music represents over 3,600 leisure-time music groups – that's 190,000 hobby musicians, and their supporters and audiences – across the UK. Download member badges and logos and use them on your website or your marketing materials, and show the world that you're part of a movement for leisure-time music!

Visit makingmusic.org.uk/resource/member-badges

New members

A warm welcome to the 94 new members who joined between 1 April and 31 July!

Abbeylea Singers	Còisir Ghàidhlig Mhealbhaich / Melvich Gaelic Choir	Kansley & Lidert Limited	Simply Lyrical
Aberystwyth Silver Band	Cranbrook Town Band	La Ronde Concert Band of Jersey	Sing Out Loud Community Interest Company
Alcester Victoria Silver Band	Danetre Ukulele Orchestra	Langtree Sinfonia	Sleaford Ukulele Orchestra
Alnwick Playhouse Concert Band	Delph Youth Band	Liberty Drum Corps	Smithy Belles
Audentior Symphony Orchestra	De-Rebirth	London Shostakovich Orchestra	Steel City Voices
Balderstone Brass Band	Dumfries and Galloway Youth Orchestra	Lymm and District Chorus	Sutton Coldfield Wind Orchestra
Benton Community Choir	East London Metropolitan Opera	Lytham St Annes Shanty Crew	Syston Band
Big Noise Chorus	Edinburgh Incidental Orchestra	Matchbox Opera Ltd	Taff Vale Brass
Birchington Silver Band	Eildon Singers	Musarc	The Castlegate Singers
Birmingham Metro Choir	Endeavour Chorus	Musica Viva London	The International Guild of Town Pipers
Bournville Clarinet Choir	Falmouth Community Gospel Choir	Musical Friends	The Nene Consort
British Kodály Academy	Faversham Mission Brass	NewSPAL: New Surrey Performing Arts Library	The Skipton Choir
Campsie Crooners	FitzFest	Norwich City Concert Band	The Traditional Youth Marching Bands Association
Carfield Community Choir	Footloose Dance Orchestra	Oakham Festival	Tribo Band
Carleton Community Chorus	Foxwood Steel	Off The Scale	Trinity Singers
Cheadle Community Band	Giarole Singers 2019	Orchestra Nouveau	Triple Harmony Choir
Chichester Voices	Hand Of HARMONIX	Peterborough Community Orchestra	Venturi Wind Quintet/ Beach Wind Ensemble
CHORA	Haworth Ukulele Group	Peterborough Flute Choir	Via Nova Ensemble
Chorley Silver Band	Hexham Abbey Festival	Ponteland Community Wind Band	VSA Sing
Chorlton Ukulele Group	Horsham Garden Music Festival	Prudhoe Community Band	Walsall Choral Society
City Youth Music	Jam Sessions	Richmond Opera	Wivenhoe St Mary's Music Society
Cloveshave Chorus	Jubilate Community Choir Eastbourne	Scissett Youth Band	Yorkshire Wolds Versatile Brass
Clun Valley Music		Scottish Clarinet Choir	
Cockermouth Mechanics Brass Band		Shaftesbury Community Choir	

Making Music staff

Barbara Eifler

Chief Executive

Workneh Asres

Finance & IT Director

Ben Saffell

Membership & Operations Director

Sally Palmer

Membership Services & Projects Manager

Joe Hooper

Membership Services Administrator

Caitlin Goreng

Membership Services & Projects Assistant

Lily Funnell

Membership Services Administrator & Office Manager

Sharon Moloney

Member Engagement Manager

To be appointed

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Alison Reeves

Manager – Scotland

Liz Clark

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Natalie Joanes

Communications & Marketing Manager

Michael Pearce

Marketing & Communications Officer

Xenia Davis

Youth Engagement Manager

making music


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Jam Theatre, The Netherlands, 2019

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PROJECTS

Keeping you up to date with projects and programmes



Left: Fun Palaces 2016. Photo by Helen Murray

Right: Composer Chloe Knibbs at work

DATES FOR YOUR DIARY



Adopt a Composer 2018/19 premieres

Upcoming performances

- *Clara* (Chloe Knibbs/Ex Urbe) 7pm, 21 Sep 2019, St James's Church, Coventry
- *Clara* (Chloe Knibbs/Ex Urbe) 4.30pm, 22 Sep 2019, Dorridge Methodist Church, Solihull
- *Three Carriages* (Nicholas Olsen/Da Capo Alba) 3 Oct 2019, Glasgow Royal Concert Hall
- *Concertino for Concert Band* (James Banner/Two Rivers Concert Band) 4.30pm, 6 Oct 2019, Salt Mills, Saltaire
- *Concertino for Concert Band* (James Banner/Two Rivers Concert Band) 7.30pm, 19 Oct 2019, Christchurch, Ilkley
- *Postcard from Swansea* (Nathan James Dearden/Swansea Philharmonic Choir) 8 Dec 2019, Brangwyn Hall, Swansea

Past performances

- *Jumpcut/Longshot* (Robert Laidlow/Southampton Concert Wind Band), 7.30pm, 18 May 2019, Royal Victoria Country Park
- *Evensong* (Laura Snowden/Chandos Chamber Choir) 7.30pm, 4 Jul 2019, St Pancras Church, Euston, London

Fun Palaces

This year's Fun Palaces weekend is 5-6 October - could your music group be part of it?

Fun Palaces helps communities across the UK co-create local cultural events.

Stella Duffy, Fun Palaces Co-Director, explains:

A 'Fun Palace' lasts anything from two hours to a full day and people come together to offer taster sessions of their skills or hobbies. Fun Palaces are as different and distinctive as the places they happen and the people leading them.

It works like this. Someone offers to teach a few bars on the guitar, another person encourages you to try some tap dancing steps, someone else shares a passion for wildlife photography, an astrophysicist helps others learn more about the universe, and the karate club introduces newcomers to some simple skills.

At the same time:

- neighbours talk to each other.

- *If you teach me a simple crochet technique, we sit down with a chance to chat.*
- *sporty people might turn up for the kickboxing workshop and, for the first time ever, be encouraged to play a note on the violin.*
- *someone watches their friend's orchestra playing and realises they too have a skill they could share at next year's Fun Palace.*

You can make a Fun Palace yourself or offer your own group to a local Fun Palace. At Making Music we think this is another fantastic way for music groups to connect with new and more people. Tell us if you've taken part, plan to do so, or what may be stopping you, so that we can feed back to the Fun Palaces team by emailing: info@makingmusic.org.uk funpalaces.co.uk

Did you know?

21 September is World Peace Day, and also #onedayonechoir - the global choir project. Sing a song on the theme of peace and unity, dedicate something that you are already performing, or perform a free song: www.onedayonechoir.org/how-to-join-in

SING BARBERSHOP
IT'S THE HARMONY THAT MAKES THE DIFFERENCE



2018 Youth Quartet Champions
Northern Quarter

The British Association of Barbershop Singers Youth Quartet Contest
Saturday 9th November 2019
The Octagon, Sheffield

The British Association of Barbershop Singers (BABS) Youth Quartet Contest is open to all young men 25 years of age and under. If you know of a school, college or university quartet, or even just a youth quartet from your area, then this contest is for them. They just have to sing two barbershop harmony songs. Advice is available on song choice, and entry is free!

In addition to gaining the title of the National Barbershop Youth Quartet Champions, the winners will be presented with a trophy, medals and a grant from BABS.

Closing Date 30th September 2019

Open to BABS and non-BABS members. For further details contact:
Alan Hughes - Music Services Director
Tel: 07841 819535 | musicservicesdirector@singbarbershop.com | www.singbarbershop.com

Contest sponsored by The British Association of Barbershop Singers
Registered Office: 6 Corunna Court, Corunna Road, Warwick CV34 5HQ
Registered Charity No: 1080930

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“I wholeheartedly agree with all the sentiments expressed in this exhibition – the language of music is truly universal. It crosses the boundaries of age, gender, nationality, society, faith and politics – it lifts the soul!!

Visitor comment



Making Music Together

In 2019 the Barbican Music Library, London, offered Making Music exhibition space. How better to fill it than with a celebration of leisure-time music?

Getting involved in music is for everyone, whatever their background or previous experience, and we wanted to celebrate this in the exhibition. So we asked all our member groups, from all parts of the UK, to send us their posters and recordings and tell us why they love making music in a group so much. We gathered all of these visuals, sounds and words together to create a vibrant collection that reflects the breadth and variety of the leisure-time music scene. To accompany the exhibition, some of our members ran workshops on singing in harmony, and an introduction to the early music instrument, the crumhorn.

With only a limited run of a couple of months, we thought it would be a shame to pack the exhibition away again afterwards, so we're delighted to announce that we have captured it all online! So if you didn't manage to make it

to London to see it in person, experience it in full technicolour and sound with a virtual reality version of the exhibition.

Browse the posters, and listen to and watch audio and video recordings of a range of groups in action, and read about the stories of some of these groups in more depth. We've taken quotes and stories from groups and woven them around colourful infographics on the leisure-time music sector and photographic portraits we commissioned of individual leisure-time musicians in their day-time role, juxtaposed with their musical activity.

Visit makingmusic.org.uk/virtual-exhibition

"Lovely exhibition! Might just have given me the push I needed to get back into making music more actively ;)"

Visitor comment

A home for church music

Director, Hugh Morris, explains how the Royal School of Church Music is helping church music flourish

Many music groups, wherever they are in the country, make use of churches as concert and rehearsal venues. The Royal School of Church Music (RSCM) is a charity which directly supports the provision of music in the context of Christian worship within those churches. We are not funded by the church, but are a membership organisation that works towards, 'inspiring music in worship'. In the UK we have some 4,000 affiliated churches and individual members, and some 8,000 worldwide through our franchised international partners. We are proud of our choral heritage, and continue to support robed choirs, but our remit encompasses a much broader range of styles and forms of music. Most of our membership is from the Church of England, but we work collaboratively with all branches of the church.

We put on a range of activities, some centrally organised (including courses for choirs, worship leaders and clergy) from small workshops showing how to effectively use instruments and unaccompanied voices in worship, to large choral festivals. Through our local area volunteers we also run hundreds more events across the country, from small workshops to large choral festivals. All these are open to non-RSCM members. At a recent event in Cornwall, I was told that many of the people attending come and sing events there are not RSCM members or in church choirs, but want the opportunity to come and sing repertoire like Gabriel Fauré's *Requiem* in the context of an act of worship.

RSCM focuses particularly on lifelong skill development, and our Voice for Life training

programme is a part of that. Though young people are an important part of our work to build a sustainable future by creating the next generation of skilled musicians, our training is for all ages. There are workbooks and exams, and we are currently working to develop new apps and resources. If you are a choir trainer of any kind, our new manual for choir trainers is well worth a read! We run a substantial publishing arm, which produces a range of high-quality resources. Much of it is choral, but there are other things, too – such as ready-to-go instrumental arrangements of well-known carols; and there is plenty of simpler material for small groups of singers as well as more advanced materials. Members get a discount in our online shop, and some music is available to download free for members. The latest of our Festival Service Books includes a full range of online teaching support materials available at our online shop: www.rscm.org.uk

We also offer advice and support to our members, and help to bridge links between churches and their local communities: RSCM Music Sunday is an example of that. We are working hard to be the heart and home of church music, and a voice for all those who give their time and talents – often selflessly, and over a long period of time – in dedicated service of church music. There is a huge need for our work, and resourcing it all is a challenge. But challenge brings great fulfilment, and I am genuinely proud to be at the helm of the RSCM as we sail to a bright, hopeful future.

Come and join us at an event, or as a member!

rscm.org.uk

"...many of the people attending... are not RSCM members or in church choirs, but want the opportunity ...to sing repertoire like Gabriel Fauré's Requiem"

EXPLORING MUSIC

Readers tell us about the music they love. Email editor@makingmusic.org.uk

Jukebox

Readers share how a particular piece of music inspires them



Photo: Andy and his daughter Alicia

Flamma - Qntal

www.youtube.com/watch?v=l-JeJ9jVPk

I studied music at the University of York, and although I don't have much chance to play anymore, I sometimes pull out my clarinet to amuse my young daughter Alicia (mostly she likes pushing buttons while I blow down it; in a similar vein she will 'help' her mum play the violin). Before Alicia was born, my wife Laura and I

were quite enthusiastic gig goers – when we lived in Moscow we spent a lot of time in odd bars listening to local bands, or seeing the opera and ballet companies in the city.

When Alicia was born, I made a deliberate decision not to play children's music in the car with her. This was a purely selfish choice – the wheels on that bus really do go round all day long, and she'd hear enough about that at various playgroups. Instead, Alicia got a diet of daddy's CDs. One favourite was *Ozymandias*, an album by a German electro band called Qntal. It's an odd mix of medieval poetry and electronica; the kind of thing a Rhenish monk might have danced to if only he'd invented techno a few centuries early. And most of the texts are in Latin.

But it's catchy. And, after a while, odd little squeaks would emerge from the back seat. Barely two years old, Alicia was gamely trying to sing along to 'Flamma'. Derived from *Carmina Burana*, and a not wholly age-appropriate text about how a new love burns like a flame, it just seemed to click with my toddler. So now we get regular requests for 'Totus ardeo' and 'Stetit puella', (from 'Cupido', another track from the same album) and questions like, 'is that lady going to sing?' It's far, far better than visiting 'Old MacDonald' for the millionth time!

Andy Potts

Choral music

Leslie East, of the Association of British Choral Directors, gives an overview

Choral music – singing in groups – has been with us for centuries. But has it ever been more popular? The European Choral Association estimates that 37 million people in continental Europe are involved in 'collective singing'. The Voices Now census in 2017 suggested that there were 2.14 million in the UK singing in over 40,000 choirs.

In the UK we are blessed with an extraordinary choral tradition – fostered by cathedrals and churches and long-established choral societies. In the second half of the 20th century choirs proliferated, encouraged by broadcasting, the recording industry and a realisation on the part of the publishing business that printed music provided a commercial opportunity if it could be priced and marketed appropriately. This accessibility also led to a myriad of influences such as Gospel, Barbershop, popular music and the traditions of many who have made their home in our country. And community choirs needing no scores and learning by rote are appearing in abundance.

Such choirs know the benefits of singing together, not least for health and social interaction. As a regular singer and conductor myself I also appreciate the opportunity to discover



Photo: Member group Caritas Choir

new music from all eras. I've been fortunate to have been involved with commissioning some exceptional new works from superb composers and have always welcomed the challenge of interpreting those pieces for the first time. In this respect, Anna Meredith's *et Nobis puer natus est* stands out as does Gabriel Jackson's *Grace*, written for the ABRSM staff choir.

Is there something the choral world needs? Well, the more accomplished our choir conductors become, the better. Training is readily available, at all levels and for all types of interest. The better the conductors, the better the choral experience. abcd.org.uk



DROP THE MIC

If you have any software, hardware or performance tips you would like to share, email editor@makingmusic.org.uk

Finding the right music teacher

What to think about to help you find the right fit



For many of us, being a leisure-time musician is not just about singing or playing, but also about finding ways to improve our performance. Whether you're looking to restart lessons or try out something new, where do you start?

Finding the right instrumental or vocal teacher is not simply a case of choosing the person nearest to you with the most qualifications; you need to settle with someone you get on with and trust to help you achieve your potential.

It's common for teachers to offer a free consultation lesson, and it's important to talk through the practicalities of lessons as well as your goals before you commit to lessons in the long term. Think about these questions:

- Does the teacher have experience of teaching adult beginners?
- Do they understand your goals and seem willing to work towards them too?
- How long and how often do you need lessons to be in order for you to make progress?
- How much time can you dedicate to practicing and how long would the teacher expect you to practice for?
- Can the teacher provide you with a rounded musical education, including

performance opportunities, inspiration for things to listen to, and music theory?

- Where will lessons be held and how will you get there?
- How much would lessons cost, and what are the payment and cancellation terms?

Above all, the most important thing is to find someone who will be supportive of what you want to achieve, whether that be Grade 1 next month, a diploma in 10 years, or simply to have fun while learning something new.

Good places to look for instrumental teachers are (bearing in mind that some 'find a teacher/tutor' websites charge you a fee to access the contact information):

- www.localmusicteacher.co.uk
- www.musicteachers.co.uk
- www.firsttutors.com/uk
- www.yourspacemusiclessons.com
- ISM: <https://musicdirectory.ism.org>
- Your local music hub: www.artscouncil.org.uk/music-education/music-education-hubs

And don't forget – you can always ask around in your music group if anyone has any recommendations!



ABLETON: LEARNING MUSIC RESOURCE

Ableton is a music production software company that develops software and hardware for music creation and performance. Its products are used by musicians, sound designers, and artists.

Ableton has created a free, interactive online music production learning course. No experience or equipment is necessary as the tool caters for all levels. Structured in eight chapters, and using a simple grid system, it takes you through the basics of music production, giving you insight into beats, notes, scales, chords and basslines, through to melodies and song structure. It uses real examples along the way from Bob Marley and Queen to Beyonce, Daft Punk and Kraftwerk.

The course allows you to play around with and compare beats, while experimenting with your own. Learn about the differences between dub, hip-hop, house, techno/trance, dubstep and drum and bass and create your own tracks.

If you're feeling ambitious, you can graduate to the 'Playground' and more advanced topics.

Even if you have musical knowledge, this is a simple learning tool that's fun to experiment with and allows you to create your own compositions.

Already tried Ableton's resources out? Let us know what you think: editor@makingmusic.org.uk

TILLETT DEBUT

Introducing Tomorrow's Stars

WIGMORE HALL

Monday 21 October 2019 at 7.30pm

presented by The Tillet Trust



ROBERTO RUISI & Sten Heinoja
violin & piano



TOBY WHITE & Marina Staneva
cello & piano

Programme including works by Debussy, Delius, Enescu, Ireland, Moeran and Strauss.

As part of its DEBUT scheme, the Tillet Trust offers promoters sponsorship towards the concert fees for these young musicians. For more details or to request complimentary tickets for the Wigmore concert on 21 October contact **0845 070 4969** | info@thetillettrust.org.uk

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Our corporate members play an important role in supporting leisure-time music. Member groups can use discounts and subsidies to save on everything from sheet music to booking artists and making recordings: makingmusic.org.uk/discounts

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Tutti connects musicians with all the space lying dormant in homes, studios, churches and more so that you can rehearse in the perfect space. tutti.space

360MUSIC

Making Music members are eligible for a 15% discount on all services and help with every stage of your recording project. 360music.org.uk



ACS offers a range of attenuating earplugs that reduce damaging frequencies but still allow you to hear the music. acscustom.com



Events made easy - powerful and easy to use software to sell tickets online with affordable pricing and local support that makes a difference. trybooking.com/uk

steinberg

Audio and music technology products. Cubase is a popular sequencer (DAW) with schools and professionals, while Dorico is the future of scoring notation software. steinberg.net



Provides a marketplace of high quality musical arrangements of a wide range of titles and genres at a much lower individual price. choircommunity.net



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Charitable foundation providing courses for musicians of all abilities; instrument loans; concerts and events venue; 'stay and play' B&B provision. benslowmusic.org

CORPORATE MEMBERS



CORPORATE SUPPORTERS



READERS' PAGE

Got something to say? We'd love to hear from you: editor@makingmusic.org.uk.

So you want me to join the committee?

Every year it's the same: at the AGM the committee begs us to join them. But I can't say they're selling the idea – moaning about how much they do and how sick and tired they are of doing it!

Many of them have been doing it for decades, so even if they say they want new people, would they actually accept me or new suggestions?

They never tell us what might be good about joining a committee, either! Recently I found out from a colleague who is the secretary of his local cricket club what that actually means, we were just chatting over lunch, and I realised something like that would be quite useful to put on my CV – might help me make that step into management I've been thinking about. As a committee, I now understand, you're basically running an

organisation, even if it's a small one, so you learn lots.

And could it be a fun thing to do? I might be happy to help if I thought it would be social. How long are the meetings? Where are they? Do you get to go to the pub afterwards and have a laugh?

I don't really know anything, not from what they tell us at the AGM, anyway!

Anon

How long are the meetings? Where are they? Do you get to go to the pub afterwards and have a laugh?

Got a service to offer and want to reach over 3,600 music groups and nearly 200,000 music makers across the UK?

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BOOK REVIEW

Welcome to Choral Singing by Derek Harrison

Derek Harrison's short guide, *Welcome to Choral Singing: How to survive and make progress in choirs that use sheet music and vocal scores*, is invaluable to such singers starting out on this journey. It aims to break down some of the jargon and help people navigate sheet music in an engaging and non-intimidating way. It opens by saying that it is, "more about how to read a map and read road signs than it is about 'reading music'", reassuring the reader that you don't need to have a strong grasp on complex music theory in order to be able to participate.

The guide shares some useful "map reading tips" such as how voice parts are laid out on the page, what a bar looks like, where rehearsal letters/numbers might be used, and what notes ("sound is required") and rests ("where there are squiggles, keep quiet") look like. There are useful suggestions for how you might mark your score, for example, with breath marks and cue notes, and a simple explanation of signs that might appear on the music, such as dynamics markings and repeat signs.

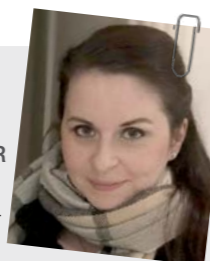
The language throughout is refreshingly accessible and reassuring. This would be an excellent resource for choirs who welcome new singers who perhaps don't read music at all or haven't for years, and who want to support these singers to become more confident in singing from sheet music, and to feel that they are truly welcome in the choir.

- Xenia Davies
Copies available from derekharrison@hertfordchoral.org.uk

MAKING MUSIC PEOPLE

Interested in getting involved? Visit makingmusic.org.uk/volunteers

VOLUNTEER SPOTLIGHT
HOLLY McELENY
ONLINE HEALTH CHECK VOLUNTEER
(NORTH WEST)



Congratulations on winning the Making Music President's Award for your exceptional contribution to the life of the organisation! How long have you been volunteering with Making Music?

Since January 2016 (I started as a Member Contact Volunteer).

What does your role involve?

I complete Online Health Checks for Making Music member groups. This involves looking at their website and social media channels to evaluate how inviting their group is for new members. I then provide feedback to groups via an online form.

What has been your most rewarding experience with Making Music so far and why?

When the Health Check role first started, I visited groups to understand how a new member might feel when arriving for the first time. While visiting a local choir, I had a chance to sing choral music that I hadn't heard since I was at school - John Rutter's *For the beauty of the earth*.

What do you do when you're not volunteering for Making Music?

I love musicals and in my free time I love performing and watching them. Up next - *Come from Away* and *Waitress the Musical* - I can't wait! By day, I work at AQA as an Assessment Production Lead.

Do you play an instrument or sing?

I sing - mostly musical theatre - and have passed ABRSM Grade 5 in both Piano and Trombone.

If you could invite three people, past or present, to dinner, who would they be and why?

Tim Minchin - I love his sharp witted comedy and he's also written some of my favourite musicals. Lin Manuel-Miranda - *Hamilton* is also a favourite show of mine and I'd love to hear more about his life. Gloria Steinem - I'd love to talk with her about current events!

BOARD MEMBER SPOTLIGHT
ANDREW RIXON

TRUSTEE



Why Making Music?

I met Chief Executive of Making Music, Barbara Eifler, about 18 months ago, and I decided I would like to be involved. Having just retired from the IT industry, I felt I could provide assistance on a number of Making Music implementation projects, and it's been great fun. It is a wonderful and passionate organisation, and I'm now delighted to have been elected to its board.

What do you do when you're not doing Making Music Board-related activities?

I have worked most recently for about 15 years as a project and programme manager. I retired about three years ago. My wife Helen and I have just moved from Reading to Bethnal Green and we have acquired a little dog. Our three children are all grown up but live in London, so it's very nice that they live close by. We read, go to the theatre and the cinema, go to concerts, go for walks.

Do you play an instrument or sing? How long have you been doing this?

I have played the piano from six years old, and the guitar, viola and church organ since I was a teenager. I took up playing the trumpet six years ago.

Which music groups are you a part of?

Pangbourne Silver Band, 103rd Reading Wind Band, Crystal Palace Brass Band, North London Sinfonia

Who is your favourite musician or composer (past or present) and why?

Leoš Janáček. My father took me to my first ever classical concert at the Royal Festival Hall. Magical.

What's your favourite piece of music or song?

Janáček's *Sinfonietta*. The orchestration calls for no less than 14 trumpets!



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