

# MusicLearningLive!2008

## The National Festival of Music Education



31 January – 2 February 2008 at The Sage Gateshead

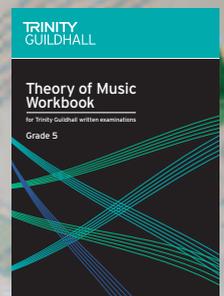
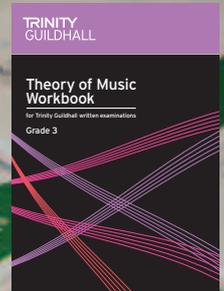
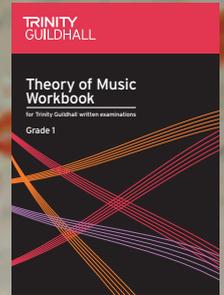


# Programme



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# Welcome to MusicLearningLive!2008



**Welcome to MusicLearningLive!2008 – we're delighted that you've come.**

There's never been a more exciting, challenging or inspiring moment in music education, with fresh ideas, a new generation of practitioners, and risk-taking partnerships energising and enriching our work with children and young people. Outside school hours as well as in classrooms, the strong focus on creating and performing in small and large groups – across all genres and styles – is keeping music live. Young people are developing expertise in working with new technologies that often far outstrips that of adults. The emphasis on partnership development and delivery has enabled community- and school-based practitioners to learn from each other and work together on creating new music learning environments. We see more and more professional performers committing time and energy to work with children and young people.

All over the country there are pockets of brilliance – both long-established and newly developed – in which children and young people can fully realise their musical potential. Sing Up, the Music Manifesto National Singing Programme, and the KS2 Music CPD training programme both offer us powerful vehicles for sharing knowledge, encouraging improvement and building strong peer-learning networks. The new investment this Government has committed to young people's music-making for the next three years will enable us to really secure this transformation.

This Festival is a celebration of all that we're achieving together in music learning and participation right across the country – from singing to steel pans, through everything from toddler groups to youth leadership schemes, and in ensembles of all kinds from samba bands to string quartets.

This Festival is a collaboration – between all of us who've worked together to programme and produce it, and with all of you who've come. Our sector is diverse and expanding. We have a great deal to learn from one another and to discover about each other's ways of working – so we can make sure that all the children and young people we work with achieve the very best that they can, expressing their own unique musical characters and passions.

We've programmed a wide range of presenters and sessions to reflect this diversity. Over these three days you can make all kinds of music in large and small groups, talk about your own experiences and contexts, explore new ways of working in the Classroom of the Future, listen to inspirational performances and speakers. You can also join a singing group, wake up with t'ai chi, get advice on your professional development from MusicLeader and visit a fascinating range of exhibitor stands. You can plot your own course through the Festival – most sessions are first-come first-served.

We hope you make new friends and colleagues here, and that you discover new musical possibilities – both for yourself and for the young people you work with. When we're excited and enthusiastic about our own music making then everyone we're working with is touched and inspired. So enjoy yourself here – and help keep music learning live!

## **Katherine Zeserson**

Director of Learning and Participation, The Sage Gateshead  
on behalf of the MusicLearningLive!2008 Programme Group

#### **MusicLearningLive!2008 Programme group**

##### **Katherine Zeserson Chair**

Director of Learning and Participation, The Sage Gateshead

**Leonora Davies MBE** Music Education Consultant

**Howard Goodall** National Singing Ambassador

**Marc Jaffrey**

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[www.musiclearninglive2008.net](http://www.musiclearninglive2008.net)

#### **The Sage Gateshead**

**Sally Kat** Learning and Participation Business Development Manager

**Amy Higgs** MusicLeader North East Co-ordinator

**Stuart Johnson** Festival Producer

#### **Sponsors and supporters**

**Gear4music.com** Principal Festival sponsor

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**icanplayit** Natalie Clein recital, Festival video recording

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**Music Manifesto**

**NUMU**

**Sing Up**

**Sound Sense**

**Trinity Guildhall**

**Youth Music**

**and all our Trade Exhibitors**

**Photo credits** programme, website and pre-event publicity material

Richard Bryant, Alex Telfer, Mark Westerby

## The power of partnership



Our vision in creating MusicLearningLive!2008 was to produce an event which would have a truly transformational effect on all those taking part.

Inspired by the Music Manifesto's dynamic State of Play conference in the Roundhouse last January – which left many attendees begging for more – we formed a partnership with The Sage Gateshead to develop a new national music education Festival appealing to the widest possible range of participants.

As many of you will know, MusicLearningLive!2008 is the culmination of many months of planning. We have been extremely fortunate in the support we have received from a whole range of stakeholders: expert practitioners; national organisations; music businesses; training providers; our Programme Group under the leadership of Katherine Zeserson; and, of course, the dynamic Department of Learning and Participation at The Sage Gateshead.

Preparations for MusicLearningLive!2008 have reinforced to me how vital a partnership-based approach is: it offers so many more positive opportunities than working in isolation. Watching a diverse range of people, with widely differing backgrounds, skills and experiences, working together towards a common goal, has been an extraordinarily enlightening experience.

We warmly welcome feedback on your participation in MusicLearningLive!2008. We are planning another Festival in 2009 (from 29-31 January, with further details to be announced), together with new magazine and online initiatives. Your opinions, suggestions and involvement will be extremely valuable as we move forward towards next year.

Thank you all for your support.



#### **Ian Clethero**

Managing Director

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## From the Editor of Zone



As editor of Zone magazine, may I take this opportunity to welcome you to MusicLearningLive!2008 which has to be THE music education event of 2008. In these packed three days, you will observe and we hope participate in a whole variety of valuable activities.

One of the key aims of any event like this is that you will take something away with you that you can use to improve what you do. What we aim to do is also to give you a long-term commitment to keep you up to date with good practice in music education, in whatever form it takes, through Zone magazine and its website.

Many of you will have seen the magazine before but some of you will have come across it for the first time in your MusicLearningLive!2008 pack. We have had some very positive feedback over the years but as always would value your comments and thoughts about future issues.

Most of all we welcome articles, reviews and news about good practice in music education that we can share with our readers, whether you are a delegate or an exhibitor or a contributor or a performer at MusicLearningLive!2008. As the magazine is only published three times a year towards the beginning of each term, we can still keep up with current and time-based news and events on our website.

We are also delighted to welcome so many prestigious companies and organisations who have chosen to support us by exhibiting at and contributing to MusicLearningLive!2008. We are particularly grateful to our Principal Sponsor, Gear4music, and it is very pleasing that Roland UK, EDIROL Europe and the Music Sales Partnership have chosen this occasion to launch their new strategic partnership which is set to offer the music education sector an innovative approach to working with technology.

I shall be at The Sage Gateshead on Thursday evening and all day Friday and Saturday and should very much like to meet any of you who would like to contribute to the magazine or website. If you don't catch up with me for any reason, please email me at the address below.

I shall look forward to hearing from you.

**Peter Baker**  
Editor  
Zone Magazine  
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[www.zonemag.net](http://www.zonemag.net)

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# Making waves

**Darren Henley is the Managing Director of Classic FM and has recently become Chair of the Music Manifesto's independent Partnership and Advocacy Group.**

**Peter Baker, Editor of Zone Magazine, talks to him about his new role.**

**PB** The Music Manifesto's independent Partnership and Advocacy Group has been set up to inspire, inform and drive the activities of the 1500 MM signatories. Why did you take on the role and what are you going to do achieve its objectives?

**DH** Well, I took it on because I was asked to, but it fits perfectly with the work we are doing at Classic FM in music education and bringing music to young people. More than 300,000 young people between the ages of 4 and 14 listen to Classic FM every week and we have a responsibility to give something back and engage with them and their teachers.

The Music Manifesto has achieved an enormous amount since it was launched. There are now 1800 signatories and there has been the recent announcement of substantial funding from the government and the commitment to the singing project in all primary schools. So it has to be said the Music Manifesto has made a major impact on music education.

The role of the Partnership and Advocacy Group is to be a champion of the Manifesto and to be a channel of communication between the government and the signatories. We want to be particularly supportive to people working every day in the music education sector. It is very easy to become involved by signing up to the Manifesto and, given the present level of government support, it may be a once in a lifetime opportunity to do some good and make a difference. We are very clear that the work we do should be child-centred which in itself is exciting, challenging and innovative.

We have set up working groups on the key areas of the Manifesto so that we are there to make a noise, to inform people of what is going on and to continue to raise questions. We are very keen to engage with as many interested parties as possible. We would encourage anyone to sign up, not just those in the music education business, but parents and young people, so that we are all working together towards a common goal. Our goal fundamentally is to give young people access



to a wide range of musical experiences and to create depth and breadth to those experiences whether in the formal or informal sectors. Music is important to all young people in different ways and they need to be encouraged to express themselves in ways that meet their musical needs. We also want to identify and nurture the most talented young people. Our greatest young musicians should have our greatest support.

We are also keen to support the workforce to ensure it is equipped with everything it needs for music education in the 21st century. Our teachers and trainers are world class and should have world class support. We celebrate best practice on Classic FM through projects like the Music Teacher of the Year which has been immensely popular and rewarding.

**PB** Clearly the recent funding announcement by Ed Balls is a tremendous boost for music education. How would you expect the Manifesto signatories, who come from a very wide spectrum, to be involved in the delivery of the government's programme to improve music education?

**DH** Some will and some won't. I expect those in the education sector will and those involved in specific projects like Sing Up but if people want to be involved they should sign up to the Manifesto.

The Manifesto website has up to date information about developments and there are fortnightly newsletters.

**PB** In what way is the group independent?

**DH** We are totally independent. We are not funded by government but our group has observers from the DCMS and the DCSF. It is encouraging that government ministers believe the Music Manifesto to be important. They will come regularly to our meetings if requested and engage fully with what we do. We have a direct line to ministers who are prepared to invest their time in the Music Manifesto. This is commitment at the highest level.

**PB** I think it is undeniable that Classic FM has played an absolutely pivotal role in attracting a far wider audience of all ages for classical music and therefore in music education. Is the station going to play a specific role in music education for young people because of the link with the Manifesto?

**DH** We already have dedicated spots on Classic FM like the School Run and Kids' Call. We have produced audio books and have a weekend slot where stories or fairy tales are read to music by well known actors. It's all a case of finding ways in to introduce young people to classical music. I recently went to a Barbie Concert at the Bridgewater Hall which was specifically aimed at girls aged 3-8. The theme engaged a hall full of children with classical music in a very gentle way but it got them into a proper concert hall and they heard an orchestra playing.

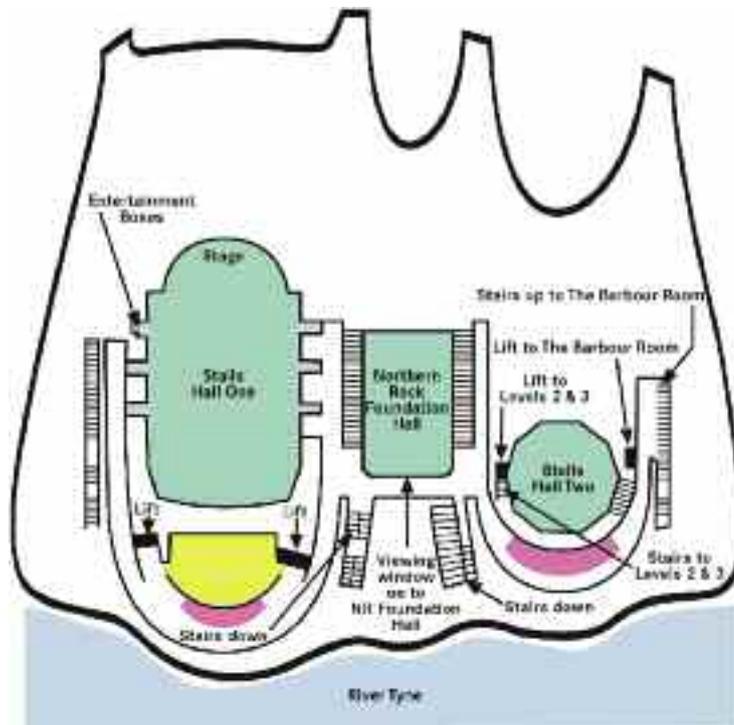
**PB** Has your own music education influenced your career?

**DH** I have always enjoyed music but I wouldn't say that I play an instrument to any degree of proficiency. However I have been at Classic FM for fifteen years and can relate to the voyage of discovery our listeners have had over that period of time. You do not need to be an expert to support music education but you can gain a great affection for classical music by simply listening to it. If the delegates attending MusicLearningLive!2008 wish to be more engaged they should become Manifesto Signatories.

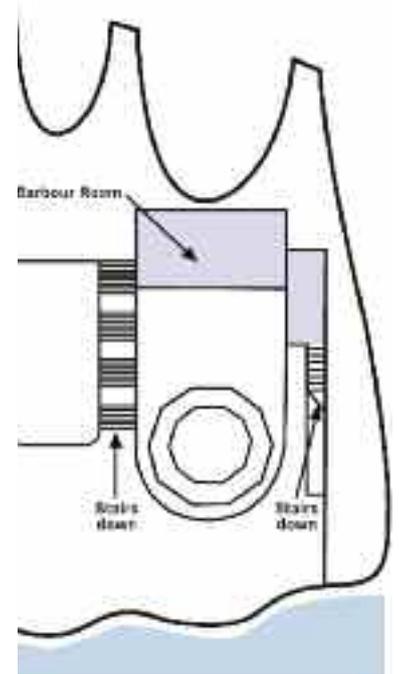
[www.musicmanifesto.co.uk](http://www.musicmanifesto.co.uk)  
[www.classicfm.com](http://www.classicfm.com)

Zone Music Education and The Sage Gateshead are Music Manifesto Signatories

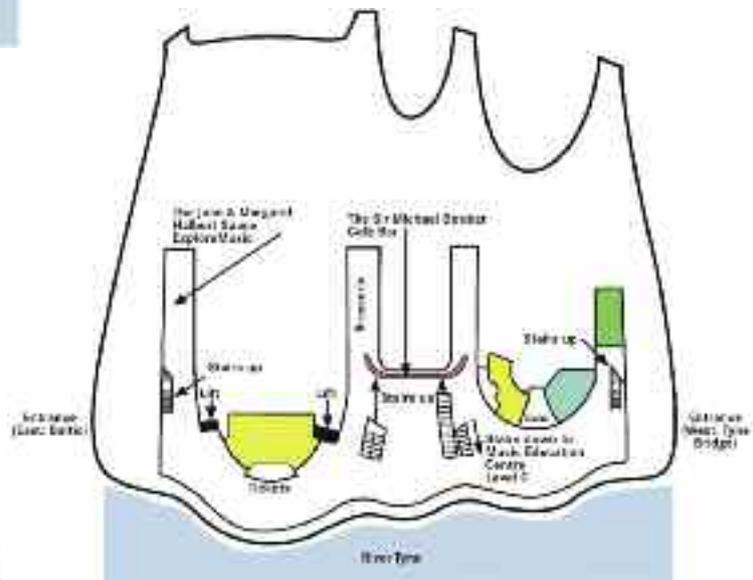
# The Sage Gateshead floorplans



First floor level: Northern Rock Foundation Hall, Hall 2 and Hall 2 Bar Area



Second floor level: Barbour Room



Ground floor level: Main concourse, Registration, Greggs Children's Room and Explore Music (Classroom of the Future Outpost)



Lower ground floor level: Music Education Centre, including Classroom of the Future (rooms prefixed 'C')

## Marc Jaffrey introduces *The Classroom of the Future* at MusicLearningLive!2008



### Open the door to a world of music learning possibilities in the Classroom of the Future.

We have created a space where young people feel comfortable making music and practitioners can learn with them and from them, as well as from each other.

In the Classroom of the Future you can see new forms of music technology in action, and take part in taster sessions led by young people themselves. Experience technology as they do: immerse yourself in it without even realising.

Sign up for tuition from our technology expert and share in her experience of developing pupils' artistry through technology that sets their creativity free. Too often the debate around technology and its role in education focuses on the tools rather than the best ways to exploit them. In the Classroom of the Future music technology, just like any other musical instrument, is a means not an end.

Take time to meet and explore issues of professional development with our guest speakers and facilitators. Share experiences with colleagues and build on our profession's collective knowledge. How can schools and other settings best support teachers and children

to maximise the benefits technology brings?

Make music, create, learn, game, perform or observe. Entertain or be entertained. No experience needed. All experience welcome. The only thing we ask is that you bring your preconceptions and prepare to have them challenged.

Partners helping us to create the Classroom of the Future include Apple, icanplayit.com and NUMU.

You can drop into the Classroom of the Future at any time and if you just want to chill out and enjoy the atmosphere, or use the space to network or meet colleagues, you'll be very welcome. Get as involved as you want to. Ask all the questions you need. Everyone from our young music makers to our experts and our technical expert will be happy to show you what they know and advise from their own experiences of making music with technology.

Step inside the world of learning as it is for many young people, and as it could be for the rest.

**The Classroom of the Future is located on the lower ground floor in the studio area C8. We're open throughout the day every day for you to drop in and take a taster session, or check the daily programmes on pp 10, 14 & 18 for our timetabled sessions.**

*biographies of Classroom of the Future team members Marc Jaffrey and Leonora Davies appear on page 11. Other biographies appear opposite*



## The Classroom of the Future

Exploring technology – Encouraging participation – Enabling personalised learning

*The Classroom of the Future is a space where young people are learning to make music, supported in their artistry by dynamic facilitators and versatile technology. Head to C8 and enter a world of exploration where pupils develop their creativity using a variety of tools. Turn creator yourself by taking part in one of our taster sessions. Our team of experts can help you make the most of technology in your teaching and learning. Whether you are a beginner or an accomplished music technologist, you'll find inspiration in this vibrant workspace, where everyone is welcome to observe, learn, engage, explore, create and perform. We're open throughout MusicLearningLive!2008 – all day, every day*

### 3 Days in 3 Minutes

The focal point of activities in the Classroom of the Future is the creation of a piece of original music that reflects the energy and talents of those attending MusicLearningLive!2008! Everyone, from delegates and contributors to performers and exhibitors, is invited to take part. Just turn up in the Classroom and get involved in an impromptu performance, or take advantage of the technology on offer to craft your contribution and submit it as a sound file. The Classroom of the Future team will also be touring the venue to record spoken, played or sung contributions inspired by your conference experiences. Don't miss the premiere of the finished piece, which will be performed in full in the Classroom of the Future in C8 at 14.00 on Saturday

### Tasters and Tips

Our music technology tutor Karen O'Brien has devised a series of taster sessions and tip sheets to give you a flavour of what music technology can do for you and your learners. She and a team of young people will be on hand to teach you the basics or extend your knowledge of technology in tailor made sessions to suit your needs. Sign up for a slot in advance or drop in and we'll direct you to the right mini course for you

### Classroom of the Future Outpost

Carry on learning and honing your new technological skills in the Classroom of the Future Outpost, kindly hosted by Explore Music in the library area on the ground floor (main Concourse level). Just hitch up at one of the terminals and explore and create using software ranging from Ableton Live and Cubase to Reason and Sibelius. If you want to submit a piece for inclusion in 3 Days in 3 Minutes, save your work onto one of our Classroom of the Future memory sticks, then bring it on down

### One to Ones

In the Classroom of the Future you'll find a sympathetic ear for all your personal and professional development needs. We know that implementing innovation and change in the workplace is one of the biggest challenges you face. That's why we've asked Anna Gower, a secondary AST teacher and Head of Music who's been at the forefront of developing personalised learning in schools, to lead a series of one to one and small group sessions on professional development. Whether you want to share your anxieties or your achievements, Anna Gower will be on hand throughout to hear your thoughts and offer you guidance

### Presentations to the Class

We have invited a varied team of learning experts to share their unique insights into personalised and technology inspired learning. Check the full programme for details of individual speakers and debates. Subjects range from ADD or Digital Cornucopia? Just what are the kids up to with technology? (Simon Hopkins, Double Shot Consulting) to Bringing Informal Learning to School (Abigail D'Amore, Musical

Futures). All our speakers will be in the Classroom throughout the conference to listen to your comments and answer your questions on whatever aspects of technology and pupil-led learning you want to explore

### Takeovers

Check the main schedule to find out when our Classroom of the Future Takeovers are happening. Contributors ranging from Apple to NUMU, the safe space for young people to network and showcase their music, will be demonstrating the best in software, hardware and online interaction to support creativity in the classroom

### Learn with our Learners

A selection of young people will be based in the Classroom of the Future making music. Each will be happy to talk you through their work and share their expertise with you. Experience technology and innovation with them; see it through their eyes. Witness their dedication and commitment to practising and refining their artistry, working with traditional instruments as well as computer software and hardware

### Wall of Soundings

Tell us what you think about any aspect of the Classroom of the Future, or any of the issues raised at MusicLearningLive!2008, by posting up a note on our Wall of Soundings. Sound off or share your expertise and tips with others. Whether you post a note on our physical wall, or on a virtual one on our specially created areas online, we'll gather together your comments and make them available to all delegates after the event. After all, the real Classrooms of the Future will be what you make them

### Screen Breaks

Watch out for some screen breaks with a difference as we ask everyone in the Class to down their digital tools and exercise their vocal chords and acoustic capabilities instead. If you sing, dance or play percussion or an instrument and would like to lead a Screen Break, just tell one of the Classroom of the Future team. You will never look at a computer monitor in the same way again. And that's a promise

### A Place to Chill

The Classroom of the Future is the ideal destination for anyone who wants to meet up with others or just take time out from the conference to reflect. Enjoy our comfy soft seating area where you can sit quietly or chat with colleagues and new friends. There's plenty of literature for you to read too or you can browse through our music education news articles and features. Come on down and soak up the atmosphere. Spend ten minutes or stay all day!

**The Classroom of the Future is sponsored by Apple UK in association with Dolphin Music**



#### Jane Bolger

Jane is a broadcast journalist currently working on a range of projects involving young people, music and sport. She is a Sony Award winning reporter with production and presentation experience on radio, TV and online in the UK and abroad.

As an Executive Producer at BBC Radio 1, she was responsible for documentaries, campaigns and specialist shows aimed at informing and inspiring young people, such as the Surgery. She also helped develop the network's commitment to unsigned music and emerging musicians, especially in the wake of the late, great John Peel.

Jane now puts her journalistic and creative skills to a variety of uses from producing events to working as a freelance writer, reporter and editor for different initiatives, including the Music Manifesto. She also coaches voice for presentation, runs training courses and facilitates workshops and brainstorming for a variety of clients.



#### Karen O'Brien

Karen is a musician and music technology tutor who has worked in a variety of contexts. She completed a certificate in higher education at Community Music and has worked for a wide range of community organisations including CM, ADFED (Asian Dub Foundation Education), Ocean, Tiger Monkey, Bang Edutainment, Shiva Nova. She now specialises in working with young people at risk, including excluded children and young offenders. Karen has also worked in mainstream schools and after school clubs, both primary and secondary. She believes in the power of music to engage young people, to promote personal development, and to support learning across the curriculum. Karen has been a practising musician since the mid 1990s and has passed through many phases including lead singer, club DJ, improvised electronica experimenter, event promoter, and label owner. Karen is now also studying a foundation degree in Indian classical music.



#### Anna Gower

Anna is Head of Music at Monk's Walk School, a large, mixed comprehensive school in Welwyn Garden City in Hertfordshire. Educated at St John's College, Cambridge (a very academic course) and then at Middlesex University (a very practical course) her first teaching experience was as a clarinet and piano teacher at a local music centre.

She joined The Sele School as Music Co-ordinator in 1998 and became an Advanced Skills Teacher in 2003. In her current position, she is proud to have participated in the pilot for the Musical Futures Project in Hertfordshire and has contributed to raising the profile of this initiative throughout the last few years, offering a teacher's perspective at various INSET, CPD and other events across the country. She also works as an AST for Hertfordshire Music Service.



#### Simon Hopkins

Simon has worked for over twenty years in the music industry and in new media. Having trained as a jazz musician in his teens, he worked throughout his 20s for EMI/Virgin Records before going on to work for the pioneering UK internet outfit state51. In 2001 he joined the BBC as Head of Music Online, leading innovation in the corporation's digital activity across all music genres, with special responsibility for music learning.

After five years with the BBC, Simon went on to become Head of Interactive for one of the UK's leading media production companies, Somethin' Else. In the Autumn of 2007 he set up his own company, Double Shot Consulting Ltd, with the aim of bringing jargon-free technology insight to the media, arts, entertainment, education and policy-making sectors.

A father of three children and a resident of Brighton, Simon continues to play music; having recently disbanded the jazz-electronica quartet Moist he is working on a new long-term recording project which brings together minimalist improvisation and extreme heavy metal. Someone has to, after all.



#### Abigail D'Amore

Abigail is the National Co-ordinator for Musical Futures, focusing on embedding new, innovative ways of engaging young people in sustainable music activity. She is also the Co-ordinator of New Pathways in Music Learning for Hertfordshire Music Service. Previously she was Project Manager/Research Officer for the Hertfordshire pathfinder of Musical Futures, exploring integrating informal learning practices into the Key Stage 3 music classroom.

Prior to that, Abigail was Deputy Editor of the educational publications department at Rhinegold Publishing, with responsibility for Music Teacher magazine and study guide resources for music students and teachers. She studied music at Cardiff University, followed by an MMus in ethnomusicology (specialising in South Indian music) at the School of Oriental and African Studies, University of London.



#### Cliff Manning, NUMU

Cliff manages the highly successful NUMU website and community. He has extensive experience in designing participative media projects and building online communities specifically within the education sector.

Since managing the online Listeners' Choice Award for a joint Apple, Sony BMG and Youth Music competition in 2005, Cliff has continued to combine his education, web and music knowledge in developing NUMU - a free music-focused social network for schools and students. NUMU launched nationally in January 2007 and has developed rapidly into an international hub of young people's music. In 2008 it was shortlisted for the prestigious BETT Award.

Cliff works closely with teachers, local authorities, charities and commercial partners in developing the NUMU community. He has managed competitions with Roland and Music Sales and supported the development of a music industry simulation with British Music Rights and Young Enterprise.

**from 11.00: Registration**

**11.00–12.45: Orientation tours/Scratch choir/Tin whistle band/Trade Exhibition**

**12.15–13.45: Lunch; meet with study groups; visit Trade Exhibition**

**13.45–14.00: Welcome – Leonora Davies, Marc Jaffrey, Katherine Zeserson** **Hall 2**

**14.00–15.30: Session 1 Options**

**Free your voice Sian Croose** **Hall 2**

An inspirational practical session designed to develop vocal skills for specialists and novices alike

**Music from scratch Hugh Nankivell** **NRFH**

Play, create and compose new pieces of music. Bring an instrument if you have one, don't worry if you don't. For mixed age ranges and skill/confidence levels

**Making music in groups Joey Oliver** **C19**

Tin whistles are a great ensemble resource, accessible to beginners as well as offering challenges to the more advanced musician. This session will give you practical ideas about how to make music in groups

**The Singing Playground Ex Cathedra/Ursula Weber & Rebecca Ledgard** **C9**

Based on Ex Cathedra's hugely successful *Singing Playgrounds* Project, this practical workshop focuses on leading singing games in the classroom. Rebecca Ledgard and Ursula Weber will introduce a variety of popular KS1 and KS2 singing games, from a range of cultures, exploring musicianship and PSHE skills

**Improvising for absolute beginners Ken Patterson** **C5**

The workshop will be a hands-on approach to improvising with, texture, dynamics, and pitch. We'll look at ideas for early years leaders, primary teachers and leaders of teenage and adult groups

**Collective Voice: Making Songs with Groups Pete Moser** **C6**

This session will be a practical look at a range of techniques of making songs in groups. Fun and thought provoking – full of ideas and with the aim of sending you out with new confidence!

**Power and Influence Kathryn Deane** **C7**

How to raise the profile of your work – we can all help each other advocate the best. Kathryn Deane is Director of Sound Sense and one of the UK's most experienced campaigners for the value of music

**15.30–16.00 Tea/coffee: visit Trade Exhibition**

**16.00–17.15: Session 2 Options**

**Make it up with your voice! Mouthful** **Hall 2**

Explore the furthest reaches of the voice and a range of accessible, exciting ways to create and use a wide range of repertoire with children and young people. Mouthful's approach is lively, creative and grounded in years of experience of work with learners of all ages

**Dance It! Laura Thirkell & Rachel Unthank** **NRFH**

An introduction to foot percussion. Two of Britain's finest young traditional musicians and dancers demonstrate techniques suitable for the classroom

**\*Beyond first access Leonora Davies** **C19**

An exploration of the possibilities beyond the first year of the initial whole class tuition

**Scratch and Spin - and then what? Adam Cogden** **C9**

An introduction to DJ techniques

**Beatbox Orchestra Jason Singh** **C5**

The Beatbox Orchestra workshop will give individuals the chance to sample beatboxing techniques and also experiment with their own voice to create new and often surprising sounds and effects!

**\*Sing Up Awards A member of the Sing Up team** **C6**

An introduction to the new awards

**Case-study: Using film to inspire composition Ian Stephenson, Nik Alevroyiannis, Matthew Ross** **C7**

A county-wide Creative Partnerships programme in 2006 involved 700 primary children making the film 'Anthem for Northumberland', with 25 high school and special school students composing the score. Directed by Nitin Sawhney and a group of exceptional regional musicians this was a life-changing experience for the young composers

**17.15–17.30: Performance by Mouthful** **Hall 2**

**17.30–18.00: Keynote address and Q & A – Howard Goodall** **Hall 2**

Howard Goodall is the National Singing Ambassador

**18.15–19.30: Recital by Natalie Clein (see page 13)** **Hall 2**

**from 19.30: Reception sponsored by Zone New Media Northern Rock Foundation Hall**

**Hall 1 – Northern Sinfonia with H K Gruber\*\*. Performance 19.30, pre-concert talk 18.30**

**CLASSROOM OF THE FUTURE – C8**

**11.00–17.15: Open for visits**

**Lunchtime: browsing & session signup**

**School's Out – Welcome in Hall 2**

**14.05 Presentations to the Class**

**14.05–14.30 ADD or Digital Cornucopia?**

Simon Hopkins, Double Shot Consulting

> A sneaky peek into an apparently private world: just what are the kids up to with technology? How are they using it to enhance their creativity generally... and to make music specifically?

**14.40–15.10 Profound learning or glorified**

**babysitting? Abigail D'Amore, Musical Futures**

> Bringing informal learning into school: what are the potential effects when young people are given control over their learning? What are the learning processes they go through, the challenges for music leaders and how is it that young people's potential can really be released?

**15.30 One-to-Ones**

> Teacher **Anna Gower** and music technology tutor **Karen O'Brien** offer individual help and advice on personalised learning and making technology work for you. Bring your questions or concerns and share your experience. Small groups welcome too. Tip sheets and technology tasters available too

**16.00 Apple for the Teacher (& Pupil)**

> Apple's **Joe Moretti** takes over the Classroom of the Future to demonstrate the range of Apple hardware and software available for creative learning in the classroom

**16.30 3 Days in 3 Minutes**

> The Classroom of the Future invites you to create the soundtrack to MusicLearningLive!2008. Be one of the first to get involved in the production of an organic soundtrack to the conference – no experience needed, all contributions welcome. Bring your voice, an instrument or just your curiosity

**School's Out – Activities in Hall 2**

*Find out more about Classroom of the Future on pages 8–9.*

*Remember you can drop in at any time!*



**FESTIVAL FRINGE**

**Invisible Singing**

Watch out for unexpected musical moments throughout the conference, led by Bex Mather, Head of Community Programme and CoMusica YMAZ Director, and Beccy Owen, Apprentice Strand Leader at The Sage Gateshead

**DNA Testing – MusicLeader**

C11

MusicLeader Individual and Group DNA sessions. MusicLeader is a national programme provide the support that MusicLeaders need in order to create quality music-making opportunities for young people. ML offers three main strands: one-to-one support and guidance; training and networking opportunities and online information and resources

**Music in the Early Years**

Greggs Children’s Room, Concourse level

Check the timetable outside the room for opportunities to join in these lively Early Years sessions and exchange ideas

**Child Protection Policy advice**

C3

Diane Baxter of the Musicians’ Union is available throughout MusicLearningLive!2008. Diane started work for the Musicians’ Union in September 2006 in the newly created role of National Organiser for Live Performance and Teaching. Diane has been working on improving and expanding the work the union does on behalf of its many members who teach. Diane is on the executive committee of both the National Music Council and the Music Education Council

**ABRSM sessions**

C4

A team from the Associated Board of the Royal Schools of Music offers a range of hands-on sessions. See the timetable on page 25

**Exhibitor sessions**

Seminar Room

Presented by LCM Examinations, The Voices Foundation and Howarth of London. See the timetable on page 25

**Adam Cogden** is A key member of The Sage Gateshead’s Learning and Participation team, working largely with young people in the community on DJ & turntable techniques.

**Sian Croose** is a singer, choral director and community musician. Based in Norwich, she has directed music education projects around the country with adults and young people and has also worked with The Thames Festival, The Sage Gateshead, Community Music East, and Dartington Summer School. She is a founder member of the vocal performance company Voicelab.



**Leonora Davies MBE** has had long and happy professional engagement with almost every facet of music education spanning almost 40 years. She has had a wide and varied teaching career in both Primary and Secondary classrooms. She was Inspector for Music and Music Services in the London Borough of Haringey where she worked for 13 years. She is currently involved in the training programme for the Trinity/Guildhall OU CPD KS2 Music programme as well as contributing to the writing of some of the modules.

Her publications include ‘Take Note’, ‘Making Musical Connections’ and ‘Music Works’, all published by the BBC, and most recently ‘Respect the Value for Music’, published by Ed Comms on behalf of British Music Rights

She was Chair of the National Association of Music Educators and continues to serve on the executive of this association. She is the past chair of the Music Education Council, was a member of the Music Manifesto Steering Group and was co-chair of the Workforce Development work-stream for the Music Manifesto Report No. 2. She also serves on the executive of the National Music Council and is a member of the Music Business Forum. She continues to be passionate about working to maintain the rightful place of music as an entitlement for all children and in particular recognising the need to continue to build bridges and partnerships between the formal and informal sectors.

In 2003 she was awarded an MBE for services to education.

**Kathryn Deane** has been director of Sound Sense, the UK body representing community musicians, since 1995. There she is responsible for advocacy work on behalf of community music across government and leads a varying programme of professional development activities and research, most recently as an author of the Music Manifesto report Making Every Child’s Music Matter. She sits on national music steering groups including the Music Manifesto and Sing Up, and is an executive member of the Music Education Council and chair of the Voluntary Arts Network.



**Howard Goodall** is well known throughout the English-speaking world as a composer of TV and film scores, stage musicals and choral music. He is a prolific broadcaster, notably as presenter-writer of his own award-winning series for Channel 4, which include *Howard Goodall’s Big Bangs*, *20th Century Greats* and *How Music Works*. He is also an energetic campaigner for young people’s music making and was appointed National Ambassador for Singing in January 2007. In the past 12 months alone Howard has been awarded a British Academy of Composers & Songwriters Gold Badge for exceptional work in support of his fellow composers, an Honorary Doctorate of Music from Bishop Grosseteste University College, Lincoln, a Royal Television Society Special Judges’ Award, the Voice of the Listener & Viewer Naomi Sargent Memorial Award for Outstanding Contribution to Education in Broadcasting and the Making Music/Sir Charles Grove Prize for Outstanding Contribution to British Music.



**Marc Jaffrey** over the last two years has led the landmark Music Manifesto – a campaign for improvement in music education. Before taking up the post of Music Manifesto Champion, Marc was the Learning Executive for Music, a commissioning executive role that delivered learning projects through the music entertainment output of the BBC. Prior to that Marc was Music Project

Executive at the BBC, where he was responsible to the Director of BBC Radio and Music and BBC Learning for special projects. While at the BBC he developed and commissioned a portfolio of critically acclaimed multi-media music education services aimed at young people, children and families. Projects include: the groundbreaking Radio 1 OneMusic, which provide a comprehensive service for young people wanting to make it in the music industry; Radio 2’s Sold on Song, the first interactive service for aspiring songwriters and performers; BBC Radio and Music Interactive Children’s Radio Player and Parents’ Music Room; the Proms Out + About education campaign; and online learning resources to support the Radio 3 children’s show Making Tracks. He assisted in the creation of the BBC Fame Academy Bursary supporting new young talent, where he remains a trustee.

Between 1999 and 2001 he was project director of the landmark BBC/Youth Music Instrument Amnesty collecting £1.3 million of unused instruments and redistributing them to education projects. He also involved over 1,000 schools in the BBC’s millennium Music Live festival.

**Rebecca Ledgard** started her working life as a primary school teacher and then went on to work for Birmingham Music Service for seven years as a singing and primary classroom music specialist. She has worked for Ex Cathedra since 2000 where she has become an integral part of the artistic design and delivery as well as the project management of all the education projects including conducting the Junior Academy. Particular projects of note are the award-winning Singing Medicine (NHS Health and Social Care Awards, Regional winner in the Children’s Category 2005), the nationally acclaimed Singing Playgrounds and Junior Academy’s singing in Birmingham Royal Ballet’s Nutcracker each year.



**Joe Moretti** specialises in teaching music through the use of music technology. He has taught for 25 years, from Key Stages 2–4 with nine years in Further Education and four years in Higher Education. His courses focus on class music, singing, composition and other creative aspects of the curriculum, developing strategies for integrating ICT successfully into the classroom at all levels.



**Pete Moser** is a composer, performer and teacher and has been the Artistic Director of More Music for the past fourteen years. He has written scores for many theatre, opera and dance projects as well as songs for occasions and large-scale choral pieces. He is a multi-instrumentalist and teaches percussion, voice, brass and songwriting, as well as the art of running workshops. His latest work is *The Long Walk* – a piece that is a response to the Morecambe Bay cockling tragedy of 2003 and which will be performed in Morecambe, Gateshead and Liverpool.

**Mouthful** (Katherine Zeserson, Sharon Durant, Bex Mather, Dave Camlin) is a 4-person *a cappella* ensemble, who perform innovative, exciting and original music using only the human voice as an expertly-played and finely-tuned instrument. They create and perform a diverse range of vocal material, with an exciting and accessible repertoire that ranges from Georgian to gospel, folk to funk, including jazz and country along the way. Individually, all are experienced and well-known community musicians in the Northern Region, heading up various large projects such as the Learning & Participation programme of The Sage Gateshead, NE Gospel Choir, CoMusica (NE), SoundWave (Cumbria) and more.

**Hugh Nankivell** is a musician and composer living in Torquay, Devon who has pursued a diverse path which has included working as Musician-in-Residence for the Tyne and Wear Museums Service, helping set up Sound Sense, composing music for puppet compa-



nies, writing a thesis on group composition, touring Poland, the USA and Korea with a variety of bands, and training players and singers with Opera North and the Royal Opera House in workshop techniques. He is currently researching creativity with three year olds; arranging for British performances of Whaletone Opera, a community/professional piece created in Japan and England; and inventing an audio walk mystery project. Hugh plays harmonium, melodica and piano with fractured-anglicana band 'Natural Causes'.



**Joey Oliver** has taught on Folkworks Youth Summer Schools and helped set up their Junior Summer School in 2005. He teaches folk bands for The Sage Gateshead and contributes regularly to its schools and school visits programmes. He also teaches whistle on the Folk and Traditional Music degree at Newcastle University. He plays oboe and whistles with the folk band 422.

**Ken Patterson** left veterinary science behind to study psychology, make Egon Ronay recommended food, and then



become a primary teacher, advisory teacher, Arts project manager, community musician, composer, performer and actor. He is currently composing music for Theatre sans Frontiere's new show *Contes Dorés*, writing a book for music leaders called *Dr Jazz* and performing with Chris Bostock in *Tales for the Turning Year*: Winter part of a music and storytelling cycle. He co-directs 4 Corners Music, leads The Sage Gateshead's World Carnival Band and is known for his ability to facilitate improvisation with youngsters.



**Jason Singh** is an International DJ, Beatboxer, Workshop Facilitator, Composer and Visual Artist. Jason has recently toured India working with various musicians, individuals and media organisations to promote beatboxing as an art form. Jason has also exhibited his beatboxing skills in Theatre productions, festivals, club nights, radio, television, poetry events and art galleries around the world. In October 2007 Jason performed at the Mehrangarh Fort in Jodhpur, India as part of the Rajasthan International Folk Festival; and in August 2007 performed at the Royal Albert Hall as part of the Nitin Sawhney Retrospective Concert for the BBC Proms.

**Ian Stephenson** is a fine guitarist and composer and until recently was a member of the Kathryn Tickell Band. He was a key musician in the successful Creative Partnerships 'Anthem for Northumberland' Music & Film Project

**Laura Thirkell** is a Champion clog dancer, graduate from the first intake of Newcastle University's Folk Degree Programme, and an experienced member of the Sage Gateshead's Early Years Team.

**Rachel Unthank** is a Tyneside folk musician and dancer, currently enjoying huge success with her band The Winterset, whose recent CD 'The Bairns' was one of the Observer's albums of the year for 2007.



**Ula Weber** is a freelance choral animateur and vocal coach whose work frequently takes her to many different parts of the country. In her current position as Vocal Projects Manager with Sandwell Youth Music, Ula is developing and promoting choral singing throughout the area. As well as singing with the internationally renowned choir Ex Cathedra, Ula also works as a vocal tutor for the choir's extensive education programme, including Singing Medicine, an award winning, long-term project at the Birmingham Children's Hospital. She is currently Project Leader for the large-scale Singing Playgrounds project.



**Kathryn Zeserson** has a national reputation as a community musician, educator, trainer and strategic thinker. She was the first music development worker for the White Lion Street Free School in the early 1980s, co-founded the Haringey Young Women's Music Project, worked for the Shape network in its first five years, and went on to spend 1984-1994 as Community Music Development Worker for Them Wifies, the North-East's longest established community arts project.

Her experience in the formal education sector ranges from nursery to post-graduate level. She has taught vocal skills, music theatre, improvisation, elements of world music, community arts theory and practice at HE and post-graduate level; designed and run animateur and teacher development programmes for many local authorities; and devised and delivered staff training for social services departments, arts departments and community development teams.

She worked with The Sage Gateshead's founding partners – Folkworks and Northern Sinfonia – prior to taking up her current post as Director of Learning and Participation in 2002. She is an admired performer of jazz, improvised and contemporary music, and traditional song, and is a founder member of a cappella quartet Mouthful.



Hall 1, The Sage Gateshead

## 18.15 The Sage Gateshead Hall 2

### NATALIE CLEIN **Cello**

Natalie Clein's exceptional musicality has earned her a number of prestigious prizes including the Classical Brit Award for Young British Performer of 2005 and the Ingrid zu Solms Cultur Preis at the 2003 Kronberg Academie. She won the BBC Young Musician of the Year (aged 16) in 1994 and in the same year was the first ever British winner of the Eurovision Competition for Young Musicians in Warsaw. She was awarded the Queen Elizabeth the Queen Mother Scholarship by the Royal College of Music before completing her studies with Heinrich Schiff in Vienna.

In the 2007/08 season, Natalie will tour Australia and New Zealand, performing the Elgar Cello Concerto with Martin Brabbins and the West Australian Symphony Orchestra and Pietari Inkinen and the New Zealand Symphony Orchestra. She will also give concerts with the Royal Liverpool Philharmonic Orchestra, Royal Scottish National Orchestra and Northern Sinfonia amongst others, as well as recitals and chamber music throughout the UK.

She made her concerto debut at the BBC Proms in August 1997, performing the Haydn Cello Concerto in C major with Sir Roger Norrington and the National Youth Orchestra of Great Britain and has since appeared in venues throughout the UK such as the Royal Festival Hall, Barbican, Bridgewater Hall and Birmingham's Symphony Hall. She has performed as a soloist with most of the UK's major orchestras, including the London Philharmonic, Royal Philharmonic, City of Birmingham Symphony Orchestra, Bournemouth Symphony, The Philharmonia, Royal Scottish National, Hallé and BBC orchestras with conductors such as Sir Charles Mackerras, Gennardi Rozhdestvensky, Sir Andrew Davis, Heinrich Schiff, Sir Neville Marriner, and Paul Daniel.

Her international career continues to gain momentum with concerts in the United States, Canada, South America, Germany, Austria and Spain. Her debut concerts with the Montreal Symphony and Mark Wigglesworth received critical acclaim as did her Argentinean debut at the Teatro Colon with the Orquesta Filarmónica de Buenos Aires.

Natalie is in great demand as a recitalist and appears every year at London's Wigmore Hall. Next season she will perform there several times as part of Stephen Kovacevich's residency. She has given recitals in Tokyo, Seoul, New York (Lincoln Center) and Vienna and Salzburg. She is an avid chamber musician and each summer takes part in many of the world's great international festivals, including Cheltenham, Mostly Mozart (London), City of London, Bath, Oxford, Leicester, Australia, Canada (Vancouver Festival), France, Germany, Switzerland, the Netherlands, Italy and Austria. Besides her regular recital partners - Julius Drake, Kathy Stott and Katya Apekisheva - her chamber music collaborations have included Martha Argerich, Ian Bostridge, Melvyn Tan, Imogen Cooper, Lars Vogt, Itamar Golan, Wayne Marshall, Steven Isserlis, clarinetists Michael Collins, Sharon Kam and Emma Johnson, oboist Nick Daniels and violinists Priya Mitchell, Pekka Kuusisto and Isabelle Faust. She is also regularly invited to perform with the Belcea, Jerusalem and Takacs quartets as well as the Nash Ensemble.

Natalie records exclusively for EMI Classics. Her debut recording, a recital disc with both Brahms Cello Sonatas and Schubert's Arpeggione Sonata with Charles Owen was released in October 2004. She has since released 'The Romantic Cello' with Charles Owen, which includes Rachmaninov's Sonata and Chopin's Sonata and Polonaise. Her latest disc of the Elgar Cello Concerto with the Royal Liverpool Philharmonic Orchestra and Vernon Handley, CBE conducting was released in September 2007.

Natalie Clein plays on the 'Simpson' Guadagnini cello (1777).

Photo (Elgar Concerto album shoot, 16 August 2007) © Ray Burmiston under licence to EMI Classics

## Programme

### Sonata for Unaccompanied Cello Op 8

**Zoltán Kodály (1882–1967)**

Allegro maestoso ma appassionato

Adagio (con gran espressione)

Allegro molto vivace

### Suite no. 6 in G Major

**J S Bach (1685–1750)**

Prelude

Allemande

Courante

Sarabande

Minuet I & II

Gigue

*Clein resists showiness but plays with a passion and maturity beyond her years.*

The Observer

*Her rhythmic subtlety and shading of tone proclaim the emergence of a truly compelling artist.*

The London Evening Standard

Natalie Clein's recital is sponsored by

[icanplayit.com](http://icanplayit.com)



**08.30–09.00: T'ai chi**

**Concourse**

**09.15–09.40: Mass Sing – Katherine Zeserson. Trade exhibition open**

**09.45–11.15: Session 1 Options**

**Whole class teaching at Key Stage 2 Rita Burt & Nick Beach** **Hall 2**

Whole class instrumental/vocal work at KS2 has erupted into life and now future funding is secure the challenges and opportunities are becoming clear. In this session we will discuss and debate the common characteristics and features which support successful practice within wider opportunities work with observation of a range of practice on video

**\*Crazy Grooves for Recycled Orchestra Claude Deppa** **NRFH**

Making music with 'found' instruments & junk percussion, integrating them with conventional instruments, and producing a performance on the final day of the conference

**Conducting and leading voices for beginners Ed Milner** **C19**

Ed Milner will work with the group to explore music to lead and direct singing with children and adults. The session will focus on physical presence, communication and interpretation, in an interactive fashion

**Making music in groups Leonora Davies** **C9**

Whatever you have to hand – from song to instrumental activity in five easy stages

**Vocal Union: Making your school a singing school Em Whitfield Brooks** **C5**

This practical session will offer ways in to whole school and whole class singing, including warm-ups, repertoire, tips on vocal health and group songwriting, as explored within Vocal Union, an Access to Excellence Pathfinder project

**\*Introduction to co-mentoring Wendy Smith** **C6**

Through REFLECT, the National Creative Partnerships co-mentoring programme, co-mentoring is emerging as a uniquely powerful, positive professional development tool, bringing teachers and artists from all disciplines together in developmental creative conversations. In this workshop you'll explore the principles of co-mentoring through practical activities

**Sing Up Awards Annika Joy** **C7**

An introduction to the new awards

**11.15–11.45: Tea/coffee: visit Trade Exhibition**

**11.45–12.45: Session 2 Options**

**Sing Up – Resources Baz Chapman** **Hall 2**

Sing Up is the Music Manifesto National Singing Programme, produced by Youth Music with AMV-BBDO, Faber Music and The Sage Gateshead and supported by the government. The project's aim is straightforward – to get regular, high quality singing activity into primary schools across the country, backed by a programme which includes workforce development, and a series of free resources for all primary schools, online and delivered direct to schools

**Create & Drum with ABC Tom & Phil Bancroft** **NRFH**

This hands-on session will get you composing and improvising in a way that is safe, and will show how children can learn the core music curriculum by creating and performing. Both the morning and afternoon sessions will discuss the innovative ideas behind the Apple Banana Carrot Method and will demonstrate a new set of resources focussed on creative singing for non-specialist teachers

**\*Case-study: Manchester Singing Schools Maurice Walsh & children** **C19**

A demonstration of techniques with a group of Y5 & 6 pupils

**Case-study: The Scottish Venezuela Project Nicola Killean & Jennifer Martin** **C9**

Sistema Scotland is piloting work in a community in Scotland using the Venezuelan approach to orchestral learning from the earliest stages to achieve the aims of transforming children's lives with music, empower communities and grow future orchestras. The presentation will present and explore in more detail El Sistema, the plans for the Raploch community, the stages of development, and the role of the BBC SSO, as preparation is ongoing for an opening in June 2008

**School ceilidh bands David Oliver** **C5**

Ceilidh bands are a fun, exciting way of involving people in ensemble performance. David will share practical advice and approaches to starting your own ceilidh band

**Making new songs for Key Stages 1 & 2 Liz Corney** **C6**

This session will explore songwriting techniques for key stage 1&2 using existing material such as books and songs and experimenting with words and melody using rhythmic ideas

**12.45–13.45**

**Lunch**

**Visit Trade Exhibition**



**Lunchtime performances**

**Trio AAB 12.45–13.30. The Bancrofts with guitarist Kevin McKenzie** **NRFH**

**Scunthorpe Co-operative Junior Choir 13.30–14.15** **Hall 2**

Directed by Susan Hollingworth and accompanied by Mildred Sleight, The Scunthorpe Cooperative Junior Choir will give a 40 minute lecture-recital with more emphasis on the recital than the lecture.

This 90-strong open access choir, which has been established for more than 80 years, will demonstrate the range of repertoire they perform, and will explain how and when they rehearse and how they are organised and funded. Children singing today are aged from 9 to 19 years. For many, this is their second term in this choir. Repertoire will include songs by Goodall, Beamish, Chilcott, Stocks, Ravenscroft, Weelkes, Susato, African traditional, Spirituals, Gospel and Folk songs

\* Session repeated elsewhere during Festival

**CLASSROOM OF THE FUTURE – C8**

**09.00–19.00 Classroom Open**

Drop in any time during the day, or attend one of the scheduled sessions below

**09.45 Apple for the Teacher (& Pupil)**

> Apple's **Joe Moretti** takes over the Classroom of the Future to demonstrate the range of Apple hardware and software available for creative learning in the classroom

**10.15 3 Days in 3 Minutes**

> Be part of the soundtrack to MusicLearningLive! Hear the composition so far and add something in of your own. All contributions welcome. Final performance will take place in the Classroom of the Future at 2pm on Saturday

**11.15 Indoor Play**

Spend the tea break chilling out in our 'staff room' area while young musicians work around you

**11.45 Class Discussion**

**What are the challenges facing the workforce when informal learning comes to school?**

> An honest look at the support and development needed to enable music leaders to put young people at the centre of the learning, production and commissioning processes. What are the real needs? How can they be met? What are the financial and structural challenges, and how can growth and sustainability be guaranteed?

**Marc Jaffrey** is in the chair with panellists including Musical Futures' **Abigail D'Amore**, music education consultant **Leonora Davies** and leading teacher and innovator **Anna Gower**

**Lunchtime browsing**

Delegates' chance to explore the Classroom of the Future and sign up for sessions

**14.15 Music Learning Meets the Web**

**How students and teachers are using NUMU**

> NUMU is a safe, free website for students to publish music, access school projects and compete in a unique national chart. It's designed to help schools and authorities easily deliver and manage Music, ICT and Enterprise projects for all ages within a school or across a whole region. Let students introduce you to their online community and hear how NUMU is being used to enhance music learning in the classroom and beyond. More at [www.numu.org.uk/whatnext](http://www.numu.org.uk/whatnext)

Find out more about Classroom of the Future on pages 8–9

**14.45–15.45: Session 3 Options**

<b>World Song Jane Wheeler</b>	Hall 2
What makes a World Song? Does it just have to be in the world, or does it have to be from another country to the one we're in? Does it depend on who's singing it, or who's teaching it? This session will be an opportunity to reflect on such questions while singing and dancing together!	
<b>Create and Sing with ABC Tom &amp; Phil Bancroft</b>	NRFH
See morning ABC session	
<b>*Case-study: Manchester Singing Schools Maurice Walsh &amp; children</b>	C19
See morning session	
<b>Case-study: Transition partnership projects – Redcar Community College</b>	C9
Exploring new musical initiatives in the transition from primary to secondary education	
<b>*School ceilidh bands David Oliver</b>	C5
See morning session	
<b>Making new songs for Key Stages 3 &amp; 4 Sharon Durant</b>	C6
Practical approaches to creating relevant, exciting material with students at Key Stages 3 & 4	
<b>Sing Up Awards A member of the Sing Up team</b>	C7
How to get training for the new awards	

**15.45–16.15: Tea/coffee: visit Trade Exhibition**

**16.15–17.00: Keynote address – Tony Howell** Hall 2  
 Tony Howell is Strategic Director for Children, Young People and Families, Birmingham

**17.00: Ceilidh led by David Oliver** Northern Rock Foundation Hall  
**17.00 – 18.00 Pop in and make some music!**  
 Sessions facilitated by members of The Sage Gateshead team C19, C9

**FESTIVAL FRINGE**

**Invisible Singing; DNA Testing – MusicLeader (Seminar Room); Music in the Early Years; Child Protection advice (MU); ABRSM sessions; Exhibitor sessions** Programme as for Thursday – see p11

**Hall 1 – Bill Wyman. Performance 20.00** Optional event. Tickets from The Sage Gateshead box office in concourse

**14.45 Presentation to the Class**

**Let's Put the Future Behind Us** insight session led by **Simon Hopkins**, Double Shot Consulting  
 Analogue TV switch off, ubiquitous broadband connectivity, web 3.0.....overwhelming, isn't it? Or perhaps not.  
 > This session will look at some of the communications tech just around the corner and will show you how things are changing both faster than you think... and yet perhaps not as fast after all

**15.45 Indoor Play**

Spend the tea break chilling out in our 'staff room' area while young musicians work around you

**16.15 3 Days in 3 Minutes (Extension)**

Get involved with the creation of a live, organic, musical soundscape. Hear the composition so far and add in something in of your own. Bring your voice, an instrument or just your curiosity. All contributions welcome

**18.30 School's Out: Closed for Planning**

**Contributors**



The Apple Banana Carrot method has been developed over 15 years by identical twins, **Phil and Tom Bancroft**, who are jazz musicians as well as being qualified doctors. Last year Tom Bancroft won the BBC Jazz Award for Innovation. They became passionate about music creativity education when asked to teach improvising to adults and started to work together to develop this method which has been used to teach music students from nursery to university level. It focuses on making music creativity safe by preventing students from being overwhelmed by too much information or too

many tasks while learning. This makes the ABC method unique by being:  
 A: Centred on genuine creative processes  
 B: Fun, non-judgemental and inclusive for all children  
 C: Genuinely useable by teachers or parents who feel 'I am not musical'.



**Nick Beach** studied music at Dartington College of Arts before going on to study orchestral violin playing at the National Centre for Orchestral Studies. He has held several Music Service management posts, most recently as Head of Education with

Berkshire Young Musicians Trust. His current post as Deputy Director of Music, Dance, Drama and Speech examinations for Trinity College London involves responsibility for the KS2 Music CPD Programme and the young people's Arts Award, as well as the development of Trinity's examination work throughout the UK and overseas. As a practising musician Nick is a violinist and conductor..



**Rita Burt** enjoyed twenty years as a secondary music teacher, subject and expressive arts faculty leader in Surrey and Harrow before taking up the post of Head of the

Music Service and Music Advisor for Barking and Dagenham in 1999. Here she provided advice, support and inspection to schools in Barking and Dagenham, supported the development of a dynamic team of instrumental and curriculum teachers, and developed and implemented innovative and dynamic new programmes. Wider opportunities programmes flourished and partnerships with local and national musicians were secured for programmes such as Voices Unite and Steps Ahead (a major transition programme) which were vehicles for exciting music-making opportunities. In January 2007 Rita took up the post of Programme Director for the Trinity Guildhall/Open University KS2 Music CPD Programme.

**Liz Corney** has been working for The Sage Gateshead since joining the Community Musician Apprenticeship in 2004. Prior to this she had finished her degree in music at Newcastle College and had been enjoying the unusual job of teaching keyboards to primary school children in Manchester in the back of a van! Through the apprenticeship

she began to take on more freelance work which has included composition for musicals and The Big Sing resource packs for schools, songwriting projects with young people and most recently the Vocal Union project of whole school singing in Primary schools, led by the Sage Gateshead. She leads Gateshead Children's choir and is looking forward to taking over a singing group of adults with learning difficulties.



For many years South African born trumpeter and composer **Claude Deppa** has been at the forefront of the African jazz music scene in the UK. He plays Afro-jazz, soul, funk, Afro-Cuban and chamber music as well as many sub-genres. Claude has worked with many bands and been on stage with Miriam Makeba, Manu Dibango, Tony Allen and Andy Sheppard in Britain Europe and internationally. He is a renowned workshop leader, a skill honed over many years through his work with the extraordinary Grand Union Orchestra.

An experienced choral leader, **Sharon Durant** has been closely involved with many community-based singing initiatives in the North of England. Now working at The Sage Gateshead, she was, prior to this, on the staff of Folkworks folk music development agency.



**Tony Howell** joined Birmingham LEA as Deputy Chief Education Officer in January 2002 from Derbyshire County Council. He started his career teaching in special and primary schools, including a period teaching in Hong Kong. He has worked in local authorities in special needs, staff development and school improvement services. He was appointed as the City's Chief Education Officer on the retirement of Professor Tim

Brighthouse in October 2002. In December 2003 he was appointed as Birmingham's Strategic Director – Learning and Culture, following the realignment of the City Council's services into five Strategic Directorates. In April 2006, Tony took up the position of Strategic Director – Children, Young People & Families, which is Birmingham LA's statutory Director of Children's Services. In this role he is active in a range of corporate and partnership arrangements, including children's trust arrangements; the city's strategic partnership; locality and neighbourhood working; and leading the City Council's response to the Respect Action Plan.

Tony's key priorities and interests focus on: a focus on outcomes driving developments in practice; innovative approaches to learning; the development of the key skills and attitudes which enable young people to succeed in the 21st Century globalised economy; the place of the school in the community – and the community in the school; multi-agency working to achieve better outcomes for vulnerable children and families; the links between outcomes and 'what works'; building collaborative learning networks at the local level.

**Nicola Killean** was appointed in June 2007 as the Director for Sistema Scotland, the new organisation formed from the Scottish Venezuela Project. Nicola graduated from the Royal Scottish Academy of Music and Drama with a degree in music education. Since then she has worked as a cultural coordinator for South Lanarkshire Council, focusing on designing arts projects as social development and intervention models, the Scottish Development Officer for Youth Music, as a music leader for the National Youth Choir of Scotland, and as a freelance project manager and musician specializing in music in the early years. She believes passionately in the transformative effects the arts can have on individuals and communities, and in complementary and partnership working within and across the sectors.

**Jennifer Martin** is the Learning Manager at the BBC Scottish Symphony Orchestra, developing their strategy and education programme, and has run a wide variety of composition projects and workshops. She studied music at Edinburgh University and continued research there, gaining an M Phil in musical composition. Recent commissions include The Beggar's Opera (for St Magnus Festival 1994), In the Bleak Midwinter (for Montrose Choral Society) and Doubtless! (for One Voice), Moving Towards the Edge for the Edinburgh Quartet and Hearing Pictures for the New Edinburgh Orchestra.



**Ed Milner** was born and bred in the north east of England. Inspired by a local church choir director and a high school head of music, he studied music at Sheffield University and the University of Newcastle upon Tyne. On his return to the north east, Ed directed several choirs, including the university choirs and Felling Male Voice Choir; he is director of The Sage Gateshead's Adult Chamber Choir and associate director of Quay Voices, the regional youth chamber choir.

In 2000, he was awarded a Churchill Fellowship and visited the Baltic States to study their male singing traditions. He was appointed Vocal Co-ordinator at Northumberland County Music Service in 2001, helped form The Sage Gateshead's Weekend School and in 2007 was appointed Director of Programme for Vocal Force, a national workforce development programme run by The Sage Gateshead for Sing Up.

**David Oliver** was for many years Education Officer for Folkworks, the folk music development agency based in Newcastle. Before that he was, among other things, the Head of a large comprehensive school. Now freelance, David is a fine accordionist, music education consultant, active performer, and probably has as much experience as anyone in the UK in encouraging young people's participation in traditional music and dance.

**Redcar Community College** is a specialist arts college engaged in wide-ranging collaboration with its feeder primary schools and the neighbouring community. **Mike McGrother** and **Jane Cuthbert** run the programme through posts partly and uniquely funded by The Sage Gateshead. Mike is a highly experienced musician, community activist and arts campaigner. Jane has a long track record in devising and sustaining innovative community arts projects.

**Maurice Walsh** first sang along to steam radio programmes like Workers' Playtime, ITMA and The Happidrome. Then in the scouts, the school G&S and, for a while, on a daily diet of plainsong and polyphony. He studied singing with Freddie Cox on the opera course at the RMCM, now RNCM, winning the Max Mayer Prize, and ran a Manchester folk club. After working in Paris for an International Student Movement and in Deptford as a class teacher, he went into the theatre, appearing in West End musicals, Shakespeare, music hall, end of pier, panto and revue, than back into schools as class teacher, Director of Music and Artistic Director. He is now Senior Vocal Tutor with Manchester Music Service, and author of 'The Singing School'.

**Jane Wheeler** is the music advisor for the London Borough of Newham. She was appointed in April 2005 after working for two years at Newham V1th form FE College (NewVic) as a music teacher and as an Advanced Skills Teacher, working centrally for the Learning and Schools Service. Her background is music theatre, pop, rock, jazz and blues and one of her many passions are international chants and songs and creative singing leading. Jane has had a 20 year journey into choral education, training with Doreen Rao and CME (Choral Music Experience) and leading various school choirs and vocal groups. She currently runs Solid Harmony Youth Community Choir and has recently set up a singing programme for Primary and Secondary teachers in schools across Newham.

**Em Whitfield Brooks** is a singer songwriter, director, teacher and ex-clown working with groups of all ages and abilities in the search for vocal liberation, collective harmony and increased freedom of expression. She has led diverse projects for The Sage Gateshead since 2003 and freelance since 1987 in schools, colleges, community and corporate settings, and spends a lot of time encouraging teachers and leaders to work with singing and communication skills in new and interesting ways. Em is known nationally for her 'non-traditional' approach to singing. Her current role at The Sage Gateshead is Strand Leader for Vocal Union and Advisor for Vocal Force, a national workforce development programme run by The Sage Gateshead as part of Sing Up.

**Dawn Williams** administers Reflect, a national 'co-mentoring' project for musicians and teachers, based at The Sage Gateshead.



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**08.30–09.00: T'ai chi (concourse); Trade exhibition**

**Concourse**

**09.00–09.30: Trade exhibition**

## 09.30–10.45: Session 1 Options

**Youth-led percussion workshop Therese Johnson & Boomdang** Hall 2  
Exciting performance techniques for percussion ensemble

**Youth-led dance workshop Biggafish** NRFH  
Young people who have worked regularly with the project lead workshops in basic technique

**Youth-led steel pans workshop Lizzie Lowe** C19  
A recent graduate from The Sage Gateshead's apprenticeship programme leads an introduction to the joys of panning

**Can U Sing It? Donna Harding** C9  
Funky voice and song workshop with this vibrant young leader from CoMusica (the Northeast Youth Music Action Zone)

**Youth-led rap workshop Biggafish** C5  
Young people who have worked regularly with the project lead workshops in basic technique

**Partnership working Katherine Zeserson** C6  
Who are the partners in partnership working? Where do we find them? How do we build sustained, positive effective partnerships? A facilitated discussion with colleagues from across our wide-ranging sector

**Tomorrow's music learning workforce facilitator tbc** C7  
How are we supporting the next generation of music leaders to emerge? What training models are working well? How do we encourage a wide range of young people into music leadership?

**10.45–11.15: Tea/coffee: visit Trade Exhibition**

## 11.15–12.45: Session 2 Options

**Working with Gospel Michael Harper** Hall 2  
An introduction to the delights and subtleties of gospel singing from perhaps its finest UK-based teacher

**\*Crazy Grooves for Recycled Orchestra Claude Deppa** NRFH  
Making music with 'found' instruments & junk percussion, integrating them with conventional instruments, and producing a performance this afternoon

**Spontaneous Brass Dan Fox** C19  
Not just for brass players! Bring along any instrument you have with you, or use the ones provided, to create an impromptu ensemble which will give a performance later in the day

**Working with children's voices Lin Marsh** C9  
The session will explore the healthy voice, vocal techniques and performance – it will be highly practical!

**So how do you like to learn? Seminar/discussion chaired by Katherine Zeserson** C5  
In this workshop/seminar we'll reflect on how we like to learn and how developing a better understanding that can help us facilitate the learning of others

**\*Beyond first access Leonora Davies** C6  
An exploration of the possibilities beyond the first year of the initial whole class tuition

**Case-studies – Creative transitions Kathryn Deane** C7  
Discussing inspirational examples of school/community musical partnership aimed at easing transition from Years 6 to 7, with contributions from projects in Darlington and Newcastle

**12.45–14.00**

**Lunch**  
**Visit Trade Exhibition**

## Lunchtime performances

**Youth-led steel pans – Steel Quake** Concourse  
**BoomDang** Concourse

**Hall 1 – Boy George. Performance 20.00** *Optional event. Tickets from The Sage Gateshead box office in concourse*

## CLASSROOM OF THE FUTURE – C8

### 08.30–14.30 Classroom Open

Drop in any time during the day, or attend one of the scheduled sessions below

**08.30 3 Days in 3 Minutes**

> It's the final day of production and the premiere of the soundtrack to MusicLearningLive!2008 is just hours away. Hear the organic composition so far and add in something of your own. All contributions welcome. Bring your voice, an instrument or just your curiosity

**09.30 Apple for the Teacher (& Pupil)**

> Apple's **Joe Moretti** takes over the Classroom of the Future to demonstrate the range of Apple hardware and software available for creative learning in the classroom

**09.30 Classroom of the Future on Tour**

> Technology tutor **Karen O'Brien** dispatches members of the Class around MusicLearningLive!2008 to record spoken, sung and played extracts for inclusion in 3 Days in 3 Minutes. What will they return with and will it make it to the final mix?

**10.45 Indoor Play**

Spend the tea break chilling out in our 'staff room' area while young musicians work around you

**11.15 icanplayit!**

> icanplayit's Ian Singleton demonstrates online guitar, keyboard, clarinet and music theory learning taught on demand by leading musicians. See the new Apple iPod touch!

**12.00 Classroom of the Future Mash Up**

> Fresh from leading sessions and workshops around the venue, young musicians and dancers meet up for a mash up of skills and expertise culminating in unique live contributions to 3 Days in 3 Minutes

**12.45 Working Lunch**

> Watch as the Classroom of the Future's unique composition **3 Days in 3 Minutes** undergoes the final stages of production. If you haven't contributed yet this is your last chance

*Find out more about Classroom of the Future on pages 8–9*

**14.00–15.30: Session 3 Options**

- Making new Music Theatre for children Lin Marsh & Wendy Cook** Hall 2  
A roll-up-your-sleeves-and-get-stuck-in session to demonstrate how the unique physical, vocal and imaginative excitement inherent in Music Theatre can be used to energise, challenge and reward you and children you work with
- Street Music Dan Fox & Claude Deppa** NRFH  
Tips, tricks and techniques for creating great al fresco sounds and repertoire
- Percussion group Jim Montague** C19  
All About Sticks. An experienced member of The Sage Gateshead's CoMusica team, working in communities across the North-East. This session will look at some of the innovative techniques Jim adopts in his work
- What's with the dots? Fresh approaches to notation John Forsyth** C5  
The session will dispel the myth that teaching and understanding musical notation is difficult! Aimed at those who teach music but do not read music and/or find musical notation an impenetrable mystery, the session will focus on the process of teaching Rhythmic notation and its practical application within the Primary, Key Stage 2 sector
- \*Introduction to co-mentoring Wendy Smith** C6  
Through REFLECT, the National Creative Partnerships co-mentoring programme, co-mentoring is emerging as a uniquely powerful, positive professional development tool, bringing teachers and artists from all disciplines together in developmental creative conversations. In this workshop you'll explore the principles of co-mentoring through practical activities
- \*Power and Influence Kathryn Deane** C7  
How to raise the profile of your work – we can all help each other advocate the best. Kathryn Deane is Director of Sound Sense and one of the UK's most experienced campaigners for the value of music
- New songs for Key Stages 3 & 4 Beccy Owen** C3  
Desc as for Sharon

**14.00 3 Days in 3 Minutes – Premiere**

Sit back and enjoy the soundscape that captures MusicLearningLive! 2008. Everything on the track is made up of original compositions and inserts created, produced and recorded by you, using technology and live instruments in the Classroom of the Future or around the venue

Produced by the pupils and delegates in the Classroom of the Future, facilitated by music technology tutor **Karen O'Brien**. Everyone's welcome to attend

**14.30 Closed for Staff (debrief) Meeting**

**15.30–16.00: Grand Finale** Concourse  
with responses and reflections on the Festival from **Margaret Griffiths**, our roving rapporteur

**FESTIVAL FRINGE**

**Invisible Singing; DNA Testing – MusicLeader (C11); Music in the Early Years; Child Protection advice (MU); ABRSM sessions; Exhibitor sessions** Programme as for Thursday - see p11

## Contributors

**Biggafish** works with, and epitomises the vanguard of, urban youth music and culture, having developed a youth-centric model that engages young people effectively through creative, relevant and positive projects that excite and inspire. The organisation has built its reputation both with young people and the wider audiences through a combination of over 48 large scale, ground-breaking music-based events and delivering over 1200 hours of workshop activity. Workshops take place in schools, youth centres, prisons and in partnership with other organisations.

The majority of the programme is based on an outreach, mobile delivery model, whereby young people and previous partners are trained to facilitate sessions with other young people. Always passionate about equipping young people with the inspiration, skills and opportunities to achieve sustainable success, the project has seen success nationally and internationally with work in South Africa and Brazil.



**Wendy Cook** and Lin Marsh have worked together in this country and abroad for many years developing music theatre skills with a broad range of people. They are published authors and experienced directors and devisers of small and large scale shows. Wendy frequently works with choirs; she is resident choreographer/movement consultant to Cantamus and Amabile, contributing to their prize winning programmes in China and the BBC's Youth Choir of the Year.



**Lin Marsh** is a prolific composer of vocal music for young people and works as a vocal coach with all age groups, throughout the UK and abroad. Her books in the SONGSCAPE series are best-sellers for Faber Music. She is a member of the new National Advisory Group for Singing and co-devised the Key Stage Two vocal modules for Trinity/Guildhall. She has a particular passion for Music Theatre and the expressive nature of the voice, both in performance and composition, working as a Musical Director

for the National Youth Music Theatre for 10 years. Lin will be working with the Royal Opera House, Opera North and the RSAMD in the coming months, running training workshops for teachers.

**John Forsyth** has enjoyed a successful career in both music and music education. He was formerly County Music Adviser for Cleveland, Head of the West Sussex County Music Service, Regional Director of Music, Berkshire and Head of Music and Performing Arts, St Aidan's High School, Harrogate.

Since 1997 John has developed a successful consultancy business nationwide with a wide range of activities: Ofsted Inspector; Project leader; mentor/course leader for the CTABRSM course. Though an instrumentalist, his principal interest remains that of developing and extending choral music, particularly with young people. He directs choral courses and established the Tees Valley Youth Choir which was runner up in the 2006 BBC 3 Choir of the Year. He is currently Musical Director of Cleveland Philharmonic Choir, one of the foremost choirs in the North of England.

**Dan Fox** is a highly energetic, hugely experienced and infectious enthusiastic musician who has worked with street theatre companies, street bands and community projects all over the world. He has a lifelong association with Welfare State, the famed and radical arts company. His recent work has diversified into bespoke instrument and equipment manufacture, much of it associated with commissions for site-specific installations.



**Michael Harper** is an African-American concert and countertenor opera professional singer, director, and teacher. He has sung in Italy, Greece, England, China and the US. He holds a Master of Music degree and did further doctoral studies at the University of Cincinnati College Conservatory of Music and studied opera at the Mayer-Lismann Opera Centre in London. He has been teaching voice and leading workshops for over twenty years. Reflecting his roots he also sings and leads workshops of spirituals & gospel music.



**Therese Johnson/BoomDang** BoomDang is the collective name for a band of young carnival drummers making a name for themselves all over the UK. BoomDang was created by Therese Johnson and Dan Fox who designed the concept and designed and manufactured the drums. The project is run in collaboration with The Sage Gateshead. BoomDang play complex rhythm sequences with seamless transitions into different tempos and levels of intensity. The whole performance is visual and the routines incorporate sidestepping, jumps and pivots. There are also accompanying bells, hi-hats and

cymbals all specially adapted as attachments to the drums. BoomDang is part of CoMusica – one of 22 Youth Music Action Zones set up in areas of social and economic deprivation across the country. Each zone is a consortium of non-profit making music projects targeting 0-18 years olds who might otherwise lack opportunity.



**Margaret Griffiths** trained at the Royal Academy of Music, Reading University and London University Institute of Education. She taught for 12 years in secondary schools, and then became a teacher trainer. At the same time she was heavily involved with examination boards at the time of the introduction of GCSE. In 1985 she joined Her Majesty's Inspectorate of schools as a music specialist. She was Ofsted's specialist adviser for music from 2000. During her time as an HMI she was responsible for published reports on music in primary and secondary schools; teacher training; and music services. One of the most significant responsibilities was as evaluator for the first round of Wider Opportunities programmes in LA music services. In her spare time, Margaret studied for an MBA and a Diploma in French. She was also for many years a singer, conductor, répétiteur and accompanist. Margaret retired in December 2006 and is now a free-lance music education specialist, living in France; as well as Granny – or adopted Aunt – to many music education practitioners in England.



**Beccy Owen** is a Welsh-born, Tyne and Wear-dwelling songwriter of exceptional emotional resonance. Beccy's music is equal parts urgency and warmth, her recordings displaying sophistication and intensity that befits recent comparisons in the press to

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Kate Bush (BBC online), Carole King (NME) and her beloved Nina Simone (Music Week). Beccy's parallel career has been in community music and mainstream school contexts, and it is through her considerable experience in diverse settings that she has developed an individual approach to singing work at the later Key Stages.



**Ian Singleton** conceived and founded icanplayit.com. icanplayit captures great musical instrument tuition and makes it available using broadband technology. icanplayit is explicitly a complement to and not a substitute for one-to-one teaching. Ian has spent nearly twenty years as a content creator, initially in television and video. He has been creating video for distribution online since 1999.



**Stuart Johnson**, Festival Producer, has 35 years' experience as a professional musician, contemporary music producer, festival & venue programmer and consultant. Stuart's work in these various fields has taken him all over the world. A soprano saxophone specialist, he has a particular interest in intonation, and after a lifetime of playing, is still finding out new things about the instrument. But then not all saxophonists are slow learners...

Biographies of **Leonora Davies**, **Kathryn Deane**, **Claude Deppa** and **Katherine Zeserson** appear earlier in this programme



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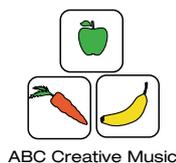
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Established in 1899, Dawsons Music is one of the longest serving music retailers and currently operates 9 stores in the U.K, selling all things musical, to all type of musicians. Dawsons' vision is to be the most efficient, pro-active and customer focussed organisation in the industry. The company operates a separate education division. In this field they are one of the largest suppliers of both music technology and traditional acoustic instruments in the UK.

**Dolphin Music Barbour Room & Lobby**

Contact: Neil Johnston – neil@dolphinmusic.co.uk

**Dolphin Music**

Venture Point West  
70-72 Evans Rd  
Liverpool  
L24 9PB

t 0844 815 0777  
e education@dolphinmusic.co.uk  
w www.dolphinmusic.co.uk



Dolphin Music is the UK's fastest growing music retailer. With a greatly expanding education division the company offers solutions across every level of learning. From advice to complete project management Dolphin makes it easy to move into the future with music and technology.

**Drums for Schools Barbour Room**

Contact: Andy Gwatkin – andy@drumsforschools.co.uk

**Drums for Schools**

Camden Stables Market, Unit 919  
Chalk Farm Road  
London NW1 8AH

t 07966 389951  
e andy@drumsforschools.co.uk  
w www.drumsforschools.co.uk



Drums for Schools design and supply djembes and a wide range of world musical instruments to schools throughout the UK. Because their instruments are fun and easy to play they are suitable for all age groups and abilities and are perfect for class use and Wider Opportunities. 30% discount for all educational users.

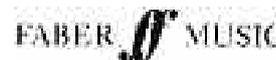
**Faber Music Hall 2 Bar Area**

Contact: Janella Sillitoe – janella.sillitoe@fabermusic.com

**Faber Music**

Burnt Mill, Elizabeth Way  
Harlow CM20 2HX

t 01279 828989  
e sales@fabermusic.com  
w www.fabermusic.com



Faber Music is one of the UK's leading publishers and the Music Industries Association 'Printed Music Publisher of the Year 2007'. Its extensive music education catalogue ranges from instrumental tutors to classroom resources and from songbooks and choral works to multimedia products for schools. Faber Music is also part of the consortium running the new national singing programme, 'Sing Up', led by Youth Music in partnership with The Sage Gateshead and Abbott Mead Vickers.

**FCN Music Hall 2 Bar Area**

Contact: Joss Salter – joss@fcnmusic.co.uk

**FCN Music**

Melody House  
Farningham Road  
Crowborough  
East Sussex TN6 2JJ

t 01892 603730  
e sales@fcnmusic.co.uk  
w www.fcnmusic.co.uk



With over 40 years of experience FCN Music is well established distributing to the music industry and is proud to resource the UK education sector with some of the leading brands in musical instruments including Aulos recorders, Tycoon Percussion and J Michael brass and woodwind.

**Gear4music Northern Rock Foundation Hall & MEC**

Contact: Martin Stoner – martin@gear4music.com

**Gear4music.com**

c/o Red Submarine Ltd  
Unit 2 Great North Way  
York Business Park  
York YO26 6RB

t 0871 309 0800  
e education@gear4music.com  
w www.gear4music.com



Gear4music.com has set new quality standards for student-level instruments, and is now intent on launching professional grade models at a whole new price point. MusicLearningLive!2008 will be the first public appearance of their premium quality 'White Horse' drum kits and 'Archer' Violins and cellos.

**Hofnote Music Education Centre**

Contact: Christine Hough – info@hofnote.co.uk

**Hofnote.co.uk**

Music Teacher Support Ltd  
88 Plantation Drive, North Ferryby  
East Yorks HU14 3BB

t 0800 093 6594  
e info@hofnote.co.uk  
w www.hofnote.co.uk



Hofnote.co.uk gives music students a place to practise their aural skills online in preparation for exams and gives teachers ready made courses which either prepare for specific grades or develop interval recognition skills. With full supporting information and progress records teachers can use this both in lessons and for homework.

**Howarth of London Hall 2 Bar Area**

Contact: William Ring – man.works@howarth.uk.com  
**Howarth of London**  
 31 Chiltern Street  
 London  
 W1U 7PN  
 t 020 7935 2407 / 01903 239129  
 e man.works@howarth.uk.com  
 w www.howarth.uk.com



Howarth of London are world-leading woodwind instrument makers with models for the earliest beginner to the top professional. We have introduced new models to enable younger children to begin more easily, recognising that allowing children to start at a younger age is of benefit to musical and general educational standards.

**icanplayit.com Music Education Centre**

Contact: Ian Singleton – ian@icanplayit.com  
**icanplayit Limited**  
 Carpenter House  
 Broad Quay  
 Bath BA1 1UD  
 t 07976 329350  
 e ian@icanplayit.com  
 w www.icanplayit.com



icanplayit offers instrument tuition via broadband, featuring musicians of the calibre of Emma Johnson, Gary Ryan & Guy Pratt. Syllabuses include classical guitar, rock and bass guitar, keyboard and clarinet. Our theory module is due for release in Spring 2008.

**John Packer Hall 2 Bar Area**

Contact: Jon Parkinson – sales@johnpacker.co.uk  
**John Packer Limited**  
 141 Staplegrove Road  
 Taunton  
 TA2 6AF  
 t 01823 282386  
 e sales@johnpacker.co.uk  
 w www.johnpacker.co.uk



John Packer Ltd are a specialists in the world of woodwind and brass instruments, from novice to professional. We have also developed a broad range of high performance instruments, at accessible prices, specifically designed to encourage students and aid teachers..

**Korg Barbour Room**

Contact: Kay Hollingsworth – kay@korg.co.uk  
**Korg UK Limited**  
 9 Newmarket Court  
 Kingston  
 Milton Keynes  
 MK10 0AU  
 t 01908 857104  
 e kay@korg.co.uk  
 w www.jupitermusic.co.uk



Jupiter Brass & Woodwind has been supplied to education for many years. Our comprehensive range includes three award-winning models. Educationalists will know Jupiter for our renowned 'Jupiter SoundStart' teaching method.

**London College of Music Examinations Barbour Room**

Contact: Andrew Hatt – andrew.hatt@tvu.ac.uk  
 LCM Examinations  
 Walpole House, 18-22 Bond Street  
 Ealing  
 London W5 5AA  
 t 020 8231 2364  
 e lcm.exams@tvu.ac.uk  
 w http://mercury.tvu.ac.uk/lcmexams



LCM Examinations offers graded and diploma qualifications in a wide range of classical, pop, rock, jazz and traditional music subjects, catering for candidates of all levels: from introductory exams through grades to four levels of diploma. Graded exams are accredited by the QCA, and UCAS points are awarded for grades 6-8.

**Lindsay Music Hall 2 Bar Area**

Contact: Carole Lindsay-Douglas – office@lindsaymusic.co.uk  
**Lindsay Music**  
 23 Hitchin Street  
 Biggleswade  
 Beds SG18 8AX  
 t 01767 316521  
 e office@lindsaymusic.co.uk  
 w www.lindsaymusic.co.uk



Lindsay Music has been publishing works for choir and the classroom since 1972. Its catalogue features the works of Douglas Coombes as well as imports from the USA, mainly in the field of World Music. Orchestral music also available on hire.

**Music Education Supplies Hall 2 Bar Area**

Contact: Emily Diprose – ediprose@tts-group.co.uk  
**Music Education Supplies**  
 Unit 1, Park Lane Business Park  
 Kirkby-in-Ashfield  
 Nottinghamshire NG17 9LE  
 t 0845 026 4703  
 e sales@mesdirect.com  
 w www.mesdirect.com



Music Education Supplies (MES) is a specialist supplier of instruments and other music resources to the primary school market. With 16 years' Primary Education experience, the MES catalogue holds over 2000 different instruments for all ages and has a wide variety of instruments from all over the world.

**Music for Youth Hall 2 Bar Area**

Contact: Luke Johnson – lukej@mfy.org.uk  
**Music for Youth**  
 102 Point Pleasant  
 London  
 SW18 1PP  
 t 020 8870 9624  
 e lukej@mfy.org.uk  
 w www.mfy.org.uk



Music for Youth is an educational charity, founded in 1971, with a worldwide reputation for its work in music education. It provides free access to educational and performance opportunities for all kinds of groups of young musicians and audiences through a nationwide series of festivals and concerts.

**MusicLeader Barbour Room**

Contacts: Toby Retallick – Toby.Retallick@youthmusic.org.uk  
 London london@musicleader.net  
 South West south-west@musicleader.net  
 North West north-west@musicleader.net  
 North East north-east@musicleader.net  
 West Midlands west-midlands@musicleader.net  
 Yorkshire yorkshire@musicleader.net  
 t 020 7902 1098  
 w www.musicleader.net



MusicLeader is a UK-wide Youth Music initiative which provides access to professional development for music leaders through: information, advice & guidance; networking and skills development; training courses.

**Musicians' Union Music Education Centre**

Contact: Diane Baxter – diane.baxter@musiciansunion.org.uk  
**Musicians' Union**  
 60-62 Clapham Road  
 London  
 SW9 0JJ  
 t 020 7840 5558  
 e info@musiciansunion.org.uk  
 w www.musiciansunion.org.uk



The Musicians' Union represents over thirty-three thousand musicians working in all sectors of the music business. As well as negotiating on behalf of our members with all the major employers in the industry, we offer a range of services for professional and student musicians of all ages.

**Oxford University Press Barbour Room**

Contact: Alastair Henderson – alastair.henderson@oup.com  
**Oxford University Press**  
 Music Department  
 Great Clarendon Street  
 Oxford OX2 6DP  
 t 01865 355067  
 e music.enquiry@oup.com  
 w www.oup.com/uk/music



The Music Department of Oxford University Press is one of the largest and most respected music publishers in the world, with an impressive catalogue of 2,500 items. Our educational publishing is highly acclaimed, drawing on the extensive practical experience and research of the authors.

**Rockschool Barbour Room**

Contact: Drew Cullingham – drew@rockschool.co.uk  
**Rockschool**  
 Evergreen House, 2-4 King Street  
 Twickenham  
 Middlesex TW1 3RZ  
 t 0845 460 4747  
 e info@rockschool.co.uk  
 w www.rockschool.co.uk



Rockschool offers rock and pop music exams in Guitar, Bass, Drums, Popular Piano and Vocals. Catering for all ages and levels of ability, Rockscool also offers teaching diplomas and performance diplomas, as well as other vocational qualifications.

**Roland UK, Edirol Europe, Music Sales Partnership Barbour Room**

Roland UK, Edirol Europe and Music Sales have recently announced a new education partnership, which they are pleased to be launching at MusicLearningLive!2008.

**Roland UK Ltd**  
Atlantic Close  
Swansea SA7 9FJ  
t 01792 702701  
e education@roland.co.uk  
w www.roland.co.uk



Roland is a world leader in the design, manufacture and distribution of electronic musical instruments, professional audio equipment, multimedia products and music accessories. Its education division works closely with schools, colleges and universities, supporting teachers in the applications of Roland products in all areas of music education.

**Edirol (Europe) Ltd**  
Studio 3.4  
Power Road Studios  
114 Power Road  
London W4 5PY  
t 020 8747 5949  
e education@edirol.co.uk  
w www.edirol.co.uk



EDIROL is part of the Roland Corporation. The company manufactures a range of desktop audio hardware products that turn classroom computers into powerful music production systems. EDIROL Europe also distributes Cakewalk music software, including SONAR, a world-leading music production package, which is available in special academic editions

**Music Sales Ltd**  
14-15 Berners Street  
London  
W1T 3LJ  
t 01284 702600  
e finale@musicsales.com  
w www.musicsales.com



Music Sales is Europe's largest printed music publisher, offering teachers and students a complete range of sheet music, books, DVDs and instrumental tutors. The company is also the exclusive UK distributor of the Finale® range of music software. The Finale family covers the entire spectrum of notation needs from entry-level scoring to professional engraving.

**Rosetti Barbour Room**

Contact: Kerry Long – music@rosetti.co.uk  
**Rosetti Limited**  
4 Tamdown Way, Springwood Industrial Estate  
Braintree  
Essex CM7 2QL  
t 01376 550033  
e music@rosetti.co.uk  
w www.rosetti.co.uk



Rosetti Ltd are distributors of many fine products importing a wide range of musical instruments and accessories ranging from guitars to brass & woodwind. Come and visit our stand to check out the excellent Rosetti Series brass & woodwind instruments, a huge selection of Vandoren reeds & mouthpieces, the latest Schreiber & Keilwerth models and to get a preview of the brand new Shelltone.

**Sibelius Software Barbour Room**

Contact: Ben Moore – bmoore@sibelius.com  
**Sibelius Software**  
The Old Toy Factory, 20-22 City North  
Fonthill Road  
London N4 3HF  
t 0800 458 3111  
e infoUK@sibelius.com  
w www.sibelius.com



With award-winning software for everything from music notation through to aural testing, Sibelius helps students and teachers at over 75% of UK secondary schools to realise their musical potential. As a part of Avid, we now offer complete hardware and software solutions for innovative music technology learning.

**Sightread Barbour Room**

Contact: David Howard – david@sightread.co.uk  
**Sightread Ltd**  
212-214 Katherine Street  
Ashton-Under-Lyne  
Lancashire OL6 7AS  
t 0161 343 8558  
e info@sightread.co.uk  
w www.sightread.co.uk



SightRead distributes the MusicPad Pro, a unique digital sheet music display incorporating hands-free 'page-turning', which stores thousands of pages of music. Its touch sensitive screen allows rehearsal marking and annotation to be made without affecting the original whilst the clear back-lit screen eliminates external stand lighting and improves legibility.

**Sing Up Hall 2 Bar Area**

Contact: Louisa Cleverdon – info@singup.org  
**Sing Up**  
One America Street  
London SE1 0NE  
t 020 7902 2939  
e info@singup.org  
w www.singup.org



Sing Up is a Government funded programme aiming to put singing at the heart of children's lives. The programme includes a web-based songbook of new and traditional songs and teacher resources; 24 Area Leaders will also coordinate CPD and training programmes across England. Sing Up also includes funding for national and regional singing groups with a strong track record in singing project delivery, helping them to extend and broaden their work.

**Tech Music Schools Music Education Centre**

Contact: David Howell – david@drum-tech.co.uk  
**Tech Music Schools**  
76 Stanley Gardens  
London W3 7SZ  
t 020 8749 3131  
e david@drum-tech.co.uk  
w www.techmusicschools.com



Tech Music Schools, comprising Drumtech, Vocaltech, Guitar-X and Keyboardtech, is committed to providing high quality, vocational programmes for today's musicians. The company has provided innovative and cutting-edge training for 25 years, helping a whole generation of musicians from beginners to well known professionals achieve their goals. What we teach and how we teach it is where the difference lies. We excite talent, nurture it, and develop it. Don't expect convention – expect results.

**Tomorrow's Warriors Music Education Centre**

Contact: Jennie Parke Matheson – jennie@tomorrowswarriors.org  
**Tomorrow's Warriors**  
PO Box 665  
Harrow HA3 5BE  
t 020 8424 2243/07831 164430  
e jennie@tomorrowswarriors.org  
w www.tomorrowswarriors.org



Tomorrow's Warriors is a leading organisation for the provision of high quality youth music education and professional artist development specialising in jazz, and jazz-crossover music. Tomorrow's Warriors deliver inspirational, high quality educational workshops, jam sessions and performances for young musicians, schools and community groups, both in the UK and internationally, led by an award-winning roster of world class young jazz artists.

**Trinity Guildhall Barbour Room**

Contact: Alison McCale – Alison.McCale@trinitycollege.co.uk  
**Trinity Guildhall**  
89 Albert Embankment  
London  
SE1 7TP  
t 020 7820 6100  
e lcn.exams@tvu.ac.uk  
w www.trinityguildhall.co.uk/music



Trinity Guildhall provides QCA-accredited grade and diploma qualifications across a wide variety of areas in Music and Drama & Speech. Trinity Guildhall also runs the Arts Award national qualification and the Key Stage 2 Music CPD programme, part of the Wider Opportunities initiative.

**The Voices Foundation Barbour Room**

Contact: Caroline Sindall – vf@voices.org.uk  
**The Voices Foundation**  
38 Ebury Street  
London  
SW1W 0LU  
t 020 7730 6677  
e vf@voices.org.uk  
w www.voices.org.uk



The Voices Foundation is a charity committed to offering whole-school, sustainable solutions for primary level music tuition, benefiting teachers and children alike. We provide in-school programmes to nurture high-quality music teaching by every teacher, professional development training for both classroom teachers and specialists, and quality resource material to support music in schools.

**Wernick Music Education Centre**

Contact: Julie-Ellen John – jj@wernick.net  
**Wernick Musical Instruments**  
2a Twycross Street  
Leicester  
LE2 0DU  
t 0116 255 6225  
e info@wernick.net  
w www.wernick.net



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**Youth Music Barbour Room**

Contact: Kate Ingram – Kate.Ingram@youthmusic.org.uk

**Youth Music**  
One America Street  
London  
SE1 0NE

t 020 7902 1074  
e Kate.Ingram@youthmusic.org.uk  
w www.youthmusic.org.uk



Youth Music is one of the National Lottery's greatest successes, and has so far reached almost two million children and young people, helping to transform the landscape of musical opportunity throughout the UK.

**Zone Music Education Concourse**

Ian Clethero – ian.clethero@zonemag.net  
Peter Baker – peter@zonemag.net (Editorial)  
**Zone New Media Limited**  
6/F, 456-458 Strand  
London  
WC2R 0DZ



t 0870 423 1036  
e info@zonemag.net, editor@zonemag.net  
w www.zonemag.net, www.musiclearninglive2008.net, www.musiclearninglive2009.net

ZONE – National music education magazine  
www.zonemag.net – music education online directories and internet services  
MusicLearningLive! – annual national festival of music education

# Sessions led by MusicLearningLive!2008 Exhibitors

**Associated Board of the Royal Schools of Music  
C4**

**Thursday 31 January**

- 12.00–12.45 **Group Teaching** Richard Crozier
- 13.00–13.45 **From the Examiner's Chair** Nigel Scaife
- 14.00–14.45 **Looking after your health as a musician**  
Karena Caun
- 15.00–15.45 **SoundJunction software** Nigel Scaife
- 16.00–16.45 **Professional Development issues**  
Richard Crozier

**Friday 1 February**

- 09.45–10.30 **From the Examiner's Chair** Nigel Scaife
- 10.45–11.30 **Video conferencing** Alan Cameron
- 11.45–12.30 **Free Internet resources** Stuart Clyde
- 12.45–13.30 **Introducing improvisation into group and whole class teaching** Richard Michael
- 13.45–14.30 **How the voice works** Ross Campbell
- 14.45–15.30 **Looking after your health as a musician**  
Karena Caun
- 15.45–16.30 **Group teaching** Richard Crozier

**Saturday 2 February**

- 09.45–10.30 **Group teaching** Richard Crozier
- 10.45–11.30 **Looking after your health as a musician**  
Karena Caun
- 11.45–12.30 **Video conferencing** Alan Cameron
- 12.45–13.30 **Free Internet resources** Stuart Clyde
- 13.45–14.30 **How the voice works** Ross Campbell
- 14.45–15.30 **Your professional development** Richard Crozier

**LCM Examinations/Registry of Guitar Tutors  
Howarth of London  
The Voices Foundation  
Seminar Room**

**Thursday 31 January**

- 15.00–15.30 **Musical Mini-Beasts!**  
A seminar exploring the impact of mini-instruments in encouraging children to take-up 'Endangered Species' instruments, led by William Ring of Howarth of London. 'Mini' instruments offer unique advantages in enabling younger children to begin playing, and advancing their technique to a higher standard than might otherwise be the case. The session will illustrate this with particular reference to the Howarth Mini-Bassoon and Junior Oboe projects, including contributions from a leading professional oboe player, and a Music Service with substantial experience of mini-instruments
- 16.00–17.00 **LCM Examinations/Registry of Guitar Tutors**  
Merv Young of RGT presents the new acoustic guitar syllabus launched in January. The session will also explain some of the other contemporary music styles run by LCM/RGT, and will include guitar demonstrations

**Friday 1 February**

**Saturday 2 February**

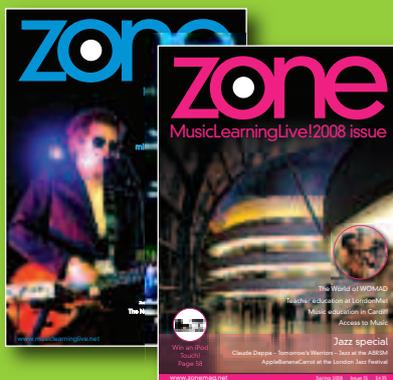
- 10.00–10.45 **The Voices Foundation**  
Carolyn Robson, Senior Advisory Teacher with The Voices Foundation, will lead a fun, informal 'taster' workshop, designed to introduce a number of songs – and associated skills and concepts – which can be used in teaching curriculum music to primary age children using an aural/vocal approach. The songs will cover the full primary age range, from Foundation to KS2. Attendees will discover key techniques and ideas for immediate use in classrooms, and learn how non-specialist classroom teachers can be supported in delivering high quality music education to pupils. Audience participation is a key part of the session!
- 11.30–12.00 **Musical Mini-Beasts!** Repeat of Thursday session
- 14.00–15.00 **LCM Examinations/Registry of Guitar Tutors** Repeat of Thursday session

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# Throughout MusicLearningLive, the Associated Board is running a series of **FREE drop-in workshops/clinics in Room C4.**



**Visit the ABRSM stand in the Music Education Centre or our classroom in Room C4 for a detailed timetable. Space is limited to 30 delegates per session - so please arrive early to avoid disappointment!**

## **Topics include:**

- How the voice works - once you know the mechanics you'll be amazed at what the voice is capable of
- Video conferencing - find out how a school in Dumfries successfully harnessed the power of technology to give pupils instrumental lessons at a distance
- Improvisation exercises for group and whole class teaching (or "Chuck away the dots! Let's play music!")
- Looking after your health as a musician - tips and advice from Dr Karenna Caun
- Free music resources from the Internet and how to use them with your pupils - perfect for those on a tight budget or looking for something different
- From the Examiner's Chair - ABRSM Syllabus Director Nigel Scaife outlines what examiners look for when awarding marks and invites you to have a go at marking an exam

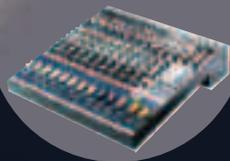
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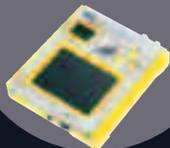
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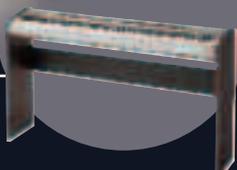
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