

RNCM

MUSIC EDUCATION NEWS

Summer 2018



Year 4 UC to study for primary PGCE

Hannah Colville (BMus trumpet, Year 4) is off to study for a PGCE in Primary Education at the University of Glasgow.

She said: 'After my third-year placement with the charity LIME at the Royal Manchester Children's Hospital, I wanted to work with young children, but not quite sure in what context. This prompted me to gain experience in primary schools and make choices for my fourth year to feed into this goal. So,

I worked on the RNCM Children's Opera and for my Creative Project I gave educational workshops to Year 3 classes. Whole Class Instrumental Teaching, a practical elective led by Robbie Gardiner, was a great way to tie all these experiences together and provided a host of ideas and skills, which I can apply to all of my future teaching.'

Did you know? The RNCM runs its own PGCE (Specialist instrumental Teaching) in partnership

with MMU. This is a unique programme, open to all instruments (including voice) and musical backgrounds. For more information email [Robert Gardiner](#).



Singing against hate crime

The Holy Name Primary School Choir (established by UG4 SKS student Olivia Dance) performed at the Syro Malabar Community Hall, Longsight in February.

One of three local choirs, they performed songs to raise awareness of hate crime. The concert was promoted by Child

Education Development and Empowerment, a charity that aims to prevent and relieve children from poverty by offering educational experiences to the public. Tina Hewitson, a victim of hate crime and a county councillor for the Manchester area, was moved to tears on hearing the choir perform.



RNCM Young Strings



[RNCM Young Strings](#) performed at this year's Strings Festival.

The musicians (aged 7 - 12) were thrilled to take part, playing with energy, confidence and commitment. They explored

and rehearsed their pieces through movement before approaching them with their instruments, as much of the Young Strings approach is based on the methods of Dalcroze and Kodály (where pupils sing, move, improvise and play). The players were also inspired by the main Gala concert, staying up past their bedtimes to soak up the atmosphere!

Young Strings interns
In collaboration with the Leverhulme Trust, we offer financial awards of up

to £2,000 to Year 4 and postgraduate students who would like to do a year's teaching placement with RNCM Young Strings.

Students on the scheme commit to four hours of placement per week over one year. Intern Alla Petrichei (right), said: 'Being an intern has truly changed my musical life. Observing and working alongside such self-reflective and creative tutors has broadened my understanding of teaching, giving me significant tools

for my own practice in teaching and performing. I fall in love with teaching again every single lesson!'



Anna Ryland-Jones (right), added: 'I've learned much more about different ways to teach. I mean

teaching music, not just teaching the cello! The internship has challenged me and coaxed me out of my comfort zone, which is something I'm grateful for.'



For more information on the scheme email [Sarah Crooks](#).

The reason I teach

We have started a series of short interview with tutors, giving them a platform to discuss their teaching practice in front of a live audience.

The reason I teach has so far welcomed Kristian Steenstrup (Professor of Trumpet, Aarhus University, Denmark) and Richard Jupp (ex-drummer of Elbow).

One student said the session had changed their ideas about music education: *'I feel motivated to start, and not to be afraid of making mistakes.'*

The interviews and follow-on discussions are recorded and will be uploaded on the [Ensemble+](#) network. Look out for *The reason I teach* series next term.

PedagogyPlus

Academic and professional services staff are meeting several times a term in small reading groups.

The PedagogyPlus groups aim to develop the RNCM's reflective pedagogical culture.

So far, the topics have been pedagogical tact (Van Manen) and 'What is our understanding of learning?' (Collins, Nind & Harkin).

Thirty people have signed up so far. To join, email [John Habron](#).

Kristian Steenstrup

During his January visit, Kristian Steenstrup (Professor of Trumpet, Aarhus University, Denmark) presented his approach on brass teaching to more than 30 RNCM staff and local music teachers, from Greater Manchester Music Hub.



Music education research group

The RNCM has established its first music education research group, with 18 members of staff expressing interest.

The group exists to promote research into all aspects of music pedagogy and will develop ways to support staff and students to participate in research activity that links

with, and benefits, practice. Eight colleagues were able to meet for an initial brainstorm in February, to build a group ethos, share research problems and questions, and to discuss the wider context of music education research groups.

If you are interested in joining, please email [John Habron](#).

Conducting course for music educators



Forming part of the RNCM's programme of external conducting masterclasses, the Conducting Course for Music Educators provides an excellent opportunity for 12 participants to develop their skills over a

five-month period. Three one-day workshops take place with Derbyshire City and County Wind Band, the Hallé Youth Orchestra, and ensembles of RNCM students, and are supplemented by video feedback on the

participants' own work at school, music centre, or wherever they are working. This year, participants travelled from all over the UK as well as from Cyprus and Ireland. The course is taught by Mark Heron, with assistance from the Hallé Assistant Conductor, Jonathon Heyward (pictured here with one of the participants during the session with the Hallé Youth Orchestra).

The course will be running again in 2018-19 and details will be available on our [website](#).

Teaching tip!

Dr Michelle Phillips

I wanted to find a way to encourage students to start preparing their assessments early, especially those in years 3 or 4 of the BMus programme, and Masters students, in order that they allow themselves time to do sufficient research and achieve the best result possible. I set up a series of 'writing groups' where students could come along

to my room for one hour, when we would all write in a focussed way (no distractions) on our own projects. This made me focus on writing a paper I've been meaning to get around to for a long time, and the students found it a useful way to get their work started. I'll continue this in future years with my students.

Do you have a teaching tip?
If so, please share so others can learn!



Finnish researchers at the RNCM

In February, we were honoured to welcome two colleagues from Sibelius Academy of the Arts, Helsinki, Finland.

Marja-Leena Juntunen (Associate Professor) gave a seminar to the Dalcroze in Context (MMus) cohort via Skype and Heidi Westerlund (Professor) taught a doctoral training seminar. Heidi also presented at the Sir John Manduell Research Forum, focusing on the [ArtsEqual](#) project, which is



investigating the question: *What if the arts were understood more widely as public service, with equality as the starting point?*

Did you know? ArtsEqual is one of the largest art and art education research projects in Finnish history, with over 90 researchers involved.

2 minutes with...

Katie Chatburn

John Habron, Head of Music Education, talks to our Senior Lecturer in Popular Music



How did it all begin, your teaching career?

I studied composition as an undergraduate at the Royal Academy, and did an LRAM (teaching) whilst there. I had an early break and got some teaching at Eton College during my fourth year. One of my tutors recommended me.

Have you always been attracted by teaching?

I started when I was about 15. My piano teacher, Vivien Baker, asked me to teach her cello, in a sort of exchange, and then I taught her children. And it grew! After college, I had pupils coming round. I really enjoyed finding a way to communicate with younger kids and I ended up transcribing and arranging songs to motivate them.



What strikes me is your teacher saw you as a teacher.

Yes, it astonishes me that she wanted to be taught by me, but I think it was her way of giving me confidence. She is a great teacher and perhaps she was subtly developing my teaching skills.

Can you think of another teacher who's had a positive impact on you?

I was so lucky! I had a couple of GCSE teachers, both composers. One was Peter Rose and I played solo cello in one of his musicals at the Barbican. The other, Andrew McLaren, gave this lesson when he told us to make up our own scale and write a piece. It blew my mind and captured my

imagination. I'm allowed to make up my own scale?! Then, a third was Michelle Gorrell, who encouraged me to experiment and to apply for a film music opportunity which led me towards music college. It was a project led by Debbie Wiseman and we had pieces played at the Royal Festival Hall. It was insanely inspiring. Also, I don't think I realised then how rare it was to be a female film composer. She was very supportive and, retrospectively, I think this role-modelling was so important.

Did you train to be a teacher?

Whilst teaching at the Academy of Contemporary Music in Guildford, I did a part-time PGCE at the Institute of Education (University of London). All the time I was balancing work as a freelance composer and arranger.

And then you had an important role in establishing popular music studies at RNCM.

Andy [Stott] and I worked together to develop the

BA, and then BMus, degrees. He's also trained a lot of teachers and I've learnt a lot from him. He's been a real inspiration, encouraging me to be bold with my ideas and teaching me the importance of interactive lessons.

How?

I learnt from observing Andy that exchange and discussion, doing tasks and feeding back is very effective. So, I changed from using longer, more detailed lesson plans to more interactive ones. I realised the importance of making students do and 'experience'.

What for you is the connection between your teaching and your artistic practice?

Having a foot in the classical and popular worlds inspires me. I enjoy the exciting collaborations when classical and popular musicians come together. So, I've founded the Ignition Orchestra, grime/garage meets orchestra. We just sold out the Barbican. I think there must be an influence of

my teaching here. Another thing: I have to be on top of current music – and with music business, well it changes every day!

What advice would you have for RNCM students who might not be sure of the place of teaching in their career?

Being a lifelong learner is so important in all careers. Being a teacher means constantly encouraging reflection, critical thinking and goal-setting, and these are really important for ourselves too.

Also, if you can explain something, then you really understand. And you learn constantly. I am always learning from my students, their music and ideas. Teaching is a way of keeping you tuned up and living and breathing as a musician. It plugs you into an energy and gives you skills for all areas for your practice. It also reduces isolation for me as a composer/arranger, it's healthy because of the relationships you develop with students and other teachers.

STOP PRESS

We have two new practical electives in music education starting next academic year. Advanced teaching skills for pianists (tutor: Helen Krizos, Deputy Head of School of Keyboard Studies) builds on Helen's longstanding pedagogy programme in SKS. Individual teaching: Learning to teach and teaching to learn (tutor: Robbie Gardiner, Assistant Head of Music Education (PGCE)) focuses on peer teaching as a way to develop awareness of teaching and learning.