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MUSIC TEACHER MAGAZINE

# BRITISH MUSIC EDUCATION YEARBOOK 1986/87

EDITED BY MARIANNE BARTON AND JACQUELINE FOWLER

**THIRD EDITION ■ THE DEFINITIVE GUIDE FOR  
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# **BRITISH MUSIC EDUCATION YEARBOOK**

*Editors*

**Marianne Barton  
Jacqueline Fowler**

**R.**

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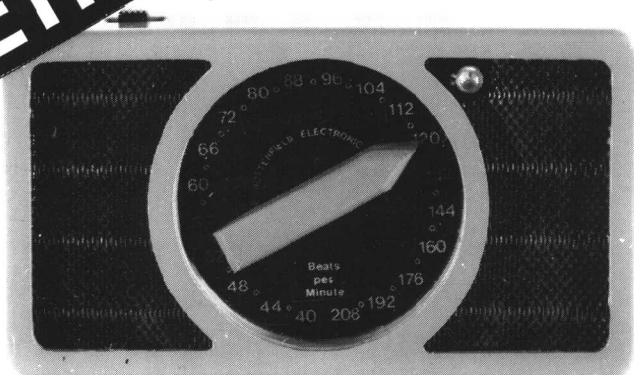
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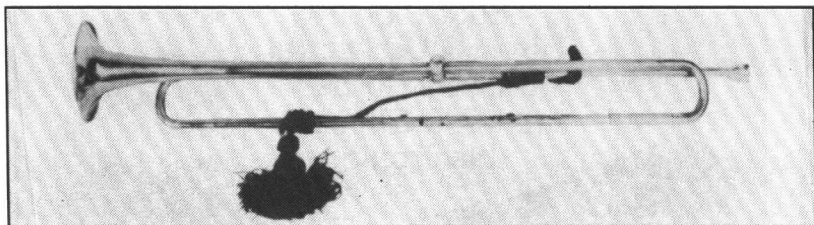
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## Key and Abbreviations

**General.** The geographical scope of this book covers England, Scotland, Wales and Northern Ireland.

London refers to the area covered by the Greater London borough councils, and where lists are arranged alphabetically by town, London entries are grouped together at the beginning.

**Addresses.** Postal listing is followed by the telephone number, showing the exchange name and the STD dialling code followed by the subscriber's number. In all cases the full STD code has been shown, and if the exchange is a local one, the dialling code may well be different, and the local code book should be consulted. Conventional address abbreviations are used in all listings and are not included below.

**Abbreviations.** Some abbreviations, used in only one section of the book, are explained in the rubric to the relevant section. Others are listed below, divided according to type:

### Musical performance

chmbr	chamber	org	organ
clar	clarinet	perc	percussion
CO	chamber orchestra	pno	piano
cond	conductor	rcdr	recorder
dir	director	reh	rehearsal
dbs	double bass	sax	saxophone
ens	ensemble	SO	symphony orchestra
fl	flute	s/quartet	string quartet (or SQ when referring to a named ensemble)
gtr	guitar	s/reading	sight reading
hn	horn	s/singing	sight singing
hp	harp	str	string
hpcd	harpsichord	tpt	trumpet
inst	instrument, instrumental	trb	trombone
m/class	master class	vcl	violin/cello
mus	music, musical	vln	violin
ob	oboe	w/wind	woodwind
op	opera	YO	youth orchestra
orch	orchestra		

### Positions

admintr	administrator	mgr	manager
chmn	chairman	offr	officer
cond	conductor	prin	principal
dir	director	prof	professor
hon	honorary	sec	secretary

### Official organizations

ABRSM	Associated Board of the Royal Schools of Music	GSM	Guildhall School of Music and Drama
DES	Department of Education and Science	LCM	London College of Music
		PR	Purcell Room

RAH	Royal Albert Hall	QEH	Queen Elizabeth Hall
RAM	Royal Academy of Music	SED	Scottish Education Department
RCM	Royal College of Music	TCL	Trinity College, London
RFH	Royal Festival Hall	WCMD	Welsh College of Music and Drama
RNCM	Royal Northern College of Music		
RSAM	Royal Scottish Academy of Music and Drama		

### Other

c/room	classroom	non res	non-residential
coll	college	pa	per annum
dept	department	p/grad	post-graduate
dip	diploma	p/t	part-time
educ	education, educational	p/wk	per week
elec	electronic	poly	polytechnic
exhib	exhibition	res	residential
FE	further education	sch	school
foc	free of charge	schol	scholarship
f/t	full-time	snr	senior
gen	general	std	standard
gr	grade	tchr	teacher
grad	graduate	t/p	teaching practice
HE	higher education	tech	technical
inc	including	T/T	teacher training
intermed	intermediate	univ	university
jnr	junior	w/chair	wheelchair
LA	local authority	w/day	week day
LEA	local education authority	w/end	weekend
max	maximum	w/shop	workshop
min	minimum	yr	year

## Late Information

Changes of address, personnel, etc received too late for the body of the text are listed below, together with the page number on which the entry will be found.

**East Midlands Arts** (p. 53): John Buston is now director

**Ionian Singers** (Amateur Choirs and Orchestras): new address for Ulla Gray (sec) is 54 Holmdene Av, London SE24 9LE *tel:* 01-733 6719

**Lancaster and District Choral Society** (p. 451): the hon secretary is now F. R. Jones, 119 Bare La, Morecambe, Lancs LA4 6RP

**Wadebridge Competitive Music Festival** (p. 495): the general secretary is now Mrs J. Styles, 42 Marshall Av, Eglosayle, Wadebridge, Cornwall PL27 6BB *tel:* Wadebridge (020881) 3084

**Xanadu** (Computer equipment suppliers, p. 121). Contact is now c/o Roland UK (*see* earlier in same list)

## Editor's Preface

This year the British Music Education Yearbook goes into its third edition, and brings with it the re-organization of some information, as well as several new sections that deserve introduction.

The **Survey** section has been enlarged, and we welcome a number of new contributors, who offer lively, informative and varied perspectives on a range of subjects. Colin Wells elucidates what is still too often regarded as a baffling, although increasingly important, field – microtechnology in music education; Daphne Kennard reports on the many areas of involvement between music and disabled people; and Christopher Martin appraises the demands and rewards brought by life as a chorister. Patric Stanford and Keith Swanwick both provide valuable guidelines on two areas of study where the available options can be less than clear: teacher training for the musician, and higher degrees in music and music education, respectively. Lastly, d'Reen Struthers surveys, and briefly describes, educational music recently published and suitable for use at various levels in schools.

The new **Trade** section revises and reorganizes the information covered last year under the heading 'Educational Services and Supplies'. The lists of specialist educational book publishers, instrument brand-names and manufacturers, and educational recordings, are all completely new, while the list of music publishers has expanded and now contains details of the type of music available. Our thanks go to Phil Ellis of Huddersfield Polytechnic, who is largely responsible for a more comprehensive list of computer equipment.

The **Schooling** section now includes coverage of the Saturday morning junior departments run by some of the conservatories; and in **Post-School Education**, a new survey brings together details of the wide range of scholarships and awards offered by many of the universities and conservatories, the existence of which may not be known to potential students. Finally, a new index of higher education establishments provides a central reference point for all the diverse sections under which some institutions are listed, and should facilitate the location of particular entries in these sections.

In addition to the contributors already mentioned, our thanks go to Jonathan Varcoe (of St Paul's School, London), for instigating, and offering advice on, the survey of university and music college scholarships, and to Gavin Brown (of the Royal Academy of Music) for pointing out the need for coverage of junior exhibitioner courses at the music colleges.

Readers of this publication may be interested to know that *Music Teacher* magazine has now joined the growing list of Rhinegold publications. With Marianne Barton as the new Editor, links will inevitable be forged between the magazine and the BMEY as, between them, the two publications offer complementary coverage of music education. We look forward to a rewarding partnership.

Please continue to write to us with your views and new information, which provide us with vital feedback on ways in which we can continue to make the Yearbook's coverage as comprehensive as possible.

MARIANNE BARTON  
JACQUELINE FOWLER  
May 1986

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**SECTION 1:**

**SURVEY**



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# 1: Survey

## A Chorister for Today

CHRISTOPHER MARTIN

'The British choral tradition, second to none in the world, has over the centuries played an important part in the evolution of British music, both sacred and secular.' Sir David Willcocks, himself an ex-chorister, writing in a Foreword to a publicity pack for the Choir Schools' Association last year, highlighted the breadth of the chorister's musical contribution. The music (whether by Josquin des Prez or Tallis, Howells or Jonathan Harvey) has always been created by young choristers whose talent and training has not only illuminated the liturgy, but has also enmeshed itself subsequently in the whole fabric of British music.

Ex-choristers are currently engaged as opera singers, recitalists, instrumentalists, conductors, organists, choir trainers, opera directors and administrators, apart from as diplomats, bishops, politicians and academics.

Singing for perhaps 15 hours a week, in the hands of some of the best choir trainers in the Christian world, the boy chorister receives an intensive musical education at a most receptive stage in his development. In the course of this brief timespan, he achieves musical standards that most of us fail to achieve in a lifetime. It begins to sound as though the 800 choristers in the country are professionals, earning their own school fees at a tender age, even perhaps for those at the top, swapping their BMX for a BMW.

If the chorister is not a professional, however, he is the next best thing to one, for he is the owner of a voice which, for four or five years of his life, steadily improves and matures under expert tuition.

At its best, this is the voice which has inspired writers of sacred music in the Christian world for hundreds of years. It is a voice which strikes all sorts of chords, deep down in the Western psyche. At one level, it's Christmas, and surplices, and well brushed hair and ruffs and combs hidden in posh music to take care of the sermon. At another level, it's the zenith of musical, liturgical expression – one of the many foundation stones of what we often take for granted as our cultural heritage. When was the last time you heard choral evensong sung by a top choir? It stirs the blood. The choristers know it too: to this extent, they are indeed professional. One exclaimed with glee after a service: 'Did you see that lady in tears in the front row? I did that in my solo.'

In an important, technical sense however, the chorister is at least semi-professional. The 40 member schools of the Choir Schools' Association span the country from Exeter to Cambridge and from Edinburgh to Winchester and include those choirs which are household names – Westminster Abbey, Kings', St George's, Windsor. In each one, substantial funds, to which I will refer later, are available to assist all families of choristers, especially those on fragile incomes. This is in recognition of the role the chorister plays in sustaining with his voice for those short but precious years a vital link in the chain of the musical life of his choir. The British choral tradition is constructed of such links, repeated every four years over the centuries, where each boy makes a unique personal contribution to something which, as he quickly perceives, matters.

His singing has never before been in such demand. In Britain, choral recitals, records and television and radio appearances have swelled the chorister's audience enormously. In 1984, the choirs of the Choir Schools' Association made 42 records and gave 131 broadcasts, with more recitals and concerts than we could list. Abroad, people who are unfamiliar with our choral tradition, cannot hear enough of our liturgical music, it seems.